

Research on the Application of "Non-fiction Writing" in the Field of Journalism: Take the Non-Fiction Writing Official Account "People" as an Example

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Abstract: At present, the media ecology is bound by traffic logic, and communication channels are easy to interrupt or even fail. It is imperative for the media to reconstruct business. At the same time, the academic community and industry have to think about the following questions: How to enrich and innovate the news style? What kind of news style is the most infectious? What kind of news style can keep users' attention the most? In 2010, China's journalism introduced non-fiction writing originating in the United States, which is a progressive attempt to enrich news texts, which adds an aesthetic sense of news narrative. At the same time, some non-fiction writing platforms have also emerged, which have jointly promoted the prosperity of China's journalism. However, as a new style in the field of journalism, non-fiction writing inevitably has some problems in the process of legalization. This article tries to explore these problems and explore the path to solve the corresponding problems.

1. Introduction

People magazine, sponsored by People's Publishing House, was founded in 1980 to provide people with the best character reports in the Chinese world. People has undergone two revisions in the development process, namely, a market-oriented revision in May 2012 and a re-revision in January 2013. At the beginning of the revision, the slogan was "People are the scale of everything", advocating that "reporting important people should be as subtle as every expression." Later, in early 2014, it changed to a new slogan: "nothing but story telling", whose purpose is to provide real non-fiction stories. [1]

There is still no unified view in the academic community on the definition of non-fictional writing, but this does not prevent this style from rapidly propalating and expanding in the territory of journalism. Dong Dingshan, a Chinese-American literary theorist, wrote an article in Reading magazine in 1980 to introduce and comment on the context of non-fiction literature and the new news movement in the United States. [2] But the research on non-fiction writing did not show a state until after 2010, thanks to the first "non-fiction" column of People's Literature in 2010. Since 2015, non-fiction writing has been developing rapidly in the field of journalism. This article focuses on the non-fiction writing official account "People", sorts out and categorizes 100 original articles in the official account. On this basis, it combines literature and materials to carry out research.

2. Characteristics of Non-Fiction Writing of "People"

2.1. Pay Attention to Hot Topics

Behind every social hot spot, it can reflect the epitome of the times and also reflect the public's concerns. The author of People is good at paying attention to social hot events and mining the essence behind hot events. For example, a girl who loves fitness living in Shanghai complained on Weibo that she had been followed by strange men twice. After an in-depth understanding and inquiry of the news related to the theme of "tracking", the creator of "People" found that women were much more likely to be tracked than men. At the same time, the summary of an Australian police officer also describes what the tracking is: "Stalking is a bloodless crime. The offender may not sweat at the victim, but it is enough to paralyze the victim's personal life for a long time." For another example, during the extremely heavy rainstorm in Zhengzhou, "People" made two reports: "Zhengzhou rainstorm, a panic night" and "Zhengzhou rainstorm day, the daily life of being broken". In addition, hot topics such as inner scroll, dog walking conflict, school district housing and other hot topics are also involved.

2.2. Excavate Emotional Stories

Long Yingtai: "Do you know the pain in the other party's heart? Where the pain is, it can be said that "People" is well versed that emotions are the eternal topic of human beings. It is easy to meet the emotional demands of users and arouse the emotional resonance of users. Therefore, we continue to explore emotional topics, such as: "Old People's Blind Date, Straightforwardness, Loneliness, Fear and Love" shows the old man's attitude towards love; "Daughter's Childhood Sexually Invaded, A Father's Trek" reflects the greatness of father's love; "How Ordinary People Understand Ordinary People" expresses "sympathy and understanding, which is a good way to cure adult collapse"; "Stranger, the Blind Box the World Gives You" shows that strangers can also talk to us about life and death, and can also give support at important moments in life. Strangers fill our lives with unknown surprises and surprises. These emotional stories have rich themes, involving all ages and genders, including disappointment, longing, moving and other emotional colors, truly showing the true feelings of the world.

2.3. Pay Attention to Marginal Characters

Non-fiction writing is important in describing or recording the survival status of marginal characters in society. First of all, spread the daily life of marginalized people to the public, so that marginalized people are widely concerned; secondly, show the efforts made by marginalized people to change their fate and their tenacity and tenacity in the face of bad luck, and encourage the public to cherish life, cherish the present, and love life; finally, use the style of non-fiction writing to make news reports fuller and three-dimensional, reflect humanistic care, and highlight humanistic values." [3] The living conditions of homeless people, young people living in hairy embryo wards, husbands and daughters, high-level amputees, vendors in big cities, single parents, night workers, etc. are often presented in "characters".

