From "Media Mimicry" to Literary Sublimation

—A Review of Wu Changqing's *Inheritance Paths and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of Chinese Online Genre Literature in the 21st Century*

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Abstract: In the Internet era, online literature exhibits a unique phenomenon of "media mimicry", which refers to the creative imitation of narrative modes from media such as film, television, and video games, thereby forming an aesthetic landscape that combines visual impact and interactive experience. On the one hand, this phenomenon expands the expressive domain of online literature; on the other hand, it also potentially undermines its literariness. Through the dialectical tension between mediatization and literariness, the "media mimicry" of online literature actually reflects the general paradox of contemporary literary development. To break through this predicament, the key lies in fostering the integration of tradition and modernity, grasping the generative logic of online literature in the dual dimensions of "immersion" and "distance", and thus achieving the sublimation of aesthetic character and cultural connotation. This requires researchers to engage with an open and inclusive academic perspective, and also calls for online writers to reconstruct the imaginative landscape of literature with cultural self-consciousness of inheritance and innovation. In such a complex cultural context, Wu Changqing's *Inheritance Paths and Literary Transformations: A Preliminary Discussion on the Creation and Criticism of Chinese Online Genre Literature in the 21st Century* comes at the right time. This significant work is grounded in the real soil of the development of Chinese online literature, conducting a comprehensive and in-depth examination of the trajectory of change and the aesthetic landscape of online genre literary creation.

Keywords: Chinese Internet Literature; "Media Mimicry"; Tradition and Modernity; Cultural Self-Consciousness; Wu Changqing; *Inheritance Paths and Literary Transformations: A Preliminary Discussion on the Creation and Criticism of Chinese Online Genre Literature in the 21st Century*

标题：从"媒介拟态"到文学升华——评吴长青《传承路径与文学流变：21世纪中国网络类型文学创作与批评刍论》

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摘要：互联网时代网络文学呈现出独特的"媒介拟态"现象，即对影视、游戏等媒介叙事方式的创造性模仿，由此形成一种兼具视觉冲击力与互动体验感的美学图景。这一现象一方面拓展了网文的表现疆域，另一方面也对其文学性构成了潜在消解。透过媒介化与文学性的辩证张力，网文"媒介拟态"实则反映了当代文学发展的普遍悖论。要突破这一困局，关键在于立足传统与现代的融通，在"沉浸"与"距离"的双重维度中把握网文的生成逻辑，进而实现审美品格与文化意蕴的升华。这既需要研究者以开放包容的学理视野介入其中，也呼唤网文写作者以传承与创新的文化自觉重构文学的想象力版图。在这样一个复杂的文化语境下，吴长青的《传承路径与文学流变：21世纪中国网络类型文学创作与批评刍论》可谓恰逢其时。这部力作立足于中国网络文学发展的现实土壤，对网络类型文学创作的流变轨迹和美学图景进行了全面而深入的考察。

关键词：网络文学；"媒介拟态"；传统与现代；文化自觉；吴长青；《传承路径与文学流变：21世纪中国网络类型文学创作与批评刍论》

Introduction

Since the beginning of the 21st century, with the rapid development of Internet technology and the flourishing of online platforms, a brand-new literary style—online literature—has quietly emerged, attracting the attention of a large number of readers and writers with its unique charm. Online literature has broken the shackles of traditional literary creation and dissemination, providing a free and open space for grassroots writing. Here, everyone can freely write their own stories, express their emotions, and share their creative works with the vast network of readers. It is in this "decentralized" writing context that online literature has presented an unprecedented scene of prosperity. However, the rise of online literature has not been smooth sailing. The network platforms on which it relies are themselves highly commercialized spaces, and content producers have to face the brutal rules of traffic supremacy. In this context, many online writers, in order to attract readers' attention and gain more clicks, began to consciously inject "enchanting" elements into their works. They extensively use exaggerated and flamboyant writing techniques, create a series of "extraordinary" characters, and construct bizarre and convoluted storylines, in an attempt to capture readers' interest. As a result, online literature has gradually shown a tendency toward "vulgarization" and "formulaic writing", and its literariness and artistry have been questioned.

