

The Analysis of Literary Avoidance and Creation in Defoe's "A Journal of the Plague Year" Based on Big Data

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Abstract: "A Journal of the Plague Year" allows the world to see the social contradictions and human crises exposed by the desperate survival of London citizens who have transitioned from feudal society to capitalist society. Plague literature is one of the results of the interaction between epidemic diseases and human civilization, which clearly represents human panic, imagination and understanding of plague. Literature is also an important position in the complex and numerous reflections on space. Plague literature is one of the results of the interaction between epidemic diseases and human civilization, which clearly represents human panic, imagination and understanding of plague. Taking the background of big data as a reference, this paper constructs an evaluation parameter model of literary translation level based on aesthetic thoughts. Through the narrative analysis of plague in daniel defoe's Chronicle of the Plague, this paper studies the world-building role of plague writing in daniel defoe in establishing modern medical concepts, spreading epidemic prevention knowledge and expounding ethical enlightenment. The plague narrative of this article not only allows readers to spy on various class representatives in the plague society, but also allows future generations to see the social contradictions and human crisis exposed by people who lived in the transition period from feudal society to capitalist society in the desperate survival process.

Keywords: "A Journal of the Plague Year"; Big Data; Literature Eliminates Disasters; World Construction

1. Introduction

Daniel defoe's novel A Journal of the Plague Year, published in 1722, reproduces the plague in London in 1665, showing that London was shrouded by death and people were in panic, writing about the symptoms of people infected with the plague, describing the trauma caused by the plague to Londoners' body and mind, and reflecting on the disastrous impact of the plague on British society [1]. Historically, bubonic plague, which began in 1347, was called the "Black Death" because of its large-scale lethality and black spots on patients' skin [2]. This epidemic spread wildly in Europe, Far East and North Africa, and lasted for more than 400 years, until the first half of the 18th century (Marseille plague was the last recorded in history in 1720), so it was called "the second pandemic" by medical circles [3-4]. As Michel ·Daniel Defoe said, the most important obsession in the 19th century, as we all know, is history, and the present era should probably be the era of space.

American scholar william mceill thinks that plague is "one of the basic parameters and decisive factors of human history" [5]. Bacteria or viruses, as the indigenous people of the earth, are accompanied by the development of human society. They cause large-scale infection, which not only create chaos and leave pain, but also reshape the way of life, superstructure and historical destiny of human beings. In the Middle Ages, when both medicine and science were in ignorance, Europeans had nowhere to find the source of disease and cure, so they turned to seek the means to solve the disaster to appease themselves. "A Journal of the Plague Year" allows the world to see the social contradictions and human crisis exposed by the desperate survival of London citizens who are transitioning from feudal society to capitalist society [6].

In 1720, a plague broke out in Marseille, France, and British newspapers reported it one after another, which reminded people of the great disaster that originated in Holland and swept across London in 1665. Daniel Defoe, who is concerned about current politics, sensitively captures the hot spots that people pay attention to, and combines his own ignorance of the world with the imaginary imagination of plague to write "A Journal of the Plague Year" [7], which can be called an example of "fiction/truth". The plague

narrative in this book not only allows readers to spy on various class representatives in the society during the plague period, but also allows future generations to see the social contradictions and human crisis exposed in the desperate survival process of people living in the transitional period from feudal society to capitalist society, which are characterized by capitalism and feudalism respectively [8]. In this paper, from the perspective of literary ethics criticism, through the narrative analysis of plague in Daniel Defoe's "A Journal of the Plague Year", the author studies the world construction role played by Daniel Defoe's plague writing in establishing modern medical concepts, spreading epidemic prevention knowledge, expounding ethical enlightenment, etc., and explores the functions of literature in defending and eliminating disasters in public health crisis. On the basis of taking plague as the representation object, this paper explores the poetic power exerted by plague on the text, and clarifies the relationship among pathological crisis, social change and cultural redemption.

Based on the background of big data, this paper constructs an evaluation model of literary translation level, and discusses the ethical attribution and metaphor construction of plague from three aspects: discipline and punishment, military war or political change, despair and alienation. Then, the "dance of death" and deviant behavior are discussed. Finally, the narrative modes of world construction and value communication are analyzed from three levels, and the relationship among pathological crisis, social change and cultural salvation is clarified.

