ANALYSIS OF THE EMOTIONAL LOGIC OF MEDIATISATION OF ANCIENT LITERATURE ORIENTED ON OVERSEAS DISSEMINATION OF CHINESE CULTURE

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ABSTRACT

This study analyzes the emotional logic of the mediatization of ancient literature oriented to the overseas dissemination of Chinese culture by constructing an emotion analysis model and an emotion logic model. The sentiment analysis model includes key parts such as the model structure, the basis of sentiment analysis, and the sentiment intensity and activation tuning value. Then, through the sentiment logic model, the process of updating the sentiment subject and the system structure are studied to better understand the mediatization process of ancient literature overseas. Through the stage tasks of data crawling and sentiment categorization, rich literary works and related information were obtained from multiple channels. In the correlation analysis stage, taking literary themes as an example, it was found that the level of emotional engagement was medium-high and correlated with a reading frequency score of 7.0, and that there was a strong correlation between the emotional experience of ancient literary works and the elements of cultural transmission. Overseas readers' reading frequency during work/study leisure and before going to bed accounted for 70% and 60%, respectively, revealing that ancient literature has a high level of attention in readers' daily life, and providing an in-depth and clear perspective for understanding the dissemination effect of literature in overseas.

KEYWORDS

Sentiment analysis model; sentiment logic; ancient literature; mediatization; data crawling; sentiment classification

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1. INTRODUCTION

In reality, in the process of cultural development, as the development of ancient Chinese literature has gone through a relatively long period of time, its own medium of communication has also gone through various stages such as spoken medium written medium, printed medium and electronic medium [1-2]. The oral communication form of ancient Chinese literature has different distinctive features in different historical periods [3]. In the rapid development of the present information age, the oral communication forms of ancient Chinese literature have also become richer [4]. Combined with the actual situation of the development of ancient Chinese literature, in-depth analysis of the oral communication forms of ancient Chinese literature has a positive significance for the promotion of the dissemination and inheritance and development of ancient Chinese literature. Literary communication media and communication methods, the impact on literature is often also multidimensional [5]. The change of media not only has a close relationship with literature, but also has a certain connection with the development of science and technology and society in the same period. The spirit and appearance of literature in each era also have different characteristics and changes under the role of media [6].

Digital technology and multimedia expression play an important role in cultural inheritance, Zhang, J et al. proposed robust multi-view fuzzy clustering algorithm for image segmentation of Chinese literati paintings to achieve effective extraction of ancient paintings. Through effective extraction, the electronic and digital transformation and preservation of literati paintings are realized. This preservation method is more capable of preserving the artistry of literati paintings than traditional scanning, and is of great value for the re-expression and dissemination of cultural heritage [7]. Gu, L integrates and optimizes ancient literary information resources through big data technology in order to improve the systematicity and completeness of literature. The research mainly focuses on literary works and related collation, annotation, and textual research results, and is committed to making it easier for readers to find and browse ancient literature by dividing the scope of each subtopic according to genre [8]. Zeng, Y et al. deepened the theoretical understanding of virtual reality tourism from an emotional perspective, and by establishing a moderating mediator model, examined how virtual reality tourism can enhance, through digital technology, the tourists' experiential value and enhance people's sense of pride, thus influencing tourists' behavioral intention of cultural dissemination [9]. Cui, C et al. emphasized how to raise the younger generation's awareness of intangible cultural heritage preservation and dissemination, and by taking the WeChat-based platform of Hangzhou's traditional gastronomy and culture light game design as an example, they demonstrated the skill of skillfully integrating intangible cultural heritage elements into the game design, which offers a practical solution for the help of digital games to It provides a practical example for promoting the inheritance of intangible cultural heritage with the help of digital games [10].