In fact, the "enchanting" characteristics of online literature are largely determined by the media environment in which it exists. Network platforms provide a brand-new living space for literary creation, while also profoundly influencing the way literature is generated. In this sense, we can say that online literature is a product of "media mimicry". So, what is "media mimicry"? In short, it refers to the imitation and borrowing of other media forms by literary creation (Bolter & Grusin, 1999, p. 45). In the Internet context, the narrative modes and aesthetic styles of media forms such as film, television, and video games have had a profound impact on online literature.

On the one hand, many online literary works have begun to deliberately imitate the visual settings and dialogue descriptions of films and television, pursuing visual expression effects; on the other hand, online literature has also begun to draw on the characteristics of game narratives, emphasizing reader intervention and interaction, creating an immersive experience of being personally on the scene. It can be said that "media mimicry" has become an important way for online literature to be generated, presenting a unique "hybrid" landscape.

In such a complex cultural context, Wu Changqing's new book "Inheritance Path and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of Chinese Internet Genre Literature in the 21st Century" is timely. This powerful work is based on the realistic soil of the development of Chinese online literature. With keen insight and profound academic cultivation, it comprehensively and deeply examines the evolutionary trajectory and aesthetic landscape of the creation of Internet genre literature. The author puts forward a series of thought-provoking views in the book. He points out that the rise of online literature is an inevitable product of the transformation from the print era to the digital era, reflecting the fundamental change in the "carrier" of literature (Wu, 2024). With the change of communication media and audience psychology, literary creation has to make corresponding adjustments, from "disenchantment" to "enchantment", from "authenticity" to "mimicry" (Murray, 1997, p. 27). This is an irreversible trend. As researchers, we should look at this literary evolution with a developmental perspective, accurately grasping its internal mechanism while actively exploring possible paths for its aesthetic breakthrough. Wu Changqing's research provides an important theoretical perspective for understanding the phenomenon of "media mimicry" in online literature. He keenly points out that online literature's imitation and borrowing of media forms such as film, television, and video games is both a helpless move and an active choice; it is conducive to expanding the scope of literary expression, but it may also dissolve the unique personality of literature（Wu, 2024). This assertion hits the nail on the head and is thought-provoking. In his view, for online literature to achieve its own breakthrough and sublimation, it needs to follow the trend of the times and actively absorb the advanced experience of other media, while also adhering to the bottom line of literary creation, deeply cultivating its own aesthetic personality, and achieving creative transformation in inheritance and innovation. In essence, "Inheritance Path and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of Chinese Internet Genre Literature in the 21st Century" takes "media mimicry" as the entry point, reveals the complex mechanism of online literature generation, and provides a brand-new theoretical horizon for us to view the current literary landscape.

1. Mirroring and Mimicry: The Dual Dimensions of "Media Mimicry" in Online Literature
1.1 Mirroring Cinematic Narratives: Pursuing the Advantage of "Visualization"
In today's multimedia era, film and television culture profoundly influence the aesthetic tastes

of the masses with their intuitive and vivid modes of expression. Online literature creators have keenly noticed this trend and have begun to consciously draw on the characteristics of cinematic narratives, striving to enhance the "visual" expression effect of the text. As Wu (2024) points out in "Inheritance Path and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of Chinese Internet Genre Literature in the 21st Century," online literature creation has begun to exhibit a "flamboyant symptom", with the fundamental appeal being to capture readers' attention through visual impact.

Specifically, the "mirroring" of cinematic narratives in online literature is mainly reflected in two aspects. First, there is the cinematic treatment of scenes and dialogues. Many online novels, when describing scenes, have begun to focus on rendering the atmosphere, creating suspense, and highlighting details in order to achieve the visually stunning effect of cinema. At the same time, the setup of character dialogues in novels has also begun to move closer to film and television scripts, becoming more concise, straightforward, and faster-paced. Second, there is the cinematic adaptation of the narrative rhythm in novels. Traditional novels emphasize elaboration and rendering, often adopting a tortuous and circuitous narrative strategy, while online literature favors a more cinematic fast-paced narrative, with ups and downs in the plot and climaxes in order to constantly capture the reader's attention.

