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# *Sustainable Development of Internet Literature in the Era of Games and Animation: Challenges and Opportunities*

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**Abstract:** The rapid development of Internet literature not only made itself the source of information about animation and the gaming industry, but also boosted the creation of super writers who are now establishing themselves as IP (intellectual property) producers and providers. Rather than creating literary classics, these writers prefer producing commercial novels targeted at a certain group of readers. Meanwhile, the structure of their works tends to cater to the preferences of online games and animation, with the narrative and characters in the novel adjusting accordingly. These changes have enhanced the influence of Internet literature. But an excessive emphasis on IP gradually converts the novels into scripts for games with highly stereotyped content and structure. Fast-paced writing also renders their works with a lack of polish, including such serious problems as mismatched plots and repetitive narratives. Therefore, Internet literature is in urgent need of positive guidance, as its development will be stalled due to the excessive emphasis on IP.

**Keywords:** Internet literature, literary and artistic creation, animation, online games

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**D**uring the past 20 years, Internet literature has been developing at a tremendous rate, attracting the attention of cultural industries, including animation, online games, films, and TV series. The immense power of capital investments not only changed the free atmosphere of Internet literature creation but also influenced the writing of Internet literature giants. Under such circumstances, Internet literature intends to cater to the taste of capital powers. Some works are obviously targeted at a certain group of readers. The problems of homogenization and repetition are growing in intensity. In addition, the structure of works tends to cater to films, online games, and animation adaptations.

The intervention of capital powers has raised the economic status of literature and increased its social influence. However, the abuse of IP (intellectual property) also harms its development. For better game adaptations, some works tend to imitate games with obvious drawbacks, such as stereotyped characters, mismatched plots, and repetitive narrations. The domination state of romance and fantasy fiction is also worth noticing, as few works focus on real societal issues. This transformation away from realism has become a consensus among scholars of insight.

At present, Internet literature is in urgent need of avoiding vulgarization. Only with proper guidance can influential and significant works be created, thus disseminating core values and traditional Chinese culture.

## **The Influence of Game and Film Adaptations on Internet Literature Writers**

### **Self-Orientation: The Source of IP**

The growing trend is for Internet literature to develop interactively with the animation industry, with intellectual property becoming a heated topic. Selected by the journal *China Copyright* and the newspaper *China Press Publication Radio Film and Television Journal*, the “10 important copyright events of the year 2015” noted that the 10th important event was “a new era of IP, as the copyright value of literature and artistic works is growing at high speed” (Zhong, 2015). From that point forward, a clear definition and conclusion have been given to this form of interactive development. Impacted by the capital market, the aim of Internet literature creation has been turned into the creation of intellectual property. Taking author Tangjia Sanshao, who has remained the wealthiest Chinese online writer for several years as an example, his series of commercial activities, such as the publication of books in paperback, film adaptations, and game adaptations, have brought him a considerable copyright royalty income of more than one hundred million yuans every year from 2015 to 2021. This considerable income, to a great extent, resulted from the possibility of converting IP into profits in the animation and game industry.

According to the research statistics, as a classic case of IP operation, the profits from serialized novels online only occupy a small percentage of Tangjia Sanshao's income. In 2013, he sold more than 800 million copies of paper books, from which he gained 15 percent of the royalty payment and 10 percent from the 1.5 million copies of comics adaptation of his novels. Meanwhile, the game *World of the Tang Sect*, adapted from his representative work *Douluo Dalu* (Soul Land), brought him a monthly income of more than 10 million yuans.

In the trend of network novel typification, the authors are also adjusting themselves to the market. Many of them begin to write a certain type of literature only for targeted readers. For example, as representatives in fantasy fiction, 21 out of 25 novels by Tangjia Sanshao are fantasy novels.<sup>①</sup>

In fact, this positioning is not without the dominating role of mystery and fantasy fiction in the Internet literature field. One of the important factors is the demand for online games and animation adaptation in the full copyright operation era. The novel is no longer simply regarded as a literary work but as an IP resource. The commercial success of *Douluo Dalu*, as well as Tangjia Sanshao's identification as one of the "Five Masters in China's Mainland"<sup>②</sup>, lies in this new self-positioning.