Turton, A et al. proposed that Emotional Logic Coaching categorizes ELDP statements, into two categories: personal and relational competency changes. It was

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found that the development of personal comprehension helps to enhance participants' self-care in new and challenging environments and reduces dependence on professional or other aspects. By measuring the outcomes of a truly values-based action plan [11]. Tursunovich, R. I The main goal is to consider the point of view direction in literary translation, focusing on how to accurately convey words and ideas related to the language and culture. In order to better perceive cross-cultural differences, translators need to understand and study the mentality of people in the original language. The quality of translation can be improved by applying lexical, grammatical and stylistic skills in translation practice and following translation norms on-site [12]. Ashton, D explores the relationship between entrepreneurial orientation and emotional labour, analysed through an empirical study of cultural organizations in the UK. The paper examines emotional labor in the entrepreneurial process in terms of two themes or relationships, namely emotional labor in patronage relationships and emotional labor in audience relationships. The analysis of these themes highlights the impact and consequences of ongoing emotional labor on cultural organizations and cultural workers [13]. Widmann, T used a novel sentiment dictionary to analyze large amounts of textual data, including over 700,000 press releases and tweets from three European countries. The study found that populist parties are more likely to use negative emotional appeals, such as anger, fear, disgust, and sadness, than mainstream parties. And positive emotional appeals, such as joy, enthusiasm, pride, and hope were relatively rare. It was also found that political actors adjusted the use of emotional appeals according to the communication media and the status level of the politicians in order to achieve different political objectives [14].

In order to explore the deeper level of changes in sentiment logic, a comprehensive sentiment analysis framework is constructed by integrating LSTM, recurrent neural network and Bayesian classification to explore the sentiment logic of ancient Chinese literature in overseas dissemination. Firstly, LSTM and recurrent neural network structures are used to capture the long-distance and short-distance emotional dependencies in ancient literature to improve the accurate modeling of emotional information. Subsequently, the concepts of emotional intensity and activation value are introduced, which not only can more accurately measure the expressive power of emotions in ancient literature, but also help to more deeply understand the impact of emotions in the communication process. Finally, the dynamic change of the emotional subject in ancient literature is modeled, taking into account the updating process of the emotional subject and the overall architecture, as well as the construction of an organic architecture to reflect the development of emotion in the overall narrative. At the same time, the stage tasks of data crawling and emotion classification, as well as word classification and emotion word determination are clarified to provide support for the training and validation of the emotion logic model.

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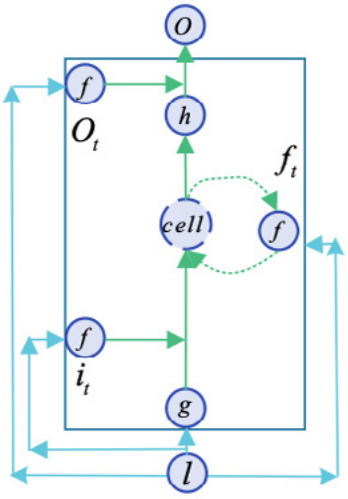
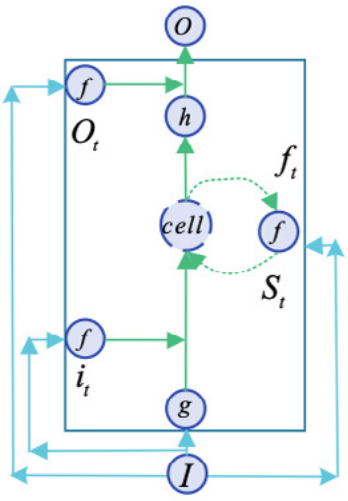
2. CONSTRUCTING A SENTIMENT ANALYSIS MODEL

2.1. MODEL STRUCTURE

The powerful sequence modeling capability of LSTM can be applied to different research directions to form a series of variants, and in this paper, we use recurrent neural networks to analyze the emotional color in ancient literature [15]. Figure 1 shows two grid cell structures, Figure 1(a) shows the basic structure of LSTM cell, which is the most common LSTM variant. Figure 1(b) shows the SentiSTM cell, which is based on the standard LSTM with emotion gates added to realize the storage of emotion values, whereby the emotion values of the text sequences will not be forgotten with the increment of the time step, and thus the accuracy of the emotion classification can be improved [16].