3. The Development Shackles of Non-fiction Writing in the Field of Journalism

"One Laboratory" was dissolved at the end of 2017; On March 31, 2020, "Noon Story", a subsidiary of Interface Media, was announced to be dissolved, marking that the application of non-fiction writing in the field of news in China has entered the stage of reflection and reorganization. [4]

3.1. Writing Text: Contradiction between Literary and Realistic

Michael Schudson, an American journalist historian, believes that "The press and literary tradition have a deep historical roots. Journalists should learn to report news facts smoothly and tell wonderful stories." [5] Wei Yi, interview director of Southern People Weekly, also believes that "non-fiction" is "tell meaningful stories with facts... Writing is often doing the work of 'transformation' and transforming a fact into a story you want." [6] Non-fiction writing requires the author to stand as a bystander and describe news events from a first-person perspective. This inevitably involves a question of participation. Once it is excessive, there will be false news. As Malcolm Gladwell, a special contributor to The New Yorker, said, "People are complex, and there are inevitable limitations when describing others". [7] Domestic authors also agree that "the rights of journalists are much greater than the rights of the protagonists in the novel." [8] Condensing or reorganizing the life of the protagonist in the article will inevitably take the risk of rebuilding the story." [9] But on the other hand, as Robert McKee said in *Story: Material, Structure, Style and the Principles of Screen Drama*: "Filius characters are easy, but in reality, flesh and thoughtful people are difficult to design and understand. [10] If the writer does not have any emotional input, he cannot create a full character image and show the full picture of real and three-dimensional events. This requires non-fiction writers to learn to balance literature and art, use literary writing skills, cleverly layout, tell stories well, and enhance the readability of news in accordance with the principle of news facts.

3.2. Creators: Conflict between Self-identification and "Social Identity"

Non-fiction writers have different identities, including not only journalists working in traditional media, but also writers and ordinary people who love writing. Most of them have their own jobs and occasionally part-time non-fiction writing. This makes it impossible for some writers to balance their own work with part-time work, and lacks a clear line between their professional attribution and role cognition. In addition, some journalists test the field of non-fiction writing in order to realize their personal news ideals during the media transition period or realize the value of life in the form of slash youth. However, "the life is free, but it is always in the shackles." At present, some non-fiction writing platforms on the market provide very limited scope for creators. Because it has to obey certain potential rules in order to survive, which also means that the choice of topics that writers can do is limited. The topic selection of non-fictional writing is limited, the output cycle is long, the content requirements are high, and the author's income is low and unstable, resulting in conflicts between the group's "self-identification" and "social identity". In addition, whether to be a "content assembly line worker" or a "boutique content craftsman" is the core crux of non-fiction writers to establish character identity. [11]

3.3. Creation Platform: the Contradiction between Marketization and Legaliz-Ation

Under the guidance of traffic supremacy and market logic, the competition between non-fiction platforms is fierce. The interests of non-fiction works that can be new, different and explosive are becoming more and more obvious. The monthly profit will be a loss, and if the water is full, it will overflow." There is no doubt that blindly pursuing more than 100,000 explosive articles can easily jump into illegal minefields." Mi Meng's official account disappeared from the Internet for publishing "The Death of a Poor Top", a pseudo-non-fiction writing article. People's Daily emphasizes that we-media's spiritual pyramid scheme is a dead end, and text merchants should know how to stop. It is sad to manipulate the public's emotions with poisonous chicken soup. Only by assuming the corresponding social responsibility and anchoring the value coordinates of health is the everlasting secret of successful we-media. Xinhua TV commented on the Mimon incident: [Xinhua micro-

comment How can we-media "meng" develop] Recently, many we-media platforms have closed the relevant accounts of "Mi Meng", and the WeChat official account "Mi Meng" has been cancelled. Xinhua TV commented on the Mimeng incident: [Xinhua Weiping How can we-media "meng" develop] Recently, many we-media platforms have closed the relevant accounts of "Mi Meng", and the WeChat official account "Mi Meng" has been cancelled. During this period, the "Mi Meng body" with a serious and inaccurate content to make poisonous chicken soup and sell anxious emotions, has been abandoned by netizens and the times. We-media development must adhere to the correct values and not lose ourselves in the face of interests. In order to make hot models and attract traffic, you don't hesitate to cheat, violate laws and regulations, and you can only play with fire and self-immolation. People should be used as a warning and avoid falling into the trap of pure commercialization of platform operation.