2. Ethical attribution and metaphor construction of plague

Literature has the function of teaching and ethical nature since its inception. Literary ethics criticism is to "explain different life phenomena described in literature and their moral reasons from an ethical perspective, and make value judgments on them" [9]. However, the focus of literary works lies in the various cultural connotations of human diseases. In the face of the deadly plague, panicked people often use ethical attribution to explore the source of evil diseases, which makes the word "plague" used metaphorically for a long time to refer to the most serious group disaster, evil and scourge [10]. The narrative of plague reflects the ethical relationship and moral order between people, society and others.

2.1 Discipline and retribution

In the early human society, faced with the unstoppable plague, the ancestors often grasped the unknown by imagination. Therefore, in ancient literary works, plague was first understood as the punishment of individual guilt or collective negligence by gods. People can move on only by introspecting and atoning for their sins in the plague, and there is also a story in "The New Testament" about Jesus guiding people to escape from the plague through atonement. These imaginations reflect the ancestors' fear of natural forces and promote the prevalence of Christianity in western society.

God's view of punishing human beings with plague can be traced back to "The Bible", with many explicit references to plague. The more authoritative proof comes from "Nikon chrono-cle" [11]. Francesco Petrarca, a poet who is one of the three outstanding Renaissance artists, was tired of avoiding plague all his life. In a letter written to his friend Guido da Sette in 1367, he mentioned that "this phenomenon marks God's anger against human crimes. If sin disappears, God's punishment will be reduced. Among them, the Black Death is called "the plague of evil", which also originates from God's anger against human evil. In order to reach a settlement with God, many people will donate all their possessions to the church, while a larger number of people choose to flee to monasteries to seek asylum and pray for God's forgiveness [12]. The death of loved ones is intertwined with the current life of survivors, so trauma narrative can't separate the story of life and death, forming an impossible but necessary double narrative. The core of trauma narrative is not traumatic events, but revealing the unknown truth that the victim can't speak or understand. Or the audience may have empathy when listening to other people's traumatic experiences, thus being "infected" with trauma and having similar symptoms.

Explaining plague with astrological theory is also widely regarded as science. The great plague in 1628 was blamed by French imperial doctors for "eclipse, celestial rendezvous and bad constellation"; In 1679, the rendezvous between Saturn and Mars was once again used by Austrian physician Dr. Sorbait to explain the epidemic situation. Until 1785, French scientists still blamed the moon.

Whether it's God's theory of punishing human beings or astrological theory of abnormal celestial operation, it has directly become a written record of the world, and even a poet's creative material, forming literary works with the characteristics of the Black Death era. Because poets are trapped by

social thoughts and believe in non-human factors, this kind of creation has a consistent and strong sense of destiny.

2.2 Military war or political change

Physical illness is similar to social and national disorder. Therefore, literary works often use physical plague to metaphor military war or social and political problems, and plague "becomes the most convenient rhetorical tool to deal with opposition, opponents, dissidents or hostile forces at home and abroad". With the development of medical diagnosis and treatment technology and epidemiology, people found that the plague spread across countries through trade, missionary work and war, so the plague became "dirty water" poured on other nations or countries. In Daniel Defoe's "A Journal of the Plague Year", when the plague appeared in the westernmost part of London, the talk in the neighborhood revealed everyone's speculation about the origin of the plague, some people thought that it originated from Italy, and some people thought that the Turkish fleet invaded Europe with it. With the further development of chauvinism centered on the west, more Europeans think that "poor and backward Asia, Muslim regions and Africa are breeding places and pollution sources of plague" [13], which reveals the theory of cultural superiority and has a typical tendency of western supremacy.

What needs to be seen is that "A Journal of the Plague Year" does not only focus on the sufferings of the suffering people in the face of disaster, but also pays attention to the self-help behavior of people from all walks of life. Their fear, helplessness and reluctance make readers feel the same, and the commonality of human nature transcends time and space. "A Journal of the Plague Year" always insists on individual initiative, "this insistence clarifies the will of the bourgeoisie, that is, to construct its own identity in a self-reliant and homeopathic way" [14]. The reader's true feelings in reading are integrated with the self-identity construction of fictional characters. Fictional stories become the extension of real feelings, which are supported by fictional stories, which is why English readers in the 18th century are willing to regard Daniel Defoe's fictional works as authentic writing. Due to the large number of deaths caused by the plague, the deceased did not have a decent funeral, while the living lost the opportunity to say goodbye and mourn with their deceased relatives due to the persistent threat of the plague, and their grief was internalized into trauma. As Freud discussed in Mourning and Depression, mourning can make the victim transfer love from the lost object to the new object, but the victim who can't mourn can be depressed, indifferent and self-blaming because he refuses to admit the loss of the object of love and can't restore the normal identity relationship with the real world [15].