(a) LSTM unit



(b) Senti-LSTM cell

Figure 1. Cell structure

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Each LSTM cell consists of an input gate i_t, a forgetting gate f_t, an output gate O_1, and a memory cell c_t, with I representing the cell input at the current moment and O representing the cell output at the current moment Assuming that the dimension of the memory cell is d, the LSTM can be formulated as follows:

$$i_t = \sigma\left(W_i x_t + U_i h_{t-1} + b_i\right) \tag{1}$$

$$\begin{cases} f_t = \sigma\left(W_f x_t + U_f h_{t-1} + b_f\right) \\ c_t = f_t \odot c_{t-1} + i_t \odot \\ \tanh\left(W_c x_t + U_c h_{t-1} + b_c\right) \\ o_t = \sigma\left(W_o x_t + U_o h_{t-1} + b_o\right) \\ h_t = o_t \odot \tanh\left(c_t\right) \end{cases} \tag{2}$$

where σ is the activation function sigmoid, $\odot$ is the dot product operation, W_* and $U_*$are the coefficient matrices, b_* is the bias vector, i_t, f_t and o_t are the computation of the input gate, the forgetting gate, and the output gate, respectively, c_t is the computation of the MEMORY cell at moment t, and h_t is the output of the LSTM cell at moment t.

The SentiISTM model with the addition of the sentiment gate has two different updating methods, i.e., the sentiment update of the sentiment gate S_t versus the update of the memory cell c_t:

$$s_t = \sigma\left(W_s x_t + U_s h_{t-1} + b_s\right) \tag{3}$$

$$c_t = f_t \odot c_{t-1} + s_t \odot c_{t-1} + i_t \odot \tanh\left(W_c x_t + U_c h_{t-1} + b_c\right) \tag{4}$$

2.2. FOUNDATIONS OF SENTIMENT ANALYSIS

Due to the special structure of recurrent neural networks, when using them for sentiment classification, it is necessary to consider how to use the hidden state of each moment for the final sentiment classification [17]. An intuitive approach is to use the hidden state of the last moment of the RNN as a feature for sentiment classification, the hidden state h_t of the last moment, theoretically encodes the semantics of the entire input sequence in it, and the subsequent sentiment classification uses this semantic encoding as an input to the Softmax classifier, and the probability of the sentiment polarity belonging to class c is calculated as:

$$p\left(y = c \mid h_t, U, b\right) = \exp\left(h_t U_c + b_c\right) / \sum_{l=1}^{n} \exp\left(h_t U_t + b_l\right) \tag{5}$$

U, b is the parameter of Softmax classifier.

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For texts of long length, encoding all semantic information into a fixed-length vector will to some extent have a loss of information, which affects the effectiveness of classification [18]. In order to utilize the semantic information of each moment, a Mean pooling layer is added between the RNN and Softmax layers to average the hidden states of each moment, i.e.:

$$\bar{h} = \sum_{k=1}^{t} h_k / t \tag{6}$$

Then, $\bar{h}$ is used as an input to the Softmax classifier, unlike the RNN-last model which uses only the last moment hidden state RNN-mean uses each moment's hidden state for the final sentiment categorization by incorporating a Mean pooling layer, which is equivalent to a single vote for the final categorization at each moment with the same weight [19].

3. CONSTRUCTING AN EMOTIONAL LOGIC MODEL

3.1. EMOTIONAL INTENSITY AND ACTIVATION THRESHOLDS

The role and influence of emotion in the mediatization of literature is analyzed by relating emotional messages to the elements of cultural communication in literary works [20]. Emotion intensity is influenced by many factors, including internal affective factors, such as emotional self-attenuation and external affective factors, stimulation by external events [21]. These affective factors correspond directly to the corresponding emotion generators and are categorized into excitatory and inhibitory factors according to their strengthening or weakening effect on emotion intensity.