The alliance between literature and animation has a long history, but traditional literary works can rarely be directly adapted for animation. Most of them can only be recreated by using original elements, such as characters, plots, and scenes. In this regard, Zhang Yiwu pointed out that the creation of traditional literature requires many writing techniques; that is to say, writing techniques are an indispensable part of traditional literary creations. These techniques either focus on the discovery of the human heart and spirit or the exploration of language. This is different from the characteristics of film and television communication. For example, such works as *Life and Death Are Wearing Me Out* is difficult to be adapted to other forms. Another example is some of the later works of Liu Zhenyun, which, with extensive dialogue, also have trouble being adapted to film or TV productions" (Zhang, 2022).

Different types of Internet literature works are suitable for different forms of adaptation. Historical fiction and romance can be easily adapted for films and TV series, while game adaptation is much more difficult. As for game and animation adaptations, fantasy and mystery works have inherent advantages. However, for these works, adaptations for films and TV series are actually more difficult due to high requirements for filming and huge investments. For example, the CG animation of Guo Jingming's work, *Legend of Ravaging Dynasties*, even with 200 million yuans of investment and powerful advertisements, still failed to be as successful as expected.

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① As of August 31, 2022, Tangjia Sanshao has published a total of 25 novels, 21 novels of which are fantasy novels.

② "Five Masters in China's Mainland" refers to five Internet literature writers famous for their popular novels, including Chen Dong, Mengru Shenji, I Eat Tomatoes, Tiancan Tudou, and Tangjia Sanshao.

### **Building A Personal Image as Part of the IP**

The most direct impact of IP on the work is that customers pay more attention to its content or the spiritual experience given by IP. On the Internet, time and space are fragmented. In real lives, individuals become lonelier, with spiritual needs exceeding material needs. An image of a character, a heated topic, a movie or TV series, a cartoon, or a picture can all be made into a popular IP. These various forms of IP with unique significance not only meet the spiritual demands of certain groups but also satisfies their need for socializing. Gathering together, people can talk about their favorite IP, which extends the function of IP. In this way, an IP has the ability to connect two strangers quickly, enhance the sense of belonging and trust, and let them come into contact with other members based on the recognition of a specific lifestyle and aesthetic.

Super IP can cross over easily. On most of these occasions, it is the creative content rather than the product itself that is operable. The product extends to where the content extends. For example, as is often seen on the Internet, the same goods that a superstar uses are often advertised, and fans then purchase what their idols use, which fully demonstrates the power and value of IP. Taking Tangjia Sanshao for example, the simple but touching love story about his marriage could immediately become a best-selling novel and then be adapted for films and a TV series. With himself as the spokesman, he created a love story model in a very short time. In fact, there are plenty of more touching love stories, but only Tangjia Sanshao has set himself up as an icon. Consequently, the love stories he wrote in other online novels will also reflect the everyday life of himself and his wife. He wrote about his wife's "scorpion braids" in his novel, which became the symbolic dressing of the heroine Xiao Wu in *Douluo Dalu I*. After the birth of his daughter, he wrote *Douluo Dalu II* with Tang Wutong as his heroine. When his son was born, he published *Douluo Dalu III* with Tang Wulin as his hero. When interacting with his fans on social media such as Weibo and WeChat, he named his daughter Little Phoenix, and his son Little Unicorn, after the relevant characters in his novels. This series of activities enhanced the connection between the writer and his fans and further promoted the popularity of his novels. This indicates that the writer himself has become an important part of an IP. Their ability to appeal to their fans and their literary works are mutually reinforcing.

### **Writing for Specific Audiences**

Compared with traditional literature, which is targeted to many groups of readers, the trend of typification of Internet literature, after 20 years of development, is becoming obvious. Many writers have their own specific group of readers, and they consciously cater to the preferences of this group in their writing. Also, the classification of different

types of novels is gradually becoming clear on the websites. When a reader logs into a literature website, he/she will be categorized according to their gender first, and then to other forms of standards. For example, most of the readers of Guo Jingming, a writer of youth literature, are students and white-collar workers aged between 15 and 30. This is closely related to what he has always described as “the melancholy of youth.” The strong sense of powerlessness expressed in his novels is an important factor in gaining the approval of young fans and is also the secret to his monopoly of the youth literature market. The target audience of Tangjia Sanshao is mainly male readers aged between 10 and 25. This group, at the same time, is also exactly the biggest consumer group of games. By attracting this large group of loyal advocates and turning readers into fans, the IP will be able to attract more investments. Therefore, to write for this group, Tangjia Sanshao took many strategic measures, including giving up growth and not keeping up with the readers’ growing reading levels. He was keen to please his readers and knew best how to maintain his popularity. If his readers grow up to a level that Tangjia Sanshao cannot reach, he gives them up decisively. He would stay at his level to ensure that the core part of his audience would always be at the “lower” level because this group is the largest (Shi, 2022).