4. Optimization Path of Non-fiction Writing in the Field of Journalism

4.1. Platform Expansion: Diversified Income-Generating Models

At present, the profit model of People is mainly selling content and surroundings. For example, the "People's Market" subsection includes magazine subscriptions, writing classes, electronic magazines and people peripheral purchases. In addition, People should actively seek cooperation with other non-fiction platforms to achieve a win-win situation. For example, platforms such as "Human World" and "Gu Yu" jointly launched a non-fictional work creation alliance, which can be seen in its huge market demand. [12] These startups also try to associate the content value of non-fiction writing with market value. For example, "non-fiction writers, editors and film and television directors" are invited to discuss "how non-fiction platforms can better meet the core needs of the film and television industry" and open up the three major fields of "non-fiction writing, publishing and film and television adaptation." [13] These ideas on the prospects of business cooperation come from the platform's expectations for its own sustainable development and are also new initiatives to expand income-generating methods.

4.2. Thinking Change: Diversified Story Subjects

People magazine was revised in 2014. Since then, its own positioning has been to discover stories, realize stories, write stories and provide stories. Most of the main subjects of the report are famous writers, directors and "stars", that is, focusing on elite groups. For example, "Director of "Famous", a dull affection", "Li Ziqi, a lay person", "Wen Zhengrong is submissive", "Xu Zhiyuan: Occasionally "curse yourself" late at night, drink more wine and it will pass", "Hu Yanbin, no longer burn for love", "Gong Li, "Queen" and her empty crown". Their coverage mainly focuses on character experience, character thinking and image shaping. In recent years, the choice of the main story of "People" has tended to be expanded, and films, animals and marginal characters have also been repeatedly involved. For example, the film: "Those problems that the Dune failed to solve", "After watching "Marriage Life", "You probably don't want to get married", "First incense: between "God" and "Dog" and so on". Generally speaking, it summarizes the content of the film, analyzes the advantages and disadvantages of the film, and reveals the main theme of the film; for example, animals: "99% of the problems in dogs are actually human problems", "I found 100 lost cats and peeped into the stories of 100 young people", "In "People", cats are almost more than people." It is in line with the public's call to care for animals against the social background of frequent animal abuse. For example, marginal characters: "50 years of AA system" The beginning and end of divorce between husband and wife", "We are like them, there will always be gray face", "Big factory does not find this person", "How do these parents from ordinary families support life", "My mother is 60 years old and went to get a

driver's license", "College students from famous schools on the assembly line of the cigarette factory: I accepted mediocre self", "Mom is also the first time to be a mother", "People who don't need WeChat". It describes how little people face life, work and marriage, tend to express the fate and situation of small people, and show their optimistic or negative attitude towards life. In addition, popular science articles have also appeared. The diversified story subject alleviates the aesthetic fatigue of users. It is also one of the characteristics of "People" that distinguishes from other platforms, and the reading effect is remarkable.

4.3. Text Optimization: Standardization of the Creation Paradigm

In my opinion, the birth of the best non-fiction writing text is inseparable from the joint efforts of the platform, creators and background editors. The platform should regularly offer non-fiction writing training courses in order to continuously improve the ability of writers. Most of the creators of People are senior media personnel and are themselves "instructors". However, some creators are interns and lack writing experience. In this case, it needs to be trained. In addition, the platform can select excellent non-fiction works through list evaluation or non-fiction writing competitions. After the "interventional and co-written" editing of background editing experts, the best text is determined and set as a benchmark for the best work of the platform to standardize creation."

5. Conclusion

"People" innovates the news style in a non-fiction way, and each story can easily get more than 10 views, which also shows that the platform has successfully attracted the attention of the audience. However, in the process of its legalization, there are also some problems related to platforms, creators and text production. For example, the contradiction between literary and artistic nature and practicality in text creation; the conflict between creator self-identification and "social identity"; and the contradiction between the marketization and legalization of creative platforms. At the same time, aiming at the shackles of the development of non-fiction writing in the field of journalism, this paper puts forward three optimization paths, namely, implementing a diversified income-generating model; diversified development of story subjects; and realizing the standardization of creative paradigm. Of course, there are other problems with non-fiction writing texts. For example, if the length is too long, it is easy to bring visual fatigue to readers; the disadvantage is obvious in disaster reports, and it is better to display events more realistically, three-dimensional and comprehensively than audio-visual media. If non-fiction writing wants to achieve great development in the field of journalism, it also requires the joint efforts of creators, platforms and journalism!

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