Assuming that there is k basic emotion, the emotion intensity can be defined as:

$$I_{e,t} = \Psi\left(I_{e,t-1}\right) + \delta_t\left(e_l\right) + \sum_{k,k\neq i} \lambda_{ki} I_{e,t} \tag{7}$$

where $I_{e_i,t}$ denotes the intensity value of the emotion e_i at the t moment, $\Psi 0$ is the decay function specifying the way in which the emotion e_i decays, $\delta_t\left(e_l\right)$ is the sum of the total effects of all the emotion generators at the t moment, and λ_{ki} is the factor of the influence of the emotion e_k on the emotion e_i, both inhibitory and excitatory. If the emotion e_i inhibits the emotion e_j, then $\lambda_{ij} < 0$ the inhibitory factor, if the emotion e_i strengthens the emotion e_j, then $\lambda_{ij} > 0$ the excitatory factor, and if the emotion e_i has no direct effect or $i = j$ on the emotion e_j, then $\lambda_{ij} = 0$.

The intensity of a certain emotion reaches a certain level will activate this emotion,, when the personality differences in the magnitude of the intensity of the emotion directly affect the level of the activation threshold, which is described as:

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$$\omega = (1+\varepsilon)\omega_0, \varepsilon \in [-0.5, 0.5] \quad (8)$$

where ω denotes the activation queue value, ω_0 is the activation value constant, which represents the average activation level of the individual, and ε denotes the influence factor of personality on the affective value [22].

The affective state of the individual at moment t is given by the vector E_t, , $E_t = \left(e_{0,t}, e_{1,t}, \cdots e_{i,t}, \cdots e_{k,t}\right), i = 0, \cdots, k$ i.e:

$$e_{i,t} = f\left(I_{e_{i,t}}, \omega\right) = \begin{cases} 1, \cdots, I_{e,t} \geq \omega \\ 0, \cdots, I_{e,t} < \omega \end{cases} \quad (9)$$

The emotional state of a literary work may change over time, and as the emotional state changes, the emotional state vector is updated.

3.2. EMOTIONAL SUBJECT RENEWAL PROCESS AND ARCHITECTURE

Cognition plays a key role in the process of emotion generation, but the cognitive process is exceptionally complex, and there is currently no recognized model in cognitive science and psychology. Through the synergistic action of the subject's beliefs, desires, norms and other cognitive elements, according to the calculation and judgment of the intensity of emotion and the rules about emotion generation that already exist in the subject's knowledge, so that the subject will update his or her own emotion and express the emotion through the corresponding behavior.... The process of updating the subject's emotion includes the following steps:

1. The subject perceives the external environmental events through the perception module, and the existing beliefs update their beliefs through the belief update module.

2. According to the new beliefs, the subject interacts with the existing desires, norms, preferences, etc. under the guidance of the emotional rule base, calculates the emotional intensity, makes a judgment on the intrusion value, and implements emotional activation.

3. A new emotional state is generated through the emotion update module acting on the intelligent subject's emotions [23].

4. Under the action of new beliefs and new emotional state, the subject generates new wishes through the wish update module, and then generates new goals and intentions until the behavior is generated under the action of intention and commitment to act on the external environment.

Embedding the emotion update module into the model of the original BDI subject, we propose an emotion subject architecture based on the calculation and judgment of

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emotion intensity, which contains the above emotion update process, and the emotion master map is updated as shown in Figure 2. The emotion update module in the figure represents the cognitive evaluation part, and a subject with normal emotion will continuously repeat the above process in the environment to make emotion update and response to the changes in the external environment. The role of the emotion master map update module is to update the emotion master map, a system that records the subject's current emotional state and cognition of changes in the external environment. The cognitive evaluation part involves the subject's cognitive evaluation of changes in the external environment, including the subject's perception and assessment of events, behaviors, or beliefs in the environment. Under normal circumstances, the subject has a certain emotional base and makes corresponding emotional updates to changes in the external environment. The subject will continuously repeat the above process in the environment, which is a dynamic process, and the subject's perception and emotion of the environment may constantly change with time and external events, and this system helps the subject to better adapt and respond to the changing environment.

