

Practical Research and Exploration of Literary Literary Works Under Transmedia Narratives

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Abstract: This article outlines some basic concepts of literature under transmedia narratives as well as criteria for judging literature and suggestions and summaries for future development. It also proposes that the most ideal form of transmedia narrative is one in which each medium excels in its own way, each doing its own job", combing through a review of domestic and international research. The concepts of transmedia narrative and transmedia communication, transmedia marketing, and adaptation are identified, and the definition of literary works is defined. Finally, by analysing the current status of transmedia narratives, it is pointed out that online works are currently the preferred resource for transmedia narrative attempts. A typical example of a domestic and international online work, Notes from a Tomb Raider, is selected for analysis, and the final section reflects on and offers suggestions for the transmedia narratives of domestic online literary works. The analysis and outlook for the development of online literature in transmedia narratives are provided.

1. Introduction

Successful transmedia texts must create a rich, fictional universe. The story modules in it can exist on their own, but they also contribute to the overall story. Each content project also draws on the strengths and characteristics of various media (such as the ability of a TV series to provide a complete narrative, the immersive power of film, or the power of games to allow fans to explore the world). Transmedia narrative thus has the potential to be a powerful and unique strategy for narrating story worlds. Using transmedia narrative, content producers can guide audiences to engage with story worlds, while also designing how and to what extent they do so [1].

2. Related concepts and multLiterary Worksle assessment indicators

2.1. Internet Literature Literary Works.

The following three definitions of online literature have been made by academics: first, it is the digitalization of traditional literary texts Secondly, it is the creation of traditional literature and its public publication on major literary websites for others to click and read. Thirdly, it is a multilinear hypertext work that uses multimedia technology, incorporating text, video, music and animation, and using hyperlinking technology. In this paper, we focus on the second of these definitions, i.e. Literary Works that are originally published by online writers and first published on online platforms and distributed through the internet for others to read, and Literary Works that are published in physical books after

their success on the internet also fall within the scope of this creation [2]. Conversely, some books are novels that have been well received on other platforms before moving online and thus attracting a wider audience, which does not fit into the scope of this article [3].

2.2. Transmedia narratives

Transmedia narratives are also a product of media convergence. According to Jenkins' concept of transmedia narratives, they are different from traditional narratives in that ideally they aim to construct a unified story world that allows different media to be recreated as a vehicle for story content based on their own characteristics, rather than presenting the same content over and over again in different media. Cross-media narratives can cross over and expand under the umbrella of a single story, giving unique value to texts in different media, and building a story line together in an integrated, collaborative or coherent manner. The princLiterary Worksles of cross-media narrative are as follows:

Extensibility and drillability - Stories can be expanded through different media formats, as audiences are reluctant to accept a single text and prefer to absorb fresh story content.

Unity and diversity - stories are communicated in mult Literary Works le media, but transmedia narratives identify an internal thread that points to the same story world; transmedia narratives can also create rich and diverse story content, with different story threads forming a coherent storyline that keeps the audience

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Immersion and extractability - The variety of ways in which cross-media narratives are told allows audiences to enter the story world quickly and be immersed in it at all times; audiences gain access to information related to the story through fiction, film, games, etc., feeding back or creating new information [5].

World-building - By establishing the basic story context and story order, a large story world is formed, and within this space new situations, characters and plot threads are introduced, allowing audiences to enter the story through the series and further develop and refine the 'story world'.

Series - Transmedia narratives allow stories to develop in a multi-directional way, with stories that can be developed individually in a single medium, but also as a series in different media [6].

Subjectivity - Transmedia narratives provide more contextual information, plot points and changing narrative subjects, thus creating mult Literary Works le perspectives and dimensions. The behaviour of users Transmedia narratives engage audiences with top-down creation, actively consume stories and encourage bottom-up spontaneous engagement with stories, creating new content based on existing stories.

At the same time, creators can find multLiterary Worksle nodes in the original text to interact deeply with their fans and expand the reach of their stories, allowing them to continue to share and spread the content[7].

2.3. Multi-Indicator Assessment

This section focuses on establishing an Literary Worksvalue assessment system that meets the research objectives of this paper based on multLiterary Worksle indicators from relevant aspects, and on this basis an Literary Works value assessment card is designed using the fuzzy comprehensive evaluation method. Only after meeting the second level of screening can the Literary Works of online literature enter the stage of value assessment [8].