### **Keep Updating and Asking for Votes**

The writing and promotion of Internet literature are in a state of real-time and active change. Various lists of updates, hits, monthly votes, and collections are constantly updated, and these lists, in turn, directly affect the popularity of works. An Internet novel must first be updated on time in order to obtain a stable readership. Updating once a day is basic, and some writers even update ten times every day. Tangjia Sanshao was in the Guinness Book of World Records for 100 months of consecutive updating, which was clearly one of the keys to his huge success. Once an online novel stops updating, the number of fans will drop sharply. Therefore, writers are even forced by the fast pace of online publishing and pushed by readers. Careful and time-consuming revision is becoming out of date for the Internet literature, which pursues the fastest updates.

In addition, unlike traditional literary creations whose authors just complete the works and offer them to the readers, Internet literature, regardless of the level of its writer, need to constantly interact with the readers to maintain the ranking. The most common approach is asking for votes. In each update, the online writers will show some emotional words to their readers, sharing the joys and sorrows in their daily lives, such as timely posts that update a business trip, an illness, or other personal events. All of these can become their reasons for asking for monthly votes. Hai Yan, a writer in Chengdu best known for *Nirvana in Fire*, often shares with readers her typical Chengdu lifestyle, such as seeing peach blossoms, going shopping, and eating hot pot.

## **The Influence of IP Positioning on Internet Literature Works**

Considering the need for adaptation, an author tends to deliberately create conflicts and enhance the dramatic effects to create a vivid scene, with obvious traces of IP in each work.

### **Character Design Catering to Game Adaptation**

Take Tangjia Sansao's works for example. His novels are particularly favored by the animation and game industry. His works not only feature the main characters with vivid personalities but also teams favorable for game adaptations, such as "Seven Shrek Monsters" and the "Aurora Demon Hunting Team." In most online multiplayer games, each player plays one role. A player can choose to play the game alone or team up with others, in which they can freely choose skills and weapons. Therefore, in Tangjia Sansao's novels, various forms of combat can be created, which are ideal for creating game scenes. "Seven Shrek Monsters" in the *Douluo Dalu* series and the "Aurora Demon Hunting Team" in *God-Sealed Throne* are both teams of seven, suitable for multiplayer game designs.

### **Scene Transformation and Map Upgrading**

In games, scenes are constantly upgraded and changed to bring excitement to players. "The plots of online games are open and free. That is to say, the player's choice is the determining factor in the growth of game characters. Also, the script of the game will be set up only to determine the map and the scene, draw up the basic structure of the plot and the subject, and give the player enough freedom to choose their own path, behavior, and equipment configuration" (Huang, 2011). In this way, if the writer wants to use the novel directly as the script for the game, the narrative of the novel will certainly be limited. As for the order of the narration, The author has no choice but to write in chronological order, for other ways, such as flashbacks and interleaves, which(, however, ) are not suitable for game adaptation. Therefore, most fantasy and mystery novels begin with the birth of the main character. Then the main character enters a school, goes through challenges and tests, gets promoted, beats the demons, and saves human beings. While this way of writing provides convenience for game adaptation, it has also caused the problem of homogenization, with too many identical works, which may make the readers and players feel bored. To bring something new, *Stellar Transformations* creatively adopts the approach of changing maps. Each time the main character reached a higher level, there would be a completely new map and scene for the story. The changes can happen in any place, from the human world to other planets, from heaven to earth, or in the fairyland, refreshing the environment and setting. In this way, the novel manages to provide the readers with stimulation despite the monotonous narrative.