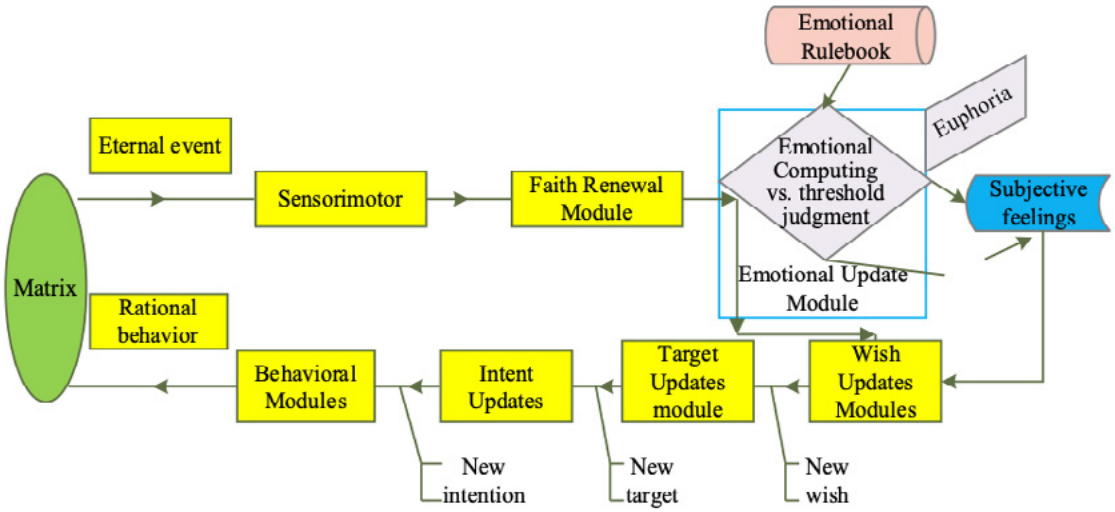

Figure 2. Emotionally intelligent subject update architecture

3.3. STAGE TASKS

3.3.1. DATA CRAWLING AND SENTIMENT CLASSIFICATION

Run a circular web crawl of ancient literature to crawl the data into the web. At this time there is no classification, labeling all the data mixed together.

First of all, the text of the web page obtained from the download is preprocessed to remove web page tags, such as $\langle a \rangle \langle \mid a \rangle$, etc., and remove meaningless symbols. In this paper, ICTCLAS software is used to carry out word division and lexical labeling, removing deactivated words, including pronouns, auxiliaries and so on. After

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completing the above processing, a piece of literary text is represented as a string of word combinations.

3.3.2. WORD CLASSIFICATION AND SENTIMENT WORD DETERMINATION

For textual sentiment analysis this paper uses the sentiment word judgment method and the classifier for words uses the plain Bayesian classifier [24]. The following describes the sentiment word judgment and word classifier used in this paper respectively.

The plain Bayesian classifier is based on Bayes' theorem as follows:

$$p(q \mid W) = \frac{P(W \mid q)P(q)}{P(W)} \tag{10}$$

In the equation, q denotes emotions, positive, negative and objective, and W denotes a type of overseas dissemination of literature network. For different emotions, $P(W)$is the same, and in the training corpus of texts, it is assumed that the number of tweets for several emotions is equal, so the size of $p(q \mid W)$ depends only on $P(W \mid q)$, and $p(q \mid W) \sim P(W \mid q)$ is obtained.

For the classified corpus, the sentiment words are then used to determine and analyze the utterance sentiment. After processing the textual information the emotional tendency label of the text is obtained, and each ancient literary work carries a label corresponding to it. Then the works with the same kind of label are stored in the same folder, so that the collection of works with the same kind of emotional tendency is obtained by classification.

4. ANALYSIS OF THE MEDIATIZATION OF ANCIENT LITERATURE ABROAD

4.1. DATA ACQUISITION AND SELECTION

1. Ancient literature is selected from the pre-Qin to Qing dynasties, such as poetry, prose, and opera.

2. Data sources include ancient literature, digital libraries, ancient literature databases, etc. Digital libraries provide online access to a large number of ancient literary works, while ancient literature databases focus on specific periods or literary genres.

