

Retraction

Retracted: A Study of Novel Education and Classicization of Ancient Chinese Novels in the Age of Fusion Media

Mobile Information Systems

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This article has been retracted by Hindawi following an investigation undertaken by the publisher [1]. This investigation has uncovered evidence of one or more of the following indicators of systematic manipulation of the publication process:

- (1) Discrepancies in scope
- (2) Discrepancies in the description of the research reported
- (3) Discrepancies between the availability of data and the research described
- (4) Inappropriate citations
- (5) Incoherent, meaningless and/or irrelevant content included in the article
- (6) Peer-review manipulation

The presence of these indicators undermines our confidence in the integrity of the article's content and we cannot, therefore, vouch for its reliability. Please note that this notice is intended solely to alert readers that the content of this article is unreliable. We have not investigated whether authors were aware of or involved in the systematic manipulation of the publication process.

Wiley and Hindawi regrets that the usual quality checks did not identify these issues before publication and have since put additional measures in place to safeguard research integrity.

We wish to credit our own Research Integrity and Research Publishing teams and anonymous and named external researchers and research integrity experts for contributing to this investigation.

The corresponding author, as the representative of all authors, has been given the opportunity to register their agreement or disagreement to this retraction. We have kept a record of any response received.

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- [1] L. Yang, "A Study of Novel Education and Classicization of Ancient Chinese Novels in the Age of Fusion Media," *Mobile Information Systems*, vol. 2021, Article ID 1776243, 8 pages, 2021.

Research Article

A Study of Novel Education and Classicization of Ancient Chinese Novels in the Age of Fusion Media

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In today's new media environment, more and more communication contents have been digitized. Also because of digitization, traditional media and new media, which were previously well-defined services, have now merged, media fusion. In the age of media fusion, communication systems are updated more rapidly and more and more novels are being adapted into TV series. Literary education in ancