

Participatory Culture in Chinese Transmedia Fictions

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Abstract

As a new literary form in China, Transmedia fictions are constantly impacting the status of traditional paper novels. Participation culture is an important feature of Transmedia fictions, and it plays an important role in transmedia creation and communication modes. As a representative of mass culture and grassroots culture, Transmedia fictions continuously increase their influence in people's spiritual and cultural life and impact the status of traditional elite culture through a very participatory creative process and communication process. Through the study of the participating culture in Chinese Transmedia fictions, we can have a deeper understanding of the characteristics of this literary form, which will promote the future development of world literature.

Keywords: transmedia fictions, participation culture, communication mode, creation mode

1. Introduction

In the 21st century, with the continuous development of science and technology, more and more younger people like to use mobile phones, computers and other tools to read. The status of traditional print fiction is being challenged by all kinds of electronic fictions, due to the different circulation fields of these electronic fictions, we call them collectively as "Transmedia fictions".

Today, reading Transmedia fiction is becoming one of the most popular leisure ways for young people in China. Especially as mentioned by Henry Jenkins (Jenkins *et al.*, 2015) in the book *Participatory Culture In a Networked Era* "Participation culture" is also a feature of Transmedia fictions. Readers not only participated in the reading of the fiction but also participated in the creation of the fiction.

Today, with the increasingly close exchanges between Spain and China, this research can help Spaniards better understand contemporary Chinese young people, to understand their thoughts, their hobbies, find common topics at the spiritual and cultural level, also can provide a reference for the development of Spanish transmedia fictions.

2. What Are Transmedia Fictions?

According to the research of Chinese scholar, (Xu baojin, 2012, p.1) "*Chinese cyberliterature emerged in the late 1990s. The Internet as a carrier of product literature, and the audience as a production group and reading group, made cyberliterature gradually develop and grow.*" So, the research on cyberliterature has gradually become important with the popularization and development of the Internet.

An original literary website will publish tens of thousands of online works every month, the click amount of transmedia fictions ranks first place among other cyberliterature genres and transmedia fictions have also become the main target and object of cyber works production and reading of readers, thus making the research on transmedia fictions the new topic. The new literary feast brought by transmedia fictions is not only a cultural subversion of traditional fictions but also it's an important form of participatory culture.

So, what are transmedia fictions? How are the differences from traditional novels?

OUYANG You-quan (OUYANG You-quan, 2008, p.81), a Chinese scholar, once defined cyberliterature as follows:

"Cyberliterature is a new style of literature created by computer, spread on the Internet, and browsed or participated by network users. It has three common forms: The first is the digitization of traditional literature, which is a broad sense of cyberliterature. The second is the original literary works on the Internet. The third is

the use of multimedia and hyperlink technology to create multimedia or hypertext works that are completely inseparable from the Internet, these works can not survive without the network, this is a narrow sense of cyberliterature.”

The transmedia fictions mentioned in this paper cover the second and third parts of the definition. As the important form of cyber literature, transmedia fictions belong to the original online fictions written and spread with the help of the Internet, have the communication characteristics of hypertext, hyperlink, multimedia and interactivity, and are more abundant in terms of communication mode compared with that of traditional paper fictions. *“Internet literature is a style of hypertext literature published on the Internet, with special Internet cultural connotations, for netizens to read online.”* The Internet provides the basis for the birth of transmedia fictions, making the Internet the important difference between transmedia fictions and traditional fictions. The electronic version of traditional fictions can not be interpreted as transmedia fictions. More precisely, transmedia fictions refer to original novels that are serialized and created on the Internet.

Transmedia fictions are embracing an increasingly rapid development in today's society with the continuous development of science and technology, witnessing the springing up of more fictions websites, more authors and more readers. According to my research, Qidian is the most representative platform of transmedia fictions in China, as an example, Qidian has nearly one million original fictions with over 30 billion words and 400 million page views per day.