### Constant Addition of New Roles

The adventurous experiences of beating demons and upgrading in novels perfectly cater to the need for game adaptations. Besides the adventurous plots, novels also attract readers by constantly creating new heroes in their series of works. These new heroes often have close connections with the old ones. This approach used to be the secret to the long-term success of Jin Yong and the Marvel Universe. This was also imitated by many online novel writers, such as the “Nine States” series by Jiang Nan and Jin He Zai and the “Douluo” series by Tangjia Sanshao. The “Nine States” series is set in an immense scene created by several people. The “Douluo” series is composed of several works of Tangjia Sanshao. In *Douluo Dalu I*, the main character was Tang San, and in *Douluo Dalu II*, it was Tang San’s daughter Tang Wutong and son-in-law Huo Yuhao. In *Douluo Dalu III*, the author deliberately let Tang San’s son Tang Wulin take their place. The author consciously established this group of characters to construct a “Douluo” world and form a complete pedigree for these characters.

For the public, the hero introduced as the main character in one novel will become a stale IP in the next, lacking a certain freshness. Especially for those less loyal fans, aesthetic fatigue may happen at any time. Therefore, to keep the whole system energetic and vibrant, it is necessary to keep adding new roles. These new roles and plots are independent of the old ones but still have close connections with them. The author takes the intertextuality approach to build a fantasy empire with several novels. These characters repeatedly appear in different works and encounter other characters at any time so that new stories and threads can be created, allowing new characters to participate in the whole story. For existing old heroes, they can also take this opportunity to reappear on the new stage, which not only satisfies the fans’ desire to know the whereabouts of these old heroes but also keeps their charm. Certainly, to make the characters vivid and well-rounded and avoid fans’ aesthetic fatigue, the author should not stop at simple narration but start with the characteristics of each hero and the richness of the backstory in order to guarantee the full use of an IP. By building a complex and changeable storyline through several works, the exposure of each role should be balanced, and the over-exposure of one role should be prevented. Complicated stories also enrich and deepen these roles. Like peeling an onion, the characters’ personalities and the stories behind them will unfold gradually as the series comes out one by one. In this way, it can attract large numbers of new fans and help strengthen the bonds of existing ones.

### Symbolization of the Content

Each IP requires highly symbolic content, which is easy to identify, remember, and resonate with readers, thus having the ability to attract more fans. To create a story, it is not only necessary to create an attractive plot for readers, but also to have one or two characters with distinctive images to form a symbol. Such as Qin Meng’s “Force of Life” and “Tear of



Meteor” in *Stellar Transformations*.

### **Multimedia Interaction**

The success of a super IP is not achieved overnight. It requires a long-term operation. Multimedia interactions are a powerful means to create a super IP. Various forms of derivative products can be developed after a novel gains popularity. The development of an IP has two dimensions: the first is vertical. After a novel becomes popular, its relevant series will be launched later, the most typical of which are Guo Jingming’s *Tiny Times* 1.0, 2.0, and 3.0, and Tangjia Sanshao’s *Douluo Dalu* series. The second is horizontal. A novel can be adapted for a variety of derivatives, such as animation, comics, movies, TV series, mobile games, board games, theme parks, and other products. Centered around Internet literature, a super IP is given new interpretations and new forms by these series of products from both the horizontal and vertical dimensions to maintain their potential. Nowadays, Internet literature writers all expect to further explore various media forms of an IP. It is necessary for the IP to be able to interact with traditional media, social media, mobile games, and short video platforms.

After an IP is created, it needs time to grow and mature. Continuous enrichment and deepening of IP content and the accumulation of fan groups require a considerable amount of time. The expansion of IP needs to be fan-oriented. Some fans will even integrate themselves into the IP in the form of cosplay and fan fiction.

## **The Dilemma for the Development of Internet Literature in the Game and Animation Industry**

### **Excessive Emphasis on IP Makes Novels the Scripts for Games**

The emergence of IP has created the huge commercial success of online novels and provides a completely new environment for Internet literature. But the excess emphasis on IP will also stall the development of Internet literature. Under the influence of entertainment and consumption, fantasy and mystery novels tend to become game oriented. Meantime, increasing numbers of authors directly get involved in the production of games by adapting novels or writing scripts, leading to the novel’s departure from the literature orbit. To some extent, the novel is reduced to a script for a game.