Perceptual understanding is the concrete manifestation of individual subjectivity, and the perceptual understanding shared by individuals is condensed into empirical knowledge with social publicity, and then becomes objective truth. Perceptual understanding is often manifested as fictional imagination with individuality in novels, and becomes a concrete interpretation pointing to objective reality. In traditional cognition, fiction and truth are totally opposite, either or the other. However, empirical philosophy reveals the fact that they are mutually constructed, which lays a foundation for the legitimacy of 18th century novels. In other words, the author selectively encodes the information in real life, and then creates the imaginary space of the text by writing, which can be decoded by readers individually. As mentioned earlier, personal perception is the basis of the author's creation and authentic writing. Daniel Defoe attracts readers with personalized fictional experience, and makes them realize that there is commonality between their personal perception and fictional experience in books. When fictional experience can be verified by personal perception, readers will accept Daniel Defoe's "real history".

2.3 Despair and alienation

People under the plague are often in a desperate state, unable to grasp the living environment and their own destiny. Social panic is increasing, and the plague is no longer only directed at the disease itself, but also related to social psychology and interpersonal relationships. That is to say, if people's poles can't be harmoniously unified in the lofty spirit, people will be in a state of division, resulting in psychological symptoms such as fear, despair and alienation. After the outbreak of the plague, people are in "innocent fear". When the fear deepens and people cannot rely on themselves to cure it, "despair" will arise. Classical literary works show the social and psychological state under the plague. Albert Camus "La Peste" "faces the disaster, and some people enjoy themselves in time and spend freely; Someone tried to escape from Oran town; Some people deliberately make money from pestilence and sell fake and inferior medicines for profit. They urinate and defecate everywhere, killing each other for food and lust, and human beings seem to have returned to the era of primitive tribes.

The psychological trauma caused by the plague is as contagious as the plague itself. From the narrator's empathy to the reader, from the past to the present, a plague-stricken community is formed among the narrator, the reader and the dead to witness the misery and fear caused by the ghost of God of plague. Daniel Defoe's "A Journal of the Plague Year" shows the subversion of the government authority and social rules by the plague [16]. There are two kinds of discourses in his works, one is the death statistics and prevention and control measures officially released by the London government, and the other is various rumors circulating among the people. In a sense, Daniel Defoe's fictional works are the carrier of personal subjectivity characterization and social publicity text construction. As we all know, complete writing consists of two processes: the author's creation and the reader's reading. If the reader thinks that only the narrative matching with personal real experience is authentic writing, then his reading experience is only the repetition of personal experience, and his reading will lose its pleasure and significance. An excellent novel constantly shows the inner vitality of individual subjectivity within the framework of social consensus, making fiction vivid and approaching reality. Daniel Defoe's "A Journal of the Plague Year" is such an example.

3. Artistic symbol and "Death Dance"

The powerlessness of identifying the pathogen and the fear of death have dominated the Europeans who have been threatened by the Black Death since the Middle Ages. People's common feelings condensed into a variety of artistic symbols, which appeared in books, church murals, tombstones, and poetry prayers, and were widely circulated among cultural figures and high society, thus changing the artistic creation style at that time. The most typical ones are the images of "arrow", "maggot" and the theme of "Death Dance" in literary and artistic works.

3.1 "Arrow" and "Maggots"

(1) Image of "arrow"

The "arrow" image is often directly equivalent to the "plague" itself in the literary and artistic creation of the Black Death in the Middle Ages. As a symbol of the "passively borne" disaster, there were scenes in which God or Death shot the plague arrow at human beings in countless paintings and woodcut works at that time, and sometimes there were javelin, sword and whip in hand. This shows that people persecuted by the plague can do nothing about death. They turn to prayer and know that prayer is useless. During the Black Death in the Middle Ages, he had a special "plague master" saint status, and appeared in his works of art in the image of martyrdom with Chinese arrows. The metaphor of "arrow" images to diseases can also be found in "The Bible" [17-18]. Different from the image of the blindfolded plague God that evolved later, the arrow shot by God in "The Bible" has a just tendency to punish evil on behalf of the highest power, which is also the inevitable result brought by its religious nature.