Reading fictions by using mobile phone apps or logging on websites has unconsciously become one of the most important leisure ways for young people in modern days in China. In recent years, a large number of original online fictions have been successfully adapted into film and television works or games, thus making them enter people's vision in various forms of media communication and enabling people to appreciate the unique style of transmedia fictions. In recent years, the very popular TV dramas in China, "Nirvana in Fire", "LOVE O2O", "Ever Night", etc., are all adapted from transmedia fictions. Other transmedia fictions such as "Doula Continent" and "Fights Break Sphere" have been transformed into online games.

Xu Jiazhu (Xu Jiazhu, 2003, p.35) pointed out in *The Transformation of Literary Creation in the Digital Age*: *“In the modern era, people have to reconsider the relationship between subject and object, creation and acceptance, etc., and literary creation has undergone a major transformation.”* As a synonym of cyber literature, transmedia fictions are undoubtedly a new literary creation form, creating a strong impact on the pattern of traditional literature through taking a brand new communication mode and interaction process as the characteristics.

As a special genre of mass culture in the era of the Internet, transmedia fictions better fit the public's secular aesthetic tendency in addition to satisfying readers' demand for fast food culture, because it has a low threshold and is easier to understand, anyone can try to create.

The communication method brought by transmedia fictions breaks the boundary between different dimensions and accomplishes the redistribution of social resources. Compared with traditional paper fictions, transmedia fictions have better performance in circulation and the various ways of communication provide more people with a more convenient way of reading, thus improving the rate of resource utilization. Besides, the comment function provided to transmedia fictions readers on websites provides them with the access to the active discussion and sharing of the fictions while reading them, thus forming a social connection among readers to some extent and becoming the major feature of transmedia fictions.

3. The Relationship Between Participatory Culture and Transmedia Fictions

The concept of "participatory culture" has gradually become a part of people's daily life in the age of the Internet since it was put forward by Mr. Henry Jenkins (Jenkins, 1992). In the beginning, the concept of participatory culture was just popular in the circle of fans who treated the circle of fans as an informal social group of equality, reciprocity, sociability and diversity and they knew exactly what they were participating in and that they could gain both pleasure and consensus from the participation. As he mentioned in the book *Convergence Culture* (Jenkins, 2012, p36):

“Fans were often early adopters of new media platforms and practices and experimenters with modes of media-making. They were historically among the first to interact within geographically dispersed communities of interest.”

However, with the continuous development of the society especially in the modern society with more and more advanced cyber science and technology, participatory culture not only represents the fan culture, but also involves more content for more and more people in different sectors are using this concept now. In the book

Confronting the Challenges of a Participatory Culture (Jenkins *et al.*, 2007, p. 29), participatory culture is defined for educators from the perspective of education:

“A participatory culture is a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one’s creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices.”

Simultaneously, Jenkins (Jenkins *et al.*, 2015, p. 29) also said *“A participatory culture is also one in which members believe their contributions matter, and feel some degree of social connection with one another (at the least they care what other people think about what they have created).”*

So, what is the relationship between participatory culture and transmedia fictions? We have had a clear understanding based on the features of transmedia fictions that transmedia fictions are in fact a form of participatory culture. In the process of transmedia fictions creation, interaction between readers and authors, discussion and communication between readers and other readers are the typical participatory behavior. Jenkins (Jenkins *et al.*, 2015, p41) also said *“Part of the nature of networked culture is that even forms of expression that might have had a very limited audience in the past now travel through networks and thus have bigger social consequences.”* And the process itself is fully participatory. As a representative of cyber culture, transmedia fictions fully exhibit this kind of participation. The process of reading, conducting communication of and spreading transmedia fictions among readers is actually a process in which the author shares his/her own thoughts and culture. Any transmedia fictions of high quality are able to easily accomplish the task of spreading knowledge or culture in a wide range with a low threshold.