3. Two-tier screening settings in cross-media narratives

3.1. Level 1: An open and complete story world

The concept of "story world", first born in cognitive narratology, is a prerequisite for cross-media narrative. "The 'story world' is the sum of all forms of media texts that react with the audience's mental perceptions, a mental model of the textual story that the audience builds up in their minds through the experience of the text, relying on the joint construction of all media texts related to the story world, i.e. all the audience's perceptions of the 'world' [9].

Table 1. Elements of the story world

Open elements	Elements of completeness
Stable world architecture	Worldview
Clear narrative thread	Story system
Separate but related story units	People Logistics
Meaningful white space	Conflict events

The openness of the story world not only ensures that the audience can enter the story world from any medium, but also ensures that the story world will always be nourished, the enriched and expanded by the outside world, constantly growing. When the viewer enters the world, is captivated by it and wants to understand the whole world, it is necessary to complete the exploration of all relevant media, and in doing so, complete the excavation of the story world and the expansion of its boundaries [10].

A complete set of constituent elements is the basis for the construction of a 'story world' and for cross-media narratives. A fully formed 'story world' requires a complete set of world-building elements. Based on the narrative elements: when, where, who, why and how, the complete dimensions of the story world are configured as 'three total and one each', i.e. total world view, total story system, total human logistics and each conflict event.

3.2. Level 2: The content basis for pluralistic transformation

The practice of cross-media narratives requires making online literary Literary Works not only open and complete story worlds, but also the ability to perform multLiterary Worksle interpretations of online literaryLiterary Works, rather than constant interpretations in one medium alone. In other words, the content of an online literary Literary Works requires not only a great story, but also the most appropriate way to transform each part, and a certain richness of the media mix. This dictates that the second tier of criteria is the requirement for online literary Literary Works to have a content base that can be transformed in mult Literary Works le ways.

A content base that can be transformed in mult Literary Worksle ways not only makes films and TV series related to the cross-media narrative of online literature Works available for individual experience, but also because all content is based on a unified story world, so each new exploration is a filling of the content of the story world and an expansion of its boundaries. Under a unified story world, stories unfold and evolve in different media, with the content of each medium acting as a 'jigsaw' piece of the story world, and each different form of 'jigsaw' not only being part of the story world, but also being able to enjoy the content story on its own. In the chase and interaction, the story world is gradually fleshed out in time and space, and the flow of stories and people gradually becomes clearer. Each piece of the puzzle should have its own best way of appearing in the narrative activity in order to better interpret the 'puzzle' itself. The construction and expansion of story worlds cannot be achieved without the interpretation of mult Literary Works media [11].

4. A case study of cross-media narratives

This paper chooses the domestic online literary novel Notes on a Tomb Raider as a case study of cross-media narrative. Tomb Raider was chosen because the Literary

Works is more influential, has more diverse cross-media development products, and is well positioned for cross-media narratives. At the same time, its author, Nanpai Sanshu, also intends to "copy" Marvel's development model, which is in line with the direction of this research.

4.1. The Transversal Narrative of 'Tomb Raider'

Tomb Raider is one of the more influential Literary Works in recent years, and its author is Nanpai Sanshu. The first book in the Tomb Raider series was published in January 2007 and a comic adaptation of the same title has been in progress since 2009; In December 2011, Tomb Raider VIII was published, completing the nine book Tomb Raider series, with total sales of over 12 million copies of the nine books; (a) In August 2012, The Hidden Sea Flower was published, with the story written from the fifth year after the end of the Tomb Raider story; From February to August 2013, the Tomb Raider sequel, Sea of Sand, was published. From a mere work of online literature, Notes from the Tomb Raider has evolved into a richer Literary Works project that spans multiple media mediums and the Literary Works value continues to extend and expand.

4.2. Franchise cross-media narrative strategies

The Literary Works development of "Notes from the Tomb Raider" belongs to the cross-media narrative strategy of the franchise. One of the producers of "Notes on a Tomb Raider", Huanrui Century Film & Media Co., summarises the "Notes on a Tomb Raider" Literary Works development model as follows: "with the Tomb Raider novel as the core, we provide creative rights for other entertainment products such as movies, web dramas, games, music, animation, literature and perLiterary Worksheral creativity, forming an interconnection between the modules, quickly completing the accumulation and influence of the original users, and eventually fusing to present a multi-dimensional and three-dimensional interaction".

With reference to Figure 1, this paper schematises the adaptations and cross-media narratives involved in the development of Tomb Raider during the Literary Works development process as above. Novel 1 represents Literary Works that have been adapted across media, including: Tomb Raider One - The Palace of the Seven Stars of Lu Wang, Tomb Raider Five - The Ghost Town of the Snake Marsh, Hidden Sea flower and The Old Nine Gates, while Novel 2 represents novels that have not been adapted. A cross-media narrative relations Literary Works exists between web series, television series, the films and maladjusted novels.

