

The path of creating order of Tibetan Chinese literature structure under the consciousness of national community

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Abstract: From the generation of natural geographical landscape to the specific experience perception of the subject, and then to the presentation, dissemination and acceptance of text materialized description, landscape images have experienced a series of generation processes of symbolic meaning. Natural geographical landscape and humanistic geographical landscape have continuously generated the emotional pulse and narrative logic of regional writers, which have become a solid foundation for writers' creative experience in various periods. On the basis of personal perception and experience accumulation, the characteristics of snow landscape and regional emotional connection have become an important material source for Tibetan regional writers' literary writing.

Key words: Tibetan Chinese literature; national community; literature structure

1 Introduction

Geographical space refers to the spatial nature of the occurrence, existence and change of various geographical phenomena, things and processes in the earth's surface system. The Qinghai-Tibet Plateau is full of mountains, densely covered with rivers and lakes, and the natural environment varies greatly among different regions. The unique plateau climate affects production and life, human folk customs and psychological emotion, which are reflected in literary works, and form rich cultural soil. It has shaped the developed image thinking of the Tibetan nation. In symbolic ecology, Karl Popper once used the theory of "multiple nature" to explain the layered model of symbolic meaning of nature to the subject world, and the "multiple landscape" model is based on the theory of "multiple nature". Zero landscape refers to the natural landscape completely outside the subject world, such as absolute wasteland [1]. The primary landscape refers to the landscape initially perceived, described and explained by the subject world, the secondary landscape is the landscape that has been changed or generated by the subject world through the actual transformation of the subject world and the filtering of the subject world's molding system, and the tertiary landscape is the landscape with theoretical or textual thinking [2], which is mainly reflected in the thinking structure of the subject world or the presentation of text meaning in reality. Zero degree landscape is more manifested in the existence of a hypothetical state, and no landscape exists completely separated from people.

2 Cultural landscape: the generation of geographical genes and the booming plot of love for land

The meaning mechanism of landscape to the subject world lies in the subject's involvement in the generation of landscape, and this meaning generation mechanism is more reflected in the primary landscape and secondary landscape, which cover natural space and humanistic space. As the meaning source of the writer's text writing, the reflection of the life body on the geographical landscape has basically been selected and filtered by the writer's unique main world molding system. Duan Yifu, a humanistic geographer, believes that all connections with the landscape environment can produce a beautiful human feeling. This land complex is also an important geographical gene source of patriotism. Patriotism is a strong sense of man land attachment, and the significance of human geography based on the natural geographical environment and its foundation for literary activities are even fundamental. Tibetan minority writers use the affinity advantage of regional culture to express the artist's unique perspective, views and communication methods, "the customs in which he was born are shaping his experience and behavior... His cultural habits are his habits, his cultural beliefs are his beliefs, and his cultural impossibility is also his impossibility" [3].

3 Subject embodiment: the homogeneous thinking construction of cultural "self" and "other"

The writers represented by the writer Ma Lihua use the body as the medium to write the artistic traces of the large-scale landscape environment as the "cultural other" [4]. The landscape geographical activities and objects are displayed and expressed in the original places. The writer's body subject has long existed as the basis of meaning construction, constantly inducing the adaptive behavior of the writer's body subject with the perception and experience coexistence, and auditory sound, smell and other sensory stimuli going hand in hand. When the subject's physical perception internalizes landscape geography into the space of conscious thinking, memory and imagination are the two basic psychological activities of the writer's main creation. In the creative consciousness space, memory and imagination are presented as media, and visualization is its main feature. The image of landscape objective events rising to the subject's psychological space through perceptual grasp is memory. Its essence is "the subject's repeated yearning for an image (portrait) whose self is not a real existence"[5], that is, the trace "legacy" mapped in the subject's psychological space, and the creative subject's "intervention" acceptance of landscape events in the real geographical space. It will be transformed into selective memory "retention" in the subject consciousness space. The memory "retention" is mainly images rather than words. When recalling the landscape image picture, an image picture will always appear in the mind. For the creative subject of national writers, once the landscape image is selected by consciousness, it will become the memory "retention" of subject impression and perceptual information [6].

Spatial experience placement is a spatial place for landscape geographical memory and imagination placement. It is the original driving force and emotional connection for the transformation of object real space into subject psychological space. French philosopher Gaston·Bashira once discussed the important influence of the house landscape space on the generation and remembrance of memory [7]. In the eyes of regional writers, the meaning of "home" generally refers to the artistic symbolic cultural traces of all the surrounding landscape environment, and generally refers to all symbolic emotional connections. The subject transforms the geographical landscape images into conscious thinking images, and then arranges, places and conceives the conscious thinking images, so as to construct the conscious geographical thinking picture of the text, arouse the symbolic emotional connection of the geographical landscape hidden in the collective unconscious from the conscious geographical thinking picture, and finally materialize into the fictional or metaphorical presentation of the geographical picture in the text [8].

4 Text writing: the diverse meaning presentation of language symbolic ability and the heterogeneous communication innovation of text dialogue

From the sense of landscape complex to the spatial structure of subject thinking to the dissemination and integration of text generation and meaning fission, language symbols, as the symbolic carrier of landscape cultural meaning in the text, have three characteristics: sexuality, life semiotics orientation and defining growth. With the gradual acceleration of the process of national integration, the paradigm and structure of national language no longer become a single style of national literature writing, but this natural directional effort of the combination of symbols and shapes has strong commonality and universality. The growth of the nature of language symbols continues to promote the language's perception and learning of the geographical landscape environment, so as to obtain the possibility of more information and significance.

As the carrier of landscape culture, the meaning division and innovation of literary text present an exponential increasing process. The fundamental reasons are as follows: Firstly, at the stage when the text expands the symbolic meaning of environmental landscape, it is affected by the polysemy of symbols. Second, at the stage of materialized writing of the text, there is a gap between the image symbol meaning perceived by the subject's thinking and the symbolic nature of language symbols. Thirdly, in the process of the regional communication of the text [9], there are differences in the code system between the sending world and the receiving world, and another communication function model of the text also arises. Lotman divides the social communication function into five parts: between the text sender and the receiver, between the receiver and the cultural tradition, between the receiver and the self, between the receiver and the text, and between the text and the cultural context. When explaining the communicative function of the text, these five parts are also a deepening of the mechanism of consciousness generation. In the first process, the text has the most basic information transmission function, that is, what literary images and landscape descriptions appear in the text. In the second process, the text receiver makes a preliminary interpretation of the text cultural memory by virtue of the accumulation of the unconscious collective prototype of the national culture. On the basis of the second process, the third process substitutes oneself into the text to achieve self reflection and examination and explore the deep consciousness of the cultural soul. In the fourth process, the text and the receiver make a two-way choice, and the receiver realizes the deepening interaction with the landscape environment and character clues in the text. In the fifth process, the text enters another cultural region from one cultural region. In the "molding" system filtering of the cultural boundary, the promoter's generation and fission of the cultural meaning of the text continuously promote the exchange and integration of national culture in breadth, intensity and depth.

5 Conclusion

Whether it is the revolutionary realism during the period of entering Tibet in the 1950s or the various explorations of Tibetan writers for pioneer literature in the 1980s, the landscape style characteristics of snow space always run through the text of Tibetan literature. The cultural characteristics are enough to shape the writers' unique work style. The writers' common feelings about the same region are easier to form regional literary schools, and regional writers are a kind of existence in the cultural sense. There is a rich cultural context behind them. They can become external and easily recognizable regional landmarks and have their own reasons and significance.

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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