From the perspective of the literary production mechanism, the "mirroring" of cinematic narratives in online literature actually reflects the inevitable trend of the "mediatization" of literature. With the increasing development of visual media, readers' aesthetic habits have undergone profound changes. They are no longer satisfied with simple textual narratives but expect a more intuitive and impactful audiovisual experience. The imitation and borrowing of cinematic narratives in online literature creation cater to this aesthetic trend, aiming to conquer readers and expand the audience to the greatest extent possible. However, we must also recognize that excessive "mirroring" behavior may also undermine the literariness of online literature. If online literature authors pursue visual spectacles while neglecting the unique value of literary language and artistic expression, the work can easily become shallow and vulgar. Wu (2024) also mentions in the book that the changes in the media environment reflect the enormous changes in the medium that literary writing relies on, but also mean that a cultural behavior that is disciplined by an ordered cultural mechanism is disintegrating. Therefore, how to adhere to the bottom line of literary creation while absorbing the strengths of cinematic narratives is a serious issue facing every online literature writer.

1.2 Mimicking Game Narratives: Pursuing an "Interactive" Immersive Experience

In addition to film and television, games are also an object that online literature creation strives to imitate and learn from. In fact, the "mimicry" of game narratives in online literature goes further than the imitation of cinematic narratives, exhibiting stronger interactivity and immersion. Wu (2024) points out in the book that online literature not only aims to attract readers to "spectate"

but also to entice them to "participate", thereby forming a new "interactive" aesthetic landscape.

The "mimicry" of game narratives in online literature is mainly reflected in two levels. First, there is the gamification of character shaping and plot design. Many online novels no longer create distinct, well-rounded "literary figures" but rather "heroic characters" more akin to those in games, with relatively formulaic and stereotypical character traits. At the same time, the setup of novel plots has also begun to move closer to game narratives, filled with various levels, tasks, and rewards, with the purpose of stimulating readers' desire to participate and sense of control. Second, there is an emphasis on reader intervention and identity projection. Rather than saying that online literature is for readers to "read", it is more accurate to say that it is for readers to "interpret" and "experience". Novels often set up various suspense and choices, enticing readers to project themselves into the characters, participate in decision-making, and thereby obtain an immersive feeling of being personally on the scene.

The "mimicry" of game narratives in online literature reflects the transformation of literary dissemination and reception in the Internet era. In the print age, there was still a certain distance between readers and works, and reading was often a "spectator-like" appreciation experience. However, in the Internet context, readers are no longer satisfied with passive acceptance but yearn to participate in textual creation and interact with the work. The imitation of game narratives in online literature caters to this demand for "participatory" reading, striving to create an immersive literary space of "real-time presence". However, excessive gamification tendencies can also have negative impacts. On the one hand, it may lead to the homogenization and formulaization of literary creation, causing works to lose their unique artistic charm; on the other hand, it may also weaken the reflective and critical nature that literary reading should have, reducing readers to simple "experiencers". The author also points out in the book that contemporary literature should maintain a balance between "disenchantment" and "enchantment" (Wu,2024). In other words, while pursuing "interactivity", online literature should also pay more attention to the ideological and artistic nature of the work, guiding readers to achieve spiritual shock and sublimation in the immersive experience. Only in this way can online literature truly achieve its own breakthrough and transcendence.