(2) Image of "maggots"

Bodies and maggots then enter poetry as artistic images to express the living's thoughts on death. Among them, the most representative is an anonymous long poem "The Debate Between Corpses and Maggots" written in the early 15th century. Its inspiration comes from the image of the carrion tomb, which is attached to the original manuscript by the poet.

"The Debate between Corpses and Maggots" begins with a dialogue between the corpses and maggots of the deceased who died of the plague. The corpses of the beautiful ladies asked why the maggots bit themselves into holes, and the maggots ruthlessly told her that they had already rotted and stinked, and even the beasts did not want to taste it. The powerless corpse finally chose to surrender to the maggots, and ended the whole poem by confessing the arrogance before his death and advising the living to cherish life. The theme is interwoven by fierce arguments and runs through the whole poem, which is the common thinking of people in that era under the great plague. When the world has no hope of eliminating disasters, it has deepened the theme of life in despair.

3.2 "The Dance of Death"

Daniel Defoe was only five years old at the time of the Great Plague in London in 1665. Nearly half a century later, "A Journal of the Plague Year" was written, and the descriptions in the book were vivid, most of which came from Daniel Defoe's outstanding imagination. Therefore, "A Journal of the Plague Year" has the function of post-disaster construction and prevention, so the author thinks that it should be

classified as "literature eliminates disasters", and it has the meaning of creative thinking which is also affected by plague disaster-even further proves the lasting historical significance of this influence.

The 18th century saw the development of British commerce, the innovation of industrial technology and the development of colonial market, which laid the foundation for Britain to gradually become a "world factory". Daniel Defoe, as a writer, truly felt the social changes caused by this. In the early human civilization, the direct exchange relationship between individual labor and labor achievements has developed into the indirect exchange relationship between different labor achievements. The great voyage and the expansion of overseas colonies promoted the development of commercial economy, and made commodity exchange break through the time and space boundary. Daniel Defoe realized that a fictional character which is attractive to readers in personal experience and shared with readers in cognitive experience is the beginning of reading practice, so he put the characterization with personal subjectivity in the first place. His strategy is that "the story, storyteller and author are integrated into the imaginary history" [19]. "Fiction/Reality" serves the overall situation of characterization.

Daniel Defoe's position of "A Journal of the Plague Year" is "to observe or commemorate the most remarkable public or private events that occurred during the Great London Disaster in 1665." There are as many as 175 counties, streets, churches and buildings involved in the book, so that readers can see how it has changed the face of the city [20]. In addition, "A Journal of the Plague Year" mainly focuses on the situation of ordinary citizens and even poor people, whose superstitions and blind obedience, fears and risks, and sympathetic and sad behaviors are all on the page.

Both Giovanni Boccaccio's "Decameron" and Daniel Defoe's "A Journal of the Plague Year" draw materials from the epidemic disaster that lasted for centuries, which not only serves as the direct perception of the witness, but also refers to the archival records, official manuals, medical papers and other materials. This profoundly reflects the influence of social and historical events on the content of literary creation, and this influence is not similar to the influence that news and seasonal works only keep short-term timeliness, but transcends the limitations of time and space for centuries, and is still a reliable material for us to study the Black Death.

4. Reflection on deviant behavior—From positivism to constructivism

4.1 Positivism based on deviant behavior

Sociology, as a superior discipline to study deviant behavior, in fact, the tradition of evidence will inevitably influence the research methods of deviant behavior. Durkheim emphasized the use of "social facts" to explain social phenomena, and formulated a series of empirical rules for sociological research, which are different from the methods used by physiology and psychology to explain the world. The research of G. Conte shows that self-centered people are prone to deviant behavior. Social anomie-stress theory seems to have a premise, that is, there is pressure between expectation and opportunity, which leads to deviation, which is undoubtedly caused by society. Figure 1 is a generalized model of literature in the context of aesthetic thought.