Taking the history-themed transmedia fictions as an example, the authors use artistic words and plots to tell historical events, making these historical facts no longer as boring as those in textbooks and readers finish reading in a light-hearted mood, which is not only the relaxation for readers both mentally and physically, but also improvement for their history-related knowledge. The masterpiece of history-themed transmedia fictions is *Those Things in Ming Dynasty* (Shi, Yue, 2009). As a fiction that has been serialized for three years, this book set off a very hot trend of book following in that year and told readers the historical stories and characters about Ming Dynasty for more than three hundred years with its unique humorous language, making the unfamiliar and obscure historical figures become alive in the book (Shi, Yue, 2009, p.1). *“Those Things in Ming Dynasty interprets the other side of history for readers, turning history into a living life story, allowing more people to understand historical knowledge and culture that are not detailed in the textbook.”*

4. The Embodiment of Participatory Culture in Transmedia Fictions

4.1 Participatory Culture in Creation Pattern

By taking the Internet as the platform, transmedia fictions have a different creation pattern compared with traditional fictions. Authors of transmedia fictions create, serialize and finish their works on the Internet.

The major feature of such a creation pattern is to maintain the daily update of a certain number of words. The number of words in update is an important guarantee for the success of transmedia fictions and also an indicator of measuring a writer’s writing capability. According to statistics, most transmedia fiction writers in China are required to maintain the daily update of 4,000 to 6,000 words, which is the only way to maintain the competitiveness of their fictions. Writers of a faster update are able to maintain the daily update of or more than 10,000 words and writers failing to maintain the daily update of 4,000 words will have to watch their works soon eliminated in the market.

Such a creation pattern based on the high number of words is a great test for writers for it is hard to ensure their creative inspiration every day especially when they need to consider the quality of their works. Therefore, these writers will generally accumulate more manuscripts when they have inspirations, so as to handle the lack of ideas. However, on most occasions, writers need to adjust the plots according to readers’ feedback and have to interact with their readers, which is the only way for writers to understand the readers’ preferences and improve the content of their works so as to attract more loyal readers who are willing to pay for a reading. Success is hard for a transmedia fiction writer who separates himself/herself from readers and is unwilling to communicate with readers. I interviewed several authors of transmedia fiction, and they gave their views on the situation:

“I often discuss the plot of the novel with my readers, which makes me happy and inspires me.”—Burutiqiu(Author’s pseudonym)

“It is a blessing to have readers who are willing to communicate with you all the time, and they will make your creation more motivated.”—Hanyu(Author’s pseudonym)

“For transmedia fictions, it’s important to keep a sufficient word count every day, but if you don’t communicate with readers and understand readers’ preferences, it’s hard for your work to succeed.”—Liunianfeishui(Author’s pseudonym)

Participating in the interaction with readers is especially important for fan fiction writers for their works are basically created based on the original works (such as a classic comic book or a classic fiction). Therefore, most readers are fans of the original works. These fans love the original works and all related works and most of them have fantasies over the original works. Fan fictions are born to fulfill their fantasies. Therefore, in order to win the support of more readers, before starting fan fiction writing, fan fiction writers are required to have a complete understanding of the original work, not deviate too much from the original work, and not to change the setting of major characters and the general plot in the original work. Otherwise, the writers will find it hard to gain the understanding and support of fans of the original work. Therefore, generally speaking, fan fiction writers are also fans of the original work and both their writing motive and content are possibly originated from the daily discussion of sharing of the original work. Creation of fan fictions is a process of participation, requiring a writer’s research and understanding of the original work and a reader’s discussion and sharing of both the original work and the fan fiction and a fan fiction winning the recognition of most people can only be created if it meets the above two conditions at the same time.