3. Works from different literary genres, authors, and themes were collected to ensure diversity in the study.

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4. Using LSTM and recurrent neural network sentiment analysis models, the works of ancient literature were automatically sentiment labeled to extract the sentiment information in them. The sentiment information is further verified and adjusted through Bayesian classification to improve the accuracy of sentiment analysis. Combined with theme modeling and other techniques, the contextual relationship of the sentiment information is deeply excavated to reveal the deeper level of sentiment logic in the literary works.

4.2. RESULTS OF SENTIMENT ANALYSIS OF LITERARY WORKS

To gain a deeper understanding of overseas readers' reading habits and emotional engagement with ancient literature, in order to further reveal the emotional logic of the mediatization of ancient literature oriented to the overseas dissemination of Chinese culture. Table 1 shows the reading frequency of ancient literature by overseas readers in different time periods. Overseas readers' reading frequency is relatively high in their leisure time at work/study and before going to bed, which are 70% and 60% respectively. It shows that ancient literature plays an important role in readers' daily life and is widely used for relaxation and immersion in literary atmosphere. And this group of readers showed a high degree of emotional engagement while reading, covering a wide range of emotional elements, such as joy, sadness, anger and so on. Medium-frequency readers are 2-3 times a week and once a week, between 5% and 18%, and this group of readers shows some emotional engagement while reading, covering a medium range of emotional elements. Low-frequency readers were 2-3 times per month, with the lowest percentage of 2%, and this group of readers showed relatively low emotional engagement while reading, covering a more limited range of emotional elements. A relationship was found to exist between emotional engagement and cultural communication elements.

Table 1. Frequency of reading of ancient literature abroad

Time period	Percentage	Emotionally invested
Leisure time at work/study	70 %	High
Before going to bed	60 %	Middle
Holidays	29 %	Lower
On the way to work	18 %	Middle
Almost every day.	80 %	High
4-5 times per week	5 %	Middle
2-3 times per week	5 %	Middle
Once a week	4 %	Lower
2-3 times per month	2 %	Lower

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4.3. ANALYSIS OF THE ASSOCIATION BETWEEN EMOTIONS AND CULTURAL COMMUNICATION ELEMENTS

As Chinese culture continues to spread overseas, ancient literary works, as elements of cultural communication, carry rich emotional connotations and have attracted extensive research interest. This section aims to reveal the associations between emotions and cultural communication elements in order to understand more comprehensively how emotions affect the communication effects of ancient literary works overseas. The association between emotion and cultural communication elements is shown in Table 2, and the level of emotional engagement of different elements is obtained after emotional analysis of each cultural communication element, which is categorized into low, medium and high levels. The reading frequency scores of different cultural communication elements among overseas readers are expressed in the form of 1-10 points, with higher scores indicating higher reading frequency.

Literary themes showed high scores of 7.0 for both emotional engagement level and reading frequency, indicating that readers are highly interested and emotionally engaged in literary themes. Literary geography, literary social background, and literary values, emotional investment water: low, reading frequency scores of 0.5, 0.4, and 0.2, because of the relative abstraction or relatively low audience demand. Literary cultural heritage emotional investment level in the reading frequency rating of 6.0, showing that the literary work heritage traditional cultural elements can trigger the interest and emotional investment of readers. Among the elements with higher reading frequency ratings, such as literary themes, characterization, and plot settings, they all show a higher level of emotional engagement. This suggests that in the process of mediatization of ancient literary works, more compelling plots and profound characterization may be important factors that prompt readers to have a strong emotional experience.

Table 2. Association between emotions and elements of cultural communication

Cultural Communication Elements	Emotional engagement level	Reading Frequency Score
Literary Themes	Medium-high	7.0
Characterization	High	6.0
Literary Style	Medium	2.9
Literary Historical Context	Medium	1.8
Plot Setting	High	8.0
Literary Language	Medium High	0.5
Literary regions	Low	0.5
Literary social context	Medium-high	0.4
Literary values	Medium-high	0.2
Literary and Cultural Heritage	Medium	6.0

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4.4. EMOTIONAL CHANGES AND CULTURAL COMMUNICATION EVENTS

Emotional change plays a crucial role in the interaction between readers and literary works, and the close relationship between emotion and literary communication is revealed through the emotional logic analysis of cultural communication events. Table 3 shows the association between affective changes and cultural communication events, covering multiple aspects of cultural communication events, including literary festivals, movie screenings of literary adaptations, and traditional literary exhibitions. The affective changes triggered by each cultural communication event were assessed and categorized as low, medium, and high. The ancient literary works involved in each cultural communication event were clarified, and the readers' emotional feedback, such as enthusiasm, warmth, excitement, etc., during different cultural communication events were recorded.