1.3. The Interweaving of "Mirroring" and "Mimicry": Aesthetic Landscape in the Context of Media Convergence

As can be seen, the "mirroring" and "mimicry" of cinematic and game narratives in online literature constitute the dual dimensions of the phenomenon of "media mimicry" (Ryan, 2006, p. 13). They are intertwined, jointly shaping an online literary aesthetic landscape that integrates multiple media forms and is full of paradoxical tensions. As Wu (2024) states, this "hybrid" landscape reflects the predicament faced by traditional literary forms in the deconstruction of the Internet era, but also contains infinite possibilities for the innovation of literary narratives.

On the one hand, the trend of "media mimicry" in online literature objectively undermines

the "purity" of literary creation, forcing it to face the realistic pressures of commercialization and entertainment (Hayles, 2008, p. 30). When literature is no longer a simple elite discourse but a field of mass carnival, how to adhere to artistic ideals under the constraints of market rules becomes an urgent question of the times. Online writers must directly face this paradoxical tension and pave new paths for literary expression in the torrent of media convergence. On the other hand, the phenomenon of "media mimicry" also indicates the unlimited possibilities for the innovation of literary narratives in the Internet era. Cinematic expression techniques can expand the spatio-temporal scope of novel narratives, and gamified interactive forms can tap into the subjective energy of reader participation. The creative practice of "mirroring" and "mimicry" in online literature has injected new vitality into literary development, giving birth to a new type of literary form that transcends traditional genre boundaries and possesses the characteristics of multiple media. Of course, for online literature to truly achieve the aesthetic breakthrough of "media mimicry", the key still lies in the literary cultivation and artistic skills of the writers themselves. As Wu (2024) says, faced with the clamor of online carnival, literary researchers should adopt an "immersive" attitude to intervene, grasping the internal logic of media convergence with keen insight, and then guiding online literature creation to achieve a creative transformation of tradition and modernity, classics and popularity.

In summary, the phenomenon of "media mimicry" in online literature reflects the profound changes in the modes of literary production and dissemination in the Internet era and also foreshadows the complex trends in the evolution of literary forms. It is both an opportunity and a challenge; it has pioneering aesthetic potential but also harbors the danger of alienation and degeneration. As literary researchers, we should view this phenomenon with an open and inclusive attitude, accurately grasping its mechanism of occurrence and internal logic while actively guiding it to develop in a healthy and upward direction. In the interweaving of "mirroring" and "mimicry", we should strive to explore an online literary aesthetic landscape that combines modernity and tradition, popularity and artistry, and write our cultural imagination for this era.

2. Paradox and Symbiosis: The Dialectical Relationship between Literariness and Mediatization

2.1 The Loss of Literariness: The Dissolution of the Aesthetic Individuality of Online Literature by "Media Mimicry"

While the imitation and borrowing of media forms such as film, television, and games by online literature expands the realm of expression, it also inevitably has a certain dissolving effect on the aesthetic individuality of online literature. In "Inheritance Path and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of Chinese Internet Genre Literature in the 21st Century", Wu (2024) keenly points out that online literature creation exhibits a

"decentralization" characteristic in the context of media convergence, implying a crisis of the waning "subjectivity" of literature.

Specifically, the dissolution of literariness by "media mimicry" in online literature is mainly reflected in two aspects. First, narratives tend to be formulaic and homogenized. In order to cater to the fast-paced narratives of film, television, and games, many online literary works repeatedly use certain fixed patterns in plot settings, and character shaping also tends to be stereotypical, causing works to gradually lose tension and novelty. This "formulaic" tendency objectively weakens the uniqueness of literary creation. Second, the artistry and ideological nature of language are easily overlooked. Under the cinematic and gamified modes of expression, online literature often places more emphasis on visual impact and plot stimulation while neglecting the elaborate crafting of language and ideological connotations. Some works pile up flowery language and are keen on sentimental rendering, lacking profound ideological enlightenment, resulting in the loss of literariness.