Although other original novels have a higher degree of freedom in creation, the interaction between them and readers is also necessary during the entire creative process. Whether the literary world constructed by the author of the original novel can be accepted by the public is an important prerequisite for the success of this novel. Compared with fan fictions that have original works as references, the writing of original novels is more difficult, and it is more difficult to get the recognition of ordinary people. In order to attract more readers, the author of the original novel must go deep into the readership, collect readers’ preferences and emotional resonance points, and integrate it into their own works. It is not easy to do this, so compared with the author of fan fiction, the author of the original novel needs to spend more time to share or discuss with the reader while ensuring to update the word count. Transmedia fictions are created and serialized on the Internet. In order to ensure the connection between authors and readers, almost all creation platforms have opened the function of commenting and sharing works. When readers read a transmedia fiction on a webpage, mobile APP, or other channels, they can always comment on the content of the article, and a successful transmedia fictions author will also respond to these comments in a timely manner. Instant interactive communication is also an important feature of the transmedia fictions creation model.

The threshold for transmedia fiction creation is low and there is almost no threshold at all because the origin of transmedia fictions is from the interaction and communication among overseas students on social media including BBS and Blogs, etc., for expressing their love and attachment to the motherland. In 1997, Tsai Jheng, a Taiwanese writer, took the lead in writing fictions online by using the online name of JHT, and later became the bannerman of transmedia fictions in China, witnessing the sprouting of transmedia fictions and more and more people’s participating in this field. These people are no literati and writers in the traditional sense and many of them have their own jobs and it is their love for writing and their willingness to share their works that led to the birth of the transmedia fictions in the early days. However, the undeveloped platform science and technology resulted in the free reading of most transmedia fictions and the failure for writers to gain any profit from writing at that time.

However, the more people who participate in fiction writing are, the more perfect the online platforms become. Each platform started providing welfare for their writers. Promoted by the major platforms under the leadership of Qidian, the creation of transmedia fictions has officially entered the profit-making era since 2006 and writers are able to earn a certain amount of money by writing transmedia fictions.

By taking Faloo as an example, for writers who create on this website, the money split of the VIP chapters is 7:3 (the writer takes the 7) and the money split of readers’ reward to writers is 5:5. If a writer can guarantee the daily fiction update over 4,000 words, he/she will earn a reward for full attendance every natural month. For a novice writer, if he/she can guarantee his/her number of words, he/she will have a minimum income of 1,500 Yuan (215 euros) each month based on the above creation welfare pattern and all he/she needs to pay is his/her spare time, which is quite a nice extra income for most young people just starting to work. An overnight success is not rare if he/she can successfully appeal to readers’ tastes. 2020 Web Writer Earnings Survey Reveals, Transmedia fiction writers at the top level in China are able to earn over 10 million Yuan each year. A writer will have a higher income if his/her fiction has been successfully adapted into a film, TV work, or a game with his/her copyright.

More and more young people in China are attracted by transmedia fiction creation due to its features of low

threshold, low risk, a high degree of freedom, a high degree of participation, and profit-making. They look forward to the day when they can also achieve success through writing so as to improve their lives and realize their dreams.

4.2 Participatory Culture in Communication Mode

Any literature work needs to be spread, the process of which is the key manifestation of participatory culture. Through research, I think the advent of the era of the Internet has embraced the diversified ways of communication, making the ways of literature communication in the new era an issue worth thinking about and studying. Literary creation is the pouring and expression of a writer's emotions, and literary reception is a reader's understanding and absorption of the writer's thoughts, and both belong to the process of literature communication, which determines the significant role played by the choice of literature communication media.

The birth of transmedia fictions is inseparable from the development of the Internet, and likewise, its communication cannot be separated from the Internet and new media organizations. As OUYANG You-quan (OUYANG You-quan, 2001, p. 37) said: "*Network literature challenges traditional literature with its characteristics such as the generalization of its authorship, the interactive of creative methods, the digitization of text carriers, and the networking of circulation methods.*" Therefore, compared with the traditional fictions, transmedia fictions have different communication features and modes such as the generalized and mass communication subjects, the hyperlink of text communication and interactivity of creation communication, etc.