Readers felt enthusiasm and warmth when reading "A Dream of Red Mansions", which inspired a strong interest in the literary festivals. Traditional literature exhibitions showed a moderate level of emotional changes, and readers felt intoxicated and reflective in The Book of Poetry. The translation of the new version of the Analects of Confucius triggered a medium-high level of emotional change, with readers feeling emotion and identification, showing that translation work has a positive impact on the re-expression of traditional literature. The recitation triggered a medium-high level of emotional change, with the ancient literary work Zhuangzi. Sense and resonance were experienced in that conveying literature through sound can stimulate a profound emotional experience. The digital display triggered a medium-high degree of emotional change, and the overseas communication of Zuozhuan felt moved and amazed, indicating that digital technology provides a new form of communication for literary works.

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Table 3. Association between emotional changes and cultural communication events

Cultural Communication Events	Degree of emotional change induced	Ancient Literary Works Involved	Emotional Feedback from Readers
Literary Festivals	Medium-high	Dream of the Red Chamber	Enthusiasm, warmth
Movie Adaptation of Literary Works Released	High	Journey to the West	Excited, expectant
Traditional Literature Exhibition	Medium	The Book of Poetry	Enchantment, reflection
New Translation of Ancient Literary Works	Medium-high	The Analects of Confucius	Sentiment, recognition
Web Promotion of Ancient Literary Works	High	The Water Margin	Praise, concern
Ancient Literature Recital	Medium-high	Zhuangzi	Feeling, resonance
Literature Forum	Medium	The Records of the Grand Historian	Discussion, exchange
Digital Display of Ancient Literary Works	Medium-high	Zuo Zhuan	Touching, marveling
Literary Education Promotion Activities	Medium	Lun Heng	Learning, Inspiring
Social Media Sharing of Ancient Literature	High	Chu Ci	Sharing, Liking

5. DISCUSSION

Future research could focus on the feedback and interaction of overseas audiences, and gain insight into the actual impact of literature in cross-cultural communication by investigating and analyzing the emotional resonance and interpretation of ancient literary works by overseas readers. This will help construct a more comprehensive model of literary communication that considers two-way influence and cultural dialog. In addition, with the development of digital technology, future research can also make use of emerging technological means such as virtual reality and digital media to explore how to present ancient literary works more vividly and improve the emotional engagement and experience of overseas audiences. Focusing on the communication impact of literary works in the context of international political and economic changes, we will explore how ancient literature has become a representative of cultural soft power at a specific historical moment, and what kind of emotional logic effect it has on the shaping of national image and cognition.

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6. CONCLUSION

Through constructing sentiment analysis and sentiment logic model, the following points are drawn from the in-depth understanding of overseas readers' reading habits and emotional commitment to ancient literary works:

1. Overseas readers' reading frequency during work/study leisure and before going to bed are 70% and 60% respectively, indicating that ancient literature plays an important role in readers' daily life. It is not only a reflection of the role of literature in relaxing the body and mind and immersing oneself in the literary atmosphere, but also implies that literature is widely used among overseas readers.

2. The emotional engagement level of the element of literary and cultural heritage is high, with a reading frequency score of 6.0. It indicates that in the process of mediatization of ancient literary works, emphasizing the heritage of traditional culture in literary works is an important factor in attracting readers.

3. "A Dream of Red Mansions" and literary festivals, the translation of the new version of "The Analects of Confucius" and emotional changes, as well as recitals and "Chuang Tzu" highlight the emotional impact of ancient literary works in cultural communication events, and provide substantial data support for the mediatization of literary works overseas.

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