Essentially, the dissolution of the literariness of online literature by "media mimicry" reflects the predicament of the deconstruction of "literary centrism" in the Internet context. In the print era, literature could still occupy the center of cultural discourse with its linguistic charm and ideological power. However, in the multimedia era, literature has to compete with various media forms such as film, television, and games, and its hegemonic position in discourse is increasingly waning. If online writers blindly cater to the trend of media convergence while ignoring the inherent characteristics of literature, their works can easily become "vassals" of other media forms. Of course, this does not mean that we should take a completely negative attitude towards "media mimicry". Wu (2024) also points out in the book that the "mediatization" tendency of online literature not only brings about the loss of literary expression but also nurtures the possibility of literary innovation. The key is that we need to seek a dialectical balance between "vulgarity" and "elegance", between "popular" and "classic".

2.2 The Gains and Losses of Mediatization: Literary Breakthroughs in the Context of Internet Dissemination

Although "media mimicry" has had a certain impact on the literariness of online literature, we should also recognize that it objectively provides new possibilities for the dissemination and value realization of online literature. Wu (2024) points out in the book that although the "mediatization" of online literature implies a certain "distortion", it also means a "rebirth". The Internet era has given literature the wings of dissemination, providing it with a brand-new living space of "liquidity" and "cross-border".

From the perspective of dissemination, the borrowing of film, television, and game narratives by online literature has positive significance. On the one hand, it helps online literary works achieve cross-media dissemination and adaptation, reaching a wider audience. In the context of "media mimicry", "IP-ization" has become an important path for the value realization

of online literature. Many excellent online literary works have gained a "second life" through film, television, and game adaptations, achieving a double harvest of commercial and social values. On the other hand, the "mediatization" of online literature also provides a broad space for the extension and re-creation of literary content. In the process of cross-media adaptation, the original literary motifs gain new interpretation space, giving birth to a new aesthetic form. At the same time, we should also soberly recognize that "mediatization" may also have certain negative impacts on the value realization of online literature. Driven by commercial interests, some adapted online literary works excessively cater to market tastes, becoming vulgar and lowbrow in content and overly relying on visual spectacles in form, ultimately resulting in the loss of the literary core. Thus, how to adhere to the bottom line of literary creation in the context of media convergence and pursue the organic unity of content and form is a major challenge facing online literature creators. As Wu (2024) says, we should neither regard "mediatization" as an "accomplice" to the degeneration of online literature, nor should we view it as a "panacea" for literary innovation. In reality, we need to view this issue with a dialectical perspective, recognizing the opportunities brought by "media mimicry" for the dissemination of online literature while also being alert to the possible loss of literariness it may bring. Only by grasping the balance between tradition and modernity, between classics and popularity, can online literature achieve its own breakthrough and transcendence.

2.3 Symbiosis and Integration: The "Quadrant" Development Path of Literature and Media

Combining the above analysis, it is not difficult to see that the phenomenon of "media mimicry" in online literature actually reflects the complex relationship between literature and media in the Internet era. This relationship is neither simply oppositional nor blindly convergent,but presents a dialectical "symbiotic" state. As Wu (2024) points out in the book, for online literature to truly achieve its own breakthrough and innovation, the key lies in constructing a "quadrant" development path, achieving a dynamic balance between mediatization and literariness, innovation and tradition.

On the one hand, online literature should actively absorb the expressive techniques of advanced media forms such as film, television, and games to enhance its own communication power and influence. In the context of "media convergence", no literary style can exist in isolation; they all need to engage in deep dialogue and interaction with other media forms (Jenkins, 2006, p. 3). Online literature writers should actively embrace the trend of media convergence, leverage the advantages of new media platforms, innovate expression methods, expand dissemination channels, and make excellent works "live" and "move", achieving a win-win situation of social and economic benefits. On the other hand, while "mediatizing", online literature should also focus on upholding and sublimating "literariness". The key to literature being literature lies in the charm of its language, the power of its thought, and the height of its

aesthetics (Attridge, 2017, p. 109). Online literature writers should guard against the trend of pandering to vulgarity, discover the beauty of life, and with a high degree of cultural self-consciousness and artistic training, shape unforgettable classic characters and create soul-stirring aesthetic moments. Only by continuously deepening the concern for reality and highlighting the humanistic spirit can online literature truly achieve a gorgeous transformation from "media mimicry" to "literary mimicry".