4.3. Evergreen's cross-media narrative strategies

The author, Nanpai Sanshu, has revealed in an interview that he will make Notes from the Tomb Raider an Literary Works that audiences will "grow attached to" like the Marvel movies. "Time is crucial for a really good super

Literary Works, for example, in the support of my readers to me, we have gone together for 8 years, in such a long period of time, my work accompanied her growth, perhaps witnessed her from a child, a student into a mother, then in these 8 years, the book or the Literary Works are tight with her, then the Literary Works is basically invincible". From the interview, we can see the author's ambition to create an evergreenLiterary Works. In fact, the creation of the Tomb Raider Literary Works has been ongoing, but to create an evergreen Literary Works, we need to ensure that theLiterary Works development is an amplification of its value rather than a compromise, so we still need to observe the subsequent Literary Works development.

4.4. Strategies for processing the content text of Tomb Raider

4.4.1. Building a story world

The story is based on the theme of "Tomb Raider" and is told in eight stories, including "The Seven Star King of Lu", "The Sacred Tree of Qinling", "The Heavenly Palace of Genting", "The Haunted City of Snake Marsh", "The Return of the Enigmatic Sea", "The Ancient House on the Yin Mountain", "The Shadow of the Cozy Cage" and the grand finale "The Ten-Year Promise of Changbai Mountain", which also gives rise to two backstories, "The Hidden Sea Flower" and "The Old Nine Gates". The material for these stories comes from various myths and legends, historical ephemera, folk culture, religious beliefs, ancient notebook novels and so on, structuring the complete worldview of Notes on a Tomb Raider.

4.4.2. Intertextual expansion strategies

In the Tomb Raider novels, the author is very good at using "negative sensibility" to set up "migration clues" that tie the story together. In the Tomb Raider posters, netizens sorted out the Tomb Raider mystery into "one ultimate three mystery lines". These threads span multiple media platforms, with intertextual narratives linking the overall story world.

4.4.3. collective intelligence: feedback narratives for marginal content

In addition, the audience is also involved in the story of Tomb Raider. The production of content for a de facto audience has always existed in the cultural industry, with the digitisation process, the dissemination of graphical user interfaces, the promotion of various types of text processing and restructuring activities. The advent of the World Wide Web has further facilitated the spread of these activities. Digital texts have become malleable and can be easily mixed with other content. Even if the content produced by the audience is marginal to the narrative work, the role of this marginal narrative in complementing and informing the core narrative cannot be ignored.

5. Reflections and Suggestions on the Transmedia Narrative of Online Literary Works

The development of online with a cross-media narrative is one of the ideal attempts to develop the industry today. This paper reflects on and summarises the current situation of development on the Internet in China in the light of the previous analysis:

- (1) Creating the core story and laying the foundations of the narrative
- (2) Following intertextual logic and building story worlds
- (3) Value user creation and encourage user participation
- (4) Focus on interaction and audience creation
- (5) From commercial marketing to artistic creation
- (6) Tiered attraction according to different audiences.
- (7) Plotting with a focus on intertextual symbiosis

6. Conclusion

Transmedia narratives require storytellers to have a holistic mindset, as Mary Lawn's metaphor suggests. The story world provided by film is like a piece of cheese full of holes that can be filled by other texts. The construction of a 'story world' goes beyond the 'adaptation' level. The construction of a 'story world' breaks through the hierarchy of 'adaptation'. The construction of a story world is centred on the internal structure of the story and the external structure of the story, with the internal focus on the internal focus is on the creation of themes and values; the external focus is on a series of Literary Works with innovative content based on a main theme, forming a brand system. The differences in media dictate that different media will choose different narratives, time spans, etc. according to their own characteristics when choosing the same text, but what remains the same is the interconnection around a unified cultural symbol. The non-linear narrative of hypertext in turn stimulates the mindset, the way of engagement of the audience, who are not satisfied with the isolated relationship between Literary Works and media texts, with the limited narrative time and space and the predictable plot possibilities. The desire to enjoy fresh stories on different media platforms, and at the same time the desire to easily enter into situations under familiar story settings, and to find recognisable threads of connection in different media texts, emphasises the active migration of the audience subject, and the participation of the audience's 'collective wisdom' will in turn influence the narrative choices of the texts. This provides inspiration for the development of transmedia narratives in domestic online literature, with quality online literary texts as the main focus, and the inherent advantages of online literature in terms of communication, which also fits the prerequisites for transmedia narratives.

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