The generalization of communication subjects in transmedia fictions is mainly reflected by the identity of communication subjects, specifically speaking, both the writers and readers can become the subjects for the communication of transmedia fictions, that is, the generalization of communication subjects at the quantitative level. Anyone can be a writer, reader, or editor of transmedia fictions, and can create or read based on their own preferences and needs, and both celebrities and novices are equal on the Internet.

Besides, communication groups are also common people who are the largest group in our society in China. As Fan Boqun (Fan Boqun, 2007, p16) "*Popular literature has always been rejected by elite literature, but literature, by its very nature, started with 'popular'.*" Most writers of transmedia fictions are common people and most readers of transmedia fictions are coming from the grassroots level. However, writers of traditional fictions are required to have high literary attainments and writing experience with a higher requirement for their professionalism for they belong to the "elite class". Transmedia fictions actually represent a kind of grassroots culture and popular culture and traditional fictions represent the elite culture and elegant culture, and the collision of these two cultures is the collision of discourse power between different cultures classes.

In the online platform, there is no clear identity mark, which allows the authors of transmedia fictions to vent their emotions in the works to the greatest extent, and readers can also comment arbitrarily in the process of dissemination of the works because of their virtual identities. It is a situation that cannot be achieved in the creation and dissemination mode of traditional literature. The lowering of the threshold for creation has led to the emergence of a large number of transmedia fictions, which can indicate that more and more people are willing to express their ideas and use their own right to speak. This is the progress of thought and culture, and it is worthy of recognition. Although the literary value of these transmedia fictions cannot be compared with traditional novels, their existence can better represent the cultural needs of the grassroots. Moreover, I personally believe that popular culture and elegant culture are not opposites, and they can achieve better coexistence through exchanges and learning. Spreading through online platforms and new media organizations can narrow the distance between elite culture and grassroots culture to a greater extent, and help them communicate better.

The communication mode of transmedia fictions is the embodiment of the openness of the discourse power of the communication subjects. Whether citizens have the discourse power and whether the discourse power is concentrated in the hands of the majority is very important while discussing equality, freedom, and democracy. Through research, I think the great popularity of transmedia fictions in China is the practice of the construction of socialist spiritual civilization and democratic thought with Chinese characteristics, and also the embodiment of the integration of diverse cultures in a society where the people are the masters of the country.

The communication features of transmedia fictions are multimedia, interactivity, and hyperlink. As a network technology for the management of multimedia data and information, hypertext and hyperlink are widely used in many fields due to their ability to obtain information in a quick and convenient manner. According to the different target files of hyperlinks, it can be divided into inter-page, intra-page, file download, Email, etc. According to the different source objects of hyperlinks, it can be divided into text, image (including hypertext and hypermedia that are alluded to by images), and object hyperlinks.

The strong technical integration of the Internet accomplishes the change of the literary text from a single media form to a rich form of hyperlinks which are the technical guarantee for the realization of participatory culture.

Through research and induction, I personally think that the hyperlink feature of transmedia fictions during communication is embodied in four aspects as follows:

First, hyperlinks between web pages constitute the most basic form of communication. Interlink among web pages enables readers to appreciate the communication of other fictions while reading one and facilitates the leap reading with no limit of time and space. Compared with traditional paper novels, this feature makes transmedia novels more dynamic, which not only greatly increases the communication scope and group of transmedia fictions, but also greatly improves the utilization rate of social resources, becoming one of the necessary conditions for the rapid popularity of transmedia fictions.

The second is the information feedback link. As mentioned above, transmedia fictions require readers to participate in the creation process, and an information feedback link is a key to realizing this process. The use of this technique enables readers to evaluate, share and discuss the works on the platforms, and makes writers have an understanding of readers' preferences so as to finish writing works more fitting readers' demands. This is conducive to the fact that the text content of the novel is a literary creation that truly meets the needs of readers, thus laying the groundwork for the income of the work. Interactivity has always been the disadvantage of traditional media, and it is also the communication effect they have been pursuing when they have been actively exploring and seeking innovation. However, due to the limitation of information communication, it cannot achieve the ideal state of interaction. The birth of the information feedback technique realizes the communication between transmedia fiction writers and readers at almost zero distance and pushes the development of transmedia fictions.