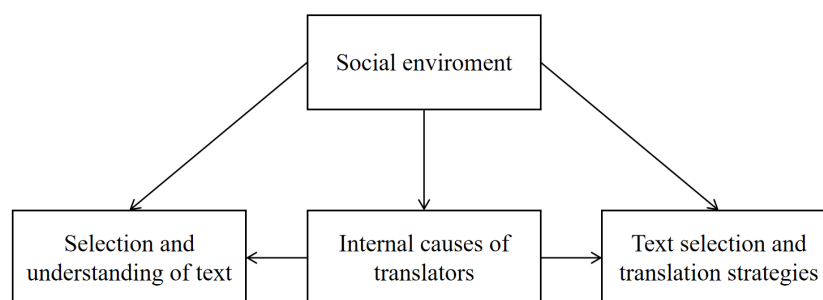


Figure 1 Overview of the model

The unknowability of plague creates conditions for various interpretations. In Daniel Defoe's view, the plague gave birth to theocratic discourse, and the relationship between individual and plague was evaluated, thus the discourse of individual subjectivity was formed [21]. Since the plague shows God's will, it means that the disaster starts with people and will go away with people. God warned all beings with the plague.

Travis Hirschi thinks in his monograph "Causes of Delinquency" that the strong concept of contract

in society has become an important factor restricting people's crimes, and deviant behavior will only occur in a society with weak concept of contract. If the shame theory also regards the factors of social control as informal and interpersonal, the Italian jurist Beccaria points out that using compulsory and formal social control means to punish deviant behavior, such as law, arrest, accusation and imprisonment, is regarded as deterrence theory. For this reason, it is the close social ties that survive the plague [22]. Personal self-help initiative and friendship and mutual assistance to others determine the epidemic trend, and also determine the social consensus based on mutual benefit. Daniel Defoe's fictional narrative points to one end of the real society.

4.2 Social constructivism based on deviant behavior

The theoretical sources of social constructivism are complicated, including phenomenological sociology of sociology and methodology of ordinary people, social construction movement of psychology, structural orientation of postmodernism and gender construction of feminism [23]. The social constructor of deviant behavior assumes that, first, deviant behavior itself and its content are fictional, not objective; Second, he has subjective and personal experience in epistemology, and thinks that the deviant is a subject with subjective initiative; Third, intentional deviation is the expression of human will, will and choice.

Of course, although the balance of interests in front of the plague tends to the society as a whole, we should try our best to prevent some people from putting their own life value above others in the name of protecting the public interests of the community, thus causing large-scale discrimination, exclusion and infringement. It is worth noting that the plague has promoted the construction of social publicity. Daniel Defoe specially discussed the interactive process between individual freedom and social power during the plague period. The injustice shows the relationship between the ruling power and the governed power in the social class. Labeling a person usually leads to negative consequences, and even leads to crime.

Taking literature as a medium, different translators have different language styles and show different literary styles. Therefore, the translated literary works are inevitably displayed in the translator's language style. Construct a high-dimensional feature distribution space to represent the parameter index distribution model of literary translation level evaluation:

$$(x_{LT}^i, y_{LT}^i) = \sum_{j=1}^k w_j^i (x_{RT_j}^i, y_{RT_j}^i) \quad (1)$$

Data clustering and information fusion are carried out by taking the statistical results of evaluation index parameters of literary translation level as the research object. The test results of the index are shown in Table 1.

Table 1 Evaluation test data

Evaluation cycle	1	2	3
Accuracy	85.37	89.58	91.42
Utilization	74.55	79.73	82.59

Alfred Schutz's thought reflects people's dissatisfaction with the superficial judgment of naturalism and positivism in contemporary western sociology, and demands to pay attention to people's spiritual world, and establish a method suitable for studying people's behavior on the basis of thorough theoretical anti-thinking of traditional sociology [24]. Social fact is not the result of sociological analysis, but the process of active creation of communication itself. This process has been proved in "A Journal of the Plague Year". Some scholars have pointed out that Daniel Defoe emphasized the importance of social order regulation through the narrator H.F., which is similar to the early modern social control method aimed at regulating personal experience. The plot in literary works shows concern for vulnerable groups in the face of disasters. How to better support and help vulnerable groups and let every citizen equally enjoy the right to keep their physiological functions and mental health should be the bounden responsibility of all countries and society.