“When Internet literature becomes part of the game industry chain, the problem of writing will inevitably emerge. Online games always set closely related plots and conflicts, providing players with different ways of engagement and allowing players to go through numerous obstacles and accept challenges of a higher level” (Huang, 2011). This form of highly standardized writing also makes many critics think that the current fantasy novels are

less innovative. For example, in the *Douluo* series, each novel has a protagonist, whether it is Tang San or the later Huo Yuhao and Tang Wulin. Their seemingly complicated and tortuous experiences were all aimed at the ultimate goal: becoming a god. And their struggles were completely limited to their battles with a myriad of opponents, teammates, and enemies, fighting one battle after another, upgrading until the ultimate success. Such stories are limited to individual experiences, lacking any in-depth exploration of life and human nature. Though often presented in the form of saving human beings, it is all vaguely constructed in an imaginary and virtual world, lacking the courage to face reality and care for a real society. Consequently, a sense of narrow-mindedness and monotony is often inevitable.

### The Tendency to Imitate Games

The interactive development between Internet literature and games is a symbiotic relationship of mutual influence and penetration. To maximally explore the value of an IP is the primary goal in the world of Internet literature. So, Internet literature tends to cater to the preference of games (especially MMORPG<sup>①</sup>) in many aspects, such as scenes, plots, and relationships between characters. Huang (2011) has criticized this tendency, “Internet literature and online games are stereotyped in style. The phenomenon of low-level originality is obviously serious, mainly with the same basic plots of beating monsters and upgrading. Commercial elements, such as violence and eroticism, are abused. Thus, the novel is reduced to the imitation of online games.”

### The Lack of Polish Caused by High-Speed Writing

The system of VIP subscriptions clarifies the commercial role of Internet literature, directly contributing to the increasing length of online novels and repetitive writing. An online novel with millions of words or even tens of millions of words has become commonplace. *An Anecdotal Record of the Journey to Immortality* and *Starting from Zero* both have more than 10 million words. Works such as *Stellar Transformations*, *Coiling Dragon*, and *Douluo Continent* all have more than three million words. Because of such lengths, authors often change the subject halfway through. In addition, to attract more fans, intentionally lengthening the novel has become an unwritten code in this field.

Admittedly, there are indeed some excellent works of Internet literature. For example, *the Legend of Mi Yue* by Jiang Shengnan was highly praised. “Historians can read it as a novel, and ordinary readers as history. *The Legend of Mi Yue* bridged the gap between online historical fiction and traditional historical fiction” (Ma, 2016). However, few novels can reach the heights of *The Legend of Mi Yue*, and most Internet literature works are carelessly

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<sup>①</sup> MMORPG is the abbreviation of Massive (or Massively) Multiplayer Online Role-Playing Game. It is a type of online game. In all role-playing games, the player plays a fictional character and controls many of the character's activities.

composed and poorly developed. Even the works of some famous writers have many problems, such as stereotyped characters, mismatched plots, and repeated narration.

#### *Stereotyped Characters*

Compared with many outstanding traditional novels' expansive layouts and magnificent historical narratives, many online novels have relatively fewer and simpler characters. For example, in *Stellar Transformations*, apart from the main character Qin Yu and other heroines like Jiang Li, Hei Yu, and Hou Fei, there are no other characters described in detail. In the works of Tang Jia San Shao, there are only about a dozen main characters at most, and the roles lack vivid personalities. The main character is not only competent but also upright and honorable, without any defects in character. In other novels, this drawback also emerges. Some novels have only one main character, plus five or six supporting characters, making up stories with seven or eight roles repeatedly.

#### *Mismatched Plots*

It is difficult for fast-paced writing to create fine work. Due to the ultra-length at millions of words, plus continuous update requirements, contradictions often happen between the former plots and the latter. These drawbacks are often discovered by online readers and then fed back to the author. The author will correct them in the following chapters to correct the previous mistake. Therefore, Internet literature has become a product of collective creation when the author and readers work together to perfect the novel.

#### *Repeated Narratives*

Internet literature exhibits a severe tendency toward homogenization. Apart from fantasy, other themes such as grave robbing, time-travel fiction, and urban romance have also been heated choices in the past few years. Taking time-travel fiction as an example, at the peak, writers flooded into this field. All dynasties have been written about. As for the Qing Dynasty, with the later years of the Emperor Kangxi as the main narrative theme, there are not too many similar works. Besides large quantities of similar works set in the same period, the authors themselves have the problem of repetition. Many fantasy novels start with the birth of the main character. The main character often takes someone as his/her teacher and participates in various forms of competitions, where they will grow up rapidly and finally become a god. These plots exist in almost every Internet novel and take up most of the content. The narrative is narrowly contained within detailed descriptions of schools, classes, roommates, and a variety of activities or the introduction of magical treasures. The same plots and detailed descriptions often appear repeatedly.