Third, multimedia link. The so-called multimedia linking is the embedding of sound, image, video, etc., enriching the text of a transmedia fiction and creating a better visual effect, which is the main direction for the future development of text communication of transmedia fictions, and a good transmedia fiction does not easily bore its readers but leaves readers with a broad imagination. As Negroponte (Negroponte, 2006, p61) noted in his book, *Being Digital*:

“Interactive multimedia leaves a very limited space for imagination, like a Hollywood movie, multimedia performance is too specific, so it is increasingly difficult to find the space for imagination. On the contrary, words can stimulate intention and metaphor, enable the readers derive rich meaning from imagination and experience. When you read a novel, you give it sound, color, and movement. I believe that truly feeling and understanding what 'digitalization' means for your life also requires an extension of personal experience.”

Fourth, hypertext link. The essence of this kind of link is the nonlinear multi-link and it belongs to the fragmented link of different sections in text works, which enables the writers and readers to have interactive and synchronic communication in the world of the open text to objectively eliminate the gap between the writers and readers. The development and composition of hypertext works belong to the reconstruction after readers' participation in reading with neither fixed writers nor readers of unique identity and the interchange of their identities is the formal feature of hypertext.

The traditional communication model is that the communicator transmits information to the audience through the media, and the audience accepts and feedbacks. The audience's information feedback is in a weak link in the process of traditional media communication. With the development of science and technology and the emergence of new media, circular communication forms have become the basic principle for distinguishing old and new communication methods. Compared with the new network media, the interaction method of traditional media is a relatively limited "unidirectional communication".

This unidirectional communication refers to that information can only flow from the communicator to the audience in one direction, and the audience is very weak in the feedback of the communicator's information; the audience has no initiative to accept the information, and can only receive information within the range of the communicator's information; only in The audience can only read the information when the media sends the information. For example, the TV media and TV programs also attach great importance to the participation of the audience, but the participation of the audience is mostly presented by hotline and SMS interaction. Even though the current TV media is more comprehensive than ever, there is no great breakthrough in the communication process. The TV media only provides a communication mechanism between the communicator and the audience, but not a contact mechanism. Network media communication has fundamentally changed the predicament of unidirectional communication and formed a new bidirectional interactive communication form.

The bidirectional interactive communication form is not only that both parties can communicate information with each other, but also communication and interaction between the communicator and the communicator, and between the audience and the audience. The form of network multimedia communication is essentially interactive media. The interactive characteristics of transmedia fictions are determined by the bidirectional communication form of online media communication. Although authors and authors, authors and readers, and readers and readers are in different time and space, they can still communicate freely. This is the power of network communication.

Interaction during creation communication is an important feature in the communication of transmedia fictions and this feature can best reflect the feature of participatory culture in the communication mode.

Through the analysis of the texts of many transmedia fictions, I think this feature should be reflected in the following two aspects:

First, interaction and cooperation between writers and readers of transmedia fictions. As mentioned above, in the process of transmedia fiction creation, the writers and readers keep communicating and sharing with each other and their identities can be interchanged at any time without any fixed boundary and a reader can be a writer through crossing the boundary as long as he/she is willing to do so. Network platform provides a wide and fast channel for readers of transmedia fictions to communicate with readers. The interactive nature of the network opens up the traditional closed literary creation model. Readers of transmedia fictions can communicate directly with the work, provide their own ideas and ideas for creation, and even participate in interactive writing. The communicators of transmedia fictions can be either the writer or the readers or the communicators in the sense of media and all of them can conduct role interchange at any time. The emergence of collaborative types of transmedia fictions makes this feature become more obvious. The so-called collaborative fiction is the fiction form with the participation of many people without any threshold, which is also known as “relay fiction” or “cooperative fiction”, and is also one of the types of transmedia fictions.