5. Narrative mode of world construction and value dissemination

5.1 Altruism and egoism

It has always been a contentious issue in the development of human civilization to give priority to

safeguarding the interests of others and communities, or to seek their own ultimate interests, forming two opposing value systems: "social holism" and "social atomism". Communitarians believe that the realization of personal interests depends on the realization of social justice as a whole, while liberals believe that individual rights are supreme and superior to public interests. While sympathizing with the victims of the plague, H.F. pointed out that the plague is a natural phenomenon, "because it is dominated by the causal relationship of human behavior, it is not completely impossible to say that it is a kind of trial" [25]. In other words, Daniel Defoe's novels construct two literary worlds with nested structure and meta-narrative style, while the second literary world subverts and deconstructs the first literary world.

Of course, it is unrealistic to simply ignore personal altruism. In the process of participating in treatment, the emotional orientation of medical staff is a focus that needs to be studied. The key to the implementation of this legal strategy lies in the commonality of human perception. There is something in common between the author and the reader's personal perception. Fiction and truth transform each other on the basis of common cognition. Truth can be understood by fiction, and fiction can be legal by truth. According to the literature [26], "A Journal of the Plague Year" contains "Daniel Defoe's in-depth torture of ethics and humanity: Who should atone for it? Why atone? What is the benefit of atonement?" The focus of the work "is not to pursue' whose fault?" , but calls for people to reflect on the existence of self and the ethical consciousness of self".

5.2 Prayer for eliminating disasters and preventing leaflets

Adapting to the harsh reality of the Black Death, the world outlook and fatalistic mysticism which can leave room for disasters were revived in this period, and people hoped that they could meet God unexpectedly to meet their own personalized needs. Daniel Defoe does not list the historical truth in his novels, but restores a real world. In this narrative world, all kinds of possibilities, opposites and interpretations converge; At the level of form and content, historicity and fiction coexist, and collective historical truth and individual fictional imagination become the concrete manifestation of complex world. Author Daniel Defoe reveals in fable that human beings should keep dignity and reason in the face of disasters, not only relying on public power, but also learning to realize individual subjective value in the process of self-rescue, establishing mutual aid relationship with others, and jointly maintaining social order and consensus, so that the whole people can keep hope and possibility of recovery.

World civilization is divided into different systems, each civilization has its own literature, and each civilization takes local discourse as the main body. The formation of literary world system is the fusion of different civilizations, which creates new literature, promotes the development of world literature and produces new texts. At the same time, by showing the process of world construction, the works convey the ethics of novel creation in the literary world between history and memory, truth and fiction, and narrative communication inside and outside the story. In the real historical atmosphere created by Daniel Defoe, readers read a fictional character who is afraid of plague and worried about society. His joys and sorrows are connected with readers' personal perception, and what he sees, hears and thinks becomes a part of readers' personal real perception.

5.3 Universal assistance

Literature presents human's time and space experience in modern and contemporary changes with language symbols. Literature itself is a big space to produce various spatial symbols for society. The first is the spatiality of language itself. With the author's creative intention and readers' reading expectation, "fiction/truth" and "individual subjectivity/social publicity" are mutually constructed in the text "A Journal of the Plague Year" and presented in the form of authentic writing. "a journal of the sketch year" has left a valuable guide for future generations, which is the intention of the narrator H.F. himself. The doctor is the representative of responsibility and reason. He immediately reports to the authorities to control the development of the epidemic after being infected with blindness, always protects everyone's interests in the madhouse, and gives comfort and support in time when his wife is afraid. Although he is in deep trouble, he still uses his conscience and responsibility to help himself and others.

Table 2 Evaluation test data

Stage	1	2	3	4	5	6
Frequency	76.55	75.77	68.31	81.55	77.11	68.75
Accuracy	82.46	89.62	88.24	87.28	86.35	91.25

Taking the statistical results of literary aesthetic parameters as the research object, data clustering and information fusion are processed. Table 2 and Figure 2 shows the test results of the indicators.