Undoubtedly, the "quadrant" development of online literature is not achieved overnight; it requires the joint efforts of the industry, creators, critics, readers, and other parties. As Wu (2024) says, we should view the phenomenon of "media mimicry" from the dual perspectives of "immersion" and "transcendence", deeply observing its rationality in the times while maintaining the necessary critical distance, guiding it towards a path of healthy development. Only by finding the best fit between tradition and modernity, between literature and media, can online literature truly achieve a creative transformation of making the ancient to serve the present and the foreign to serve China, radiating with even more dazzling brilliance of the times.

3. Inheritance and Evolution: Academic Reflections on the Phenomenon of "Media Mimicry" in Online Literature

3.1 "Immersive" Research: Understanding the Contemporary Logic of "Media Mimicry"

Faced with the emerging cultural phenomenon of "media mimicry" in online literature, we cannot simply stay at the level of superficial description and value judgment, but must delve into it and grasp its contemporary logic and internal mechanisms from an "immersive" research perspective. As Wu (2024) advocates in "Inheritance Path and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of Chinese Internet Genre Literature in the 21st Century", researchers should stand at the forefront of the times and embrace the waves of change in online culture with an open and inclusive attitude, thereby achieving an expansion of academic horizons.

First, we need to deeply understand the new mechanisms of online literature production and dissemination. In the Internet context, literary creation is moving from "individualization" to "socialization", from "elitization" to "grassroots", which is a process of "decentralization". In this process, the boundaries between writers and readers are increasingly blurred, and literary production is increasingly exhibiting an "interactive" characteristic. At the same time, literary dissemination has also broken the shackles of linear flow, presenting a new situation of "three-dimensionalization" and "fragmentation". The frequent cross-border movement of online literature between different media forms is an active response to this new state of dissemination. Only by deeply grasping these new mechanisms can we reveal the logic behind the occurrence of the "media mimicry" phenomenon.

Second, we also need to explore the deep aesthetic connotations behind "media mimicry".

Wu (2024) mentions in the book that the "flamboyant symptom" of online literature reflects the strong appeal of grassroots writing for "enchantment" in the Internet era. On the surface, online literature's imitation of film, television, and game narratives has a certain utilitarian and vulgar nature. But behind this "flamboyance", can we also glimpse a new aesthetic pursuit? In fact, the mediatized writing of online literature largely reflects the change in mass aesthetic tastes in the Internet context, embodying a "new sensibility" that seeks sensory stimulation and yearns for immersive experiences. This is a brand-new aesthetic landscape that is different from the traditional poetic lyricism of literati, and it deserves our prudent treatment.

As an emerging cultural style, the "media mimicry" phenomenon of online literature is inevitably rooted in a specific contemporary context. We need to adopt an "immersive" research perspective, delve into it, examine its texture, grasp its pulse, and then we can reveal the generative logic and aesthetic connotations behind it. This not only helps us clarify the path choices for the development of online literature but also provides an excellent entry point for us to reflect on the contemporary cultural context.

3.2 "Distanced" Criticism: Promoting the Dual Transcendence of Mediatization and Literariness in Online Literature

On the basis of deeply grasping the "media mimicry" phenomenon of online literature, we also need to maintain a certain critical distance and examine the possible predicaments and challenges it may bring with a calm and prudent eye. Wu (2024) proposes in the book to conduct "distanced" criticism of online literature, which can be said to hit the nail on the head. The so-called "distancing" means to jump out of the vortex of online carnival and reflect on the crux of online literature development with a transcendent posture and a broad vision, and then explore the possible paths for it to achieve aesthetic sublimation.