## **Opportunities of Internet Literature in the Game and Animation Industry**

Under the background of the pan-entertainment era, reading is only the starting point of IP development, and the real commercial value of network literature lies in the pan-

entertainment industry. Adapting online literary works into animation and online games can easily achieve a win-win situation. On the one hand, popular online literature works have accumulated extremely high popularity due to long-term online serializations, and the adaptations of animation and online games have attracted the attention of a vast number of users, starting from the early stage of planning to the final updating of the series. This development path saves publicity costs and basically guarantees a positive audience reception, a richly rewarding box office, and a vast number of gamers. Meanwhile, online literature creators can gain additional profits by transferring the right to adapt animation and participating in the adaptation of scripts. On the other hand, the adaptation of animation and online games can feed the development of online literature by drawing attention to original works, thus driving the republication and sales of physical books. In addition, adapted works also provide resources and innovation impetus for online literature to cultivate better IP works and build an online cultural industry chain with copyright trading as the core.

Online literary adaptation-based games and cartoons conform to the trend of the times and can participate in market competition. However, they also make all parties pay too much attention to the market income and ignore the creation itself. They only pay attention to the increase and decrease of data and ignore the quality of the works, which is not conducive to the output of high-quality adaptation-based works. Most original literature websites actively take measures to mine and cultivate excellent network writers to ensure the quality and innovation of network literature works. First, the original literature website holds a network original literature competition, selects and motivates promising new authors, ensures the richness and diversity of the network literature content, and encourages the authors to create high-quality works enhancing the viscosity between the authors and the platforms. Second, some original literature websites have established a content screening mechanism to control the quality of works through the whole process of editing reviews and netizens' comments.

On the other hand, after decades of development, network literature has experienced a process from self-amusement to skyrocketing value and spread from minority to national attention. The word IP has become the object of capital pursuit, and the copyright transfer price has repeatedly reached new heights. The popularity of fiction in online literature has greatly increased the market value of literature. At the same time, it also has important social significance by successfully alleviating the great pressure of real life. However, no matter whether it is "seeking utopia" or "building another heterotopia" the Internet literature and art that are excessively addicted to "fiction" and "time travel" cannot undertake the important task of promoting contemporary Chinese values and promoting Chinese civilization to go global. To better undertake the important mission entrusted by the times, the current rapid development of Chinese network literature and art should be properly guided. More attention should be paid to realistic themes, and the spirit of "real utopia" of contemporary literature and art should be constructed.



For the derivative of network literature, what is needed at present is to make efforts in various aspects and jointly promote the major transformation towards realism. First, the cultural departments should build quality projects to encourage the creation, promotion, and selection of a number of realty works that are close to people's lives and reflect the hardships of people's livelihoods. Second, the website should give policies to support realistic works. Third, the media should change their focus on literature and art, not only hyping the IP sales of a certain work but also paying more attention to the social benefits of online literature and art. Fourth, it is necessary to promote the innovation of the network literary criticism system, adapt to the new changes in the subject and object of communication in the new media era, and form a new criticism system (Shan, 2017). The confidence of culture comes from the confidence of the critical system. Finally, the network literature writers would pay more attention to contemporary social life. For example, in 2016, the Chengdu Network Writers Association launched a series of activities that have included such activities as organizing network writers' groups to visit the Sanxingdui Museum, the Chengdu Research Base of Giant Panda Breeding, and Dujiangyan Cultural Circle, and continuously launching meaningful social activities such as "Network Writers' Campus Tour," which has obtained a good social response and has been highly praised by network writers (Chen, 2018).

### **Conclusion**

China's Internet literature is now at the forefront of the world. It is like a huge pool, continuously providing exuberance for the cultural industry. Only by carefully protecting online literature can China's cultural industry be expanded. Games and animation have had a huge impact on the development of Internet literature. They are even able to change its economic climate to a large extent. The lack of realistic themes has become a formidable obstacle to the healthy development of Internet literature. "It is not conducive to the formation of a positive environment, nor to a healthy development and sustainable prosperity" (Zhang, 2017). The realism turn of network literature is not only the necessary way to mature and dominate itself, but also to pioneer and guide the development of animation games. Only by being down-to-earth, facing the reality, and taking root in the national culture, can Chinese animation games get rid of the simple imitation of foreign cultural products and realize the goal of building cultural confidence.

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