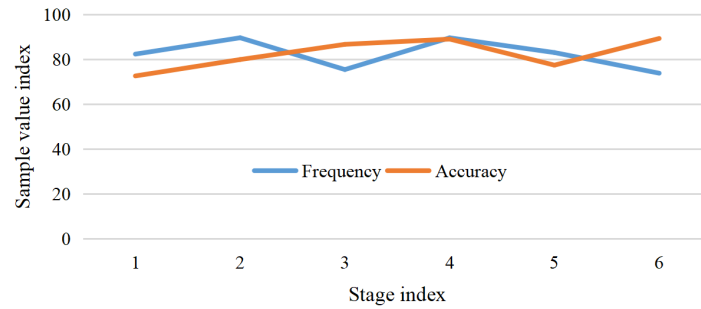


Figure 2 Frequency accuracy data

After getting the results of data clustering, evaluate the clustering results from the two parts of purity and entropy. The purity of each cluster is expressed as:

$$purity_i = \max(p_{ij}) \quad (2)$$

p_{ij} refers to the probability that a member instance in cluster i belongs to class j ,
 $i, j = 1, 2, \dots, 10$ and $i \neq j$, $p_{ij} = \frac{m_{ij}}{m_i}$.

Among them, m_i is the number of all members in cluster i , m_{ij} is the number of members in cluster i belonging to j , and the purity of the entire cluster division is:

$$purity = \sum_{i=1}^K \frac{m_i}{m} purity_i \quad (3)$$

k is the number of clusters, m is the number of members involved in the entire cluster membership. The entropy of each cluster can be expressed as:

$$entropy_i = -\sum_{j=1}^L p_{ij} \log_2 p_{ij} \quad (4)$$

Among them, L is the number of classes, and the entropy of the entire cluster division is:

$$entropy = \sum_{i=1}^K \frac{m_i}{m} entropy_i \quad (5)$$

Although the extreme ideology of literary creation has suppressed the development of literary aesthetics for a long time, it has created a unique deconstruction object for literary aesthetics. Assimilation shows the process of the subject transforming the object, while adaptation shows the process of the subject transforming under the influence of the object. This is conducive to observing the simulation of literary aesthetic design from different directions. Table 3 is the experimental data.

Table 3 Time domain values and algorithm simulation parameters

Time domain value	Simulation parameter
415.12	464.55
521.38	422.78
314.48	512.31
433.65	520.46
422.75	363.38

As previously analyzed, the plague broke out and the society was chaotic. When the individual was weak and helpless, and the group was scattered and powerless, everyone would pin their hopes on the emergence of omnipotent assistance, or pray to the omnipotent God and ask for forgiveness; Or rely on government agencies to formulate reasonable prevention and control systems and efficient and fair ethical codes to ensure the integrity and perfection of human beings. It regards spatial relations as symbols or metaphors of other relations, and uses spatial vocabulary to deal with everything. In medieval Europe, where modern medicine was not mature, the large-scale outbreak of the Black Death disaster

really affected the contemporary literary and artistic creation tendency; From the perspective of social function, literature and art undoubtedly play a spiritual role in exploring and rescuing against the Black Death disaster when seeking help from science and medicine is fruitless.

6. Conclusion

At the level of seeking the source of disaster, both the non-human factors such as "God's punishment theory", "astrology theory" written in poetry, and the human factors such as persecution of Jews and "whipping people's movement", which have the meaning of passing on disaster, have left traces of literary and artistic exploration and struggle. From the perspective of literary function, the plague narrative can have at least two inspirations: on the one hand, it shows the social living conditions when the plague broke out in history, and reveals the spiritual life images and ethical concepts of human beings when facing the plague. On the other hand, it presents the complexity, diversity and corresponding cultural significance of plague, deepens the understanding of history and nature, and warns human beings to reflect on the relationship between man and nature from a broader perspective.

Under the feudal system, people are ignorant and superstitious, and are easily deceived by the phenomenon. When encountering disasters, they either panic into a ball, or they are totally left to fend for themselves. The upper class occupies the most resources and enjoys the best medical services. Some of them are quickly cured even if they are infected, but the poor patients who are hovering on the brink of death are forced to do the most dangerous work. If the plague will not disappear from human society, the image of plague will not disappear from human memory, let alone from literature. The image of plague is like a mirror reflecting the times. Analyzing the narrative mode of literary world construction can not only reveal the narrative structure and artistic skills of the works in depth, but also help readers reconstruct the world of the author's creation according to the corresponding text clues and narrative elements, and grasp the hidden intention of the author. And then learn the ethical knowledge about the literary world, and get rich moral lessons and ethical enlightenment. Literature also realizes its teaching function in this process.

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