First, we must face up to the impact and dissolution of literariness brought about by "media mimicry" on online literature. Under the constraints of cinematic and gamified modes of expression, some online literary works overemphasize sensory stimulation and neglect language crafting and aesthetic sublimation, resulting in the decline of literariness. At the same time, online literature presents a tendency of "typification" and "homogenization" in the context of media convergence, which to a certain extent also dissolves the individual tension of literary creation (Darby, 2013, p. 150). We cannot turn a blind eye to these issues, but must take an active critical stance and guide online literature creation back to the essence of literary expression.

Second, in the face of the various predicaments brought about by "media mimicry", we must explore the roadmap for online literature to achieve aesthetic sublimation with a constructive attitude. In Wu Changqing's view, the key for online literature to achieve self-transcendence lies in cultivating its own cultural character and aesthetic individuality (Wu, 2024). On the one hand, online literature needs to explore new modes of expression in the context of media convergence and achieve creative breakthroughs in aspects such as narrative, style, and

theme; on the other hand, online literature needs to pay more attention to the tempering of its spiritual core and expand the depth and strength of literature in aspects such as realistic concerns, human nature exploration, and philosophical speculation.

It can be said that "distanced" criticism points out the direction for the healthy development of online literature. It tells us that in the face of the complex cultural landscape of "media mimicry", we need to learn to think from different perspectives and observe from multiple angles, exploring the laws of literary evolution through critical interpretation.

3.3 Inheritance and Innovation: Developing the Cultural Character and Aesthetic Landscape of Online Literature

Furthermore, the academic reflection on the "media mimicry" phenomenon of online literature ultimately needs to be implemented in the consideration of the development prospects of online literature. In Wu Changqing's view, the key for online literature to achieve its own rise and sublimation lies in the creative transformation of traditional resources (Wu, 2024). In other words, integrating the classics with the Internet, integrating China with the outside world, integrating intellectuals with netizens, and constructing a brand-new cultural character and aesthetic style are the tasks of the times facing online literature.

From the dimension of inheritance, online literature needs to be good at drawing nourishment from traditional culture. Chinese literature has a long history and profound depth, accumulating rich ideological and aesthetic resources. Online literature writers need to adopt a posture of "cultural self-consciousness" and strive to integrate the excellent genes of Chinese literature, such as classical poetic wisdom, romantic imagination, and realistic critical spirit, into contemporary writing practice, injecting strong momentum into the content construction of online literature. At the same time, online literature also needs to actively absorb the advanced experience of foreign literature and achieve its own improvement and expansion through comparative interaction. Only in this way can online literature truly possess a cultural foundation and depth.

From the dimension of innovation, online literature needs to be based on the contemporary context and actively respond to the new aesthetic needs under the Internet ecology. The prevalence of the "media mimicry" phenomenon indicates that contemporary audiences have a strong desire for immersive and interactive reading experiences. Online literature writers need to follow this trend and explore new paths and methods of expression in the context of media convergence to shape new aesthetic styles. At the same time, online literature also needs to strive to break the shackles of typification and homogenization, encourage diversified creation, enhance originality, and create masterpieces. Only in the fusion of tradition and modernity, in the interweaving of mediatization and literariness, can online literature ultimately achieve aesthetic sublimation and radiate dazzling brilliance of the times.

In summary, the academic reflection on the "media mimicry" phenomenon of online

literature is both an attitude of "intervention" and an attitude of "transcendence". It requires us to actively promote the cultural construction and aesthetic exploration of online literature with an open mind on the basis of fully understanding the development laws of online literature, ultimately achieving a historic leap in online literature.