“The 1999 Internet Solitaire novel "Running Over Dalmatians on Page 17 on the Internet" was continued by a group of young writers and netizens on Sina.com. In 2008, the online martial arts novel "The Legend of Wenfeng Qunxia" created by Ningbo netizen "Solitaire", because of its ending, attracted the attention of traditional media such as Zhejiang Daily, and it was also a conspiracy of paper media and online media. The creative method of 's has grown vigorously on the Internet, and there are countless posts similar to this situation in some forums and post bars.”

Since April 2012, a collectively created WEbook website has been launched. The rise of the cooperative fiction website is not only a challenge to the traditional creation model but also an attack on the traditional publishing media. This shows that cooperative fictions not only attract the attention of online media, but other traditional media can also play their advantages and cooperate with them. For example, the first cooperative fiction "Lost in Shanghai" by Shanda Novel.com has been published in Germany, France, Vietnam, and India. The works of this cooperative product have been internationalized by virtue of the works of traditional publishing media, which is also an innovation and breakthrough in the external communication of transmedia fictions.

Cooperative fiction has written a new chapter for major novel websites, evolving the individual creation form in the traditional sense into the mass literature communication activities with the participation of each person, reflecting the features of participation and fairness of the entire creation process.

Second, is the resonance between transmedia fiction writers and readers during communication. The creation mode of maintaining the daily update of content determines the appearance of the “semi-finished product” of each transmedia fiction in front of readers. In the process of novel serialization, readers can comment on and exchange novels through novel websites, BBS bulletin boards, Weibo, novel APPs, etc., which will affect the creation of novels to a large extent. Therefore, the later creation of a fiction is not only the wisdom of the writer but also the result of the joint efforts of readers through sharing and communication. Despite not being directly involved in the creation of fictions, readers do put forward their opinions and express their ideas. This kind of creative mode and feature has narrowed the distance between the writers and the readers to the greatest extent and eliminated the boundary among the writers and the readers, thus providing a fair environment for all people to read, speak and create to the maximum extent.

5. Conclusion

The change of the communication agent of Transmedia fictions indicates that the future literary field is no longer the world of the previous elite literature. In the context of media fusion, especially the addition of new media, the general audience has freely created through the Internet and achieved a high participation degree, text sharing,

and interactive creation mode. Hyperlinks and multimedia forms are special communication characteristics of Transmedia fictions, which also objectively put forward higher requirements for authors and readers involved in the creation of Transmedia fictions. One is to master new media technology and increase awareness of multimedia culture; two is to improve the need to cultivate good moral awareness and social responsibility, and consciously improve cultural connotation and depth in the creation of Transmedia fictions, understand that popular culture is not vulgar culture, and civilian culture is not cottage culture. Transmedia fictions can abandon ugliness in the process of communication, promote the culture of the masses, advocate standard social science research ethics, create a fairer cultural communication environment and create the correct value orientation, which will also be a subtle, long-term process.

As an emerging literary form, Transmedia fictions will continue to develop and update in today's society where network technology continues to progress. Compared with traditional novels, Transmedia fictions have a stronger sense of cultural participation, both in creative mode and communication mode, which is more in line with the trend of the times. The mass culture and grassroots culture it represents is constantly impacting the social status of traditional elite culture. How to balance the relationship between the two is a problem that scholars will face in the next few decades. The participatory atmosphere created by Transmedia fictions has promoted the development of social equity in the economy, culture, and education. Although Transmedia fictions have not yet become popular globally, in China, it is already a cultural force that cannot be underestimated. As the cultural exchanges between China and the world become closer, Transmedia fictions will eventually become popular all over the world. This will be a new change in the history of literature and deserves people's expectations and research.

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