Conclusion

Through a multi-dimensional analysis of the "media mimicry" phenomenon in online literature, we can see that this is a highly complex and paradoxical cultural landscape. On the one hand, it reflects the profound changes in the modes of literary production and dissemination in the Internet era; on the other hand, it also poses a great challenge to the individualized expression of literary creation. Under the constraints of cinematic and gamified modes of expression, online literature presents the developmental predicament of "typification" and "homogenization", and its literariness and aesthetic character are facing an unprecedented crisis. However, as Wu (2024) discerns in "Inheritance Path and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of Chinese Internet Genre Literature in the 21st Century", the "media mimicry" tendency of online literature is not a one-dimensional cultural symptom, but a complex, ever-changing, and paradoxical dynamic process. It implies a certain degree of "pandering" and "distortion", but it also contains infinite possibilities for literary innovation. The key is that we need to treat this phenomenon with a developmental perspective and dialectical thinking, accurately identifying its contemporary rationality while conducting necessary "distanced" criticism, and exploring the way to reconstruct literary creativity between tradition and modernity, classics and popularity. It can be said that an in-depth analysis of the "media mimicry" phenomenon in online literature not only provides an important reference for understanding the literary ecology of the Internet era but also offers an excellent entry point for reflecting on the contemporary cultural context and re-evaluating the spiritual value of literature. It illuminates that in the all-media era, the development of any literary style is not isolated and closed, but is situated in an open and diverse cultural field. For literature to gain new life, the key lies in the creative transformation of traditional resources and the active response to the contemporary context. This is not only a task facing online literature writers but also a question that every literary researcher needs to think deeply about.

Furthermore, the complexity of the "media mimicry" phenomenon in online literature ultimately reflects the common predicament faced by contemporary literary development. In the torrent of media convergence and the whirlwind of commercialization, literature seems to be increasingly losing its own discourse power, and its spiritual value and aesthetic ideals are in danger of being hollowed out. However, the hope of literature lies precisely in these paradoxes and tensions. As Wu (2024) says, for literature to truly achieve self-breakthrough and sublimation, the key lies in the creative excavation of "traditional resources" and the active

response to the "language of the times". On the one hand, we need to draw nourishment from the profound accumulation of traditional culture. As the saying goes, "reviewing the old and learning the new", excellent literary traditions contain rich ideological and aesthetic resources, which are the inexhaustible source of literary innovation. Online literature writers need to adopt a posture of "cultural self-consciousness" and strive to absorb the excellent genes of Chinese literature, such as classical poetics, romantic imagination, and realistic criticism, to inject a rich humanistic heritage into online literature creation. Only by being rooted in the fertile soil of national culture can online literature gain more lasting vitality. On the other hand, we also need to be based on the contemporary context and actively respond to new aesthetic needs. The prevalence of the "media mimicry" phenomenon indicates that in the Internet era, the masses have a strong desire for immersive and interactive reading experiences. This is both an opportunity and a challenge. Online literature writers need to actively explore new paths and methods of expression on the basis of inheriting tradition, striving to create a brand-new literary style that combines popularity and artistry, accessibility and thoughtfulness. Only in the fusion of tradition and modernity, in the interweaving of mediatization and literariness, can online literature ultimately achieve its own aesthetic transcendence.

From this perspective, the "media mimicry" phenomenon in online literature provides us with a unique perspective to observe the development of contemporary literature. It illuminates that in the face of a complex and diverse cultural context, we can neither be confined to simple value judgments nor stay at the surface level of phenomenon description, but must examine the evolutionary trajectory of online literature with a developmental perspective and historical dimension. As Wu (2024) advocates in "Inheritance Path and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of Chinese Internet Genre Literature in the 21st Century", we need to grasp the generative logic of online literature in the dialectic of "inheritance" and "evolution", not only seeing its inheriting relationship with traditional literature and mainstream literature but also discerning the unique features it presents as an emerging cultural style. Only in this way can we achieve the innovation of academic ideas and research paradigms in online literature research. In fact, examining literary development with a cultural perspective of "inheritance" and "evolution" is a highly universal theoretical enlightenment. It tells us that the birth of any new literary style is not accidental, but has profound cultural origins and contemporary foundations. Therefore, as researchers, we need to jump out of the simple "binary opposition" thinking and intervene in literary phenomena with a dual posture of "immersion" and "transcendence", striving to grasp the essence of things behind the appearance and discover the internal laws in the cacophony of voices. The academic exploration of the "media mimicry" phenomenon in online literature is a vivid annotation of this research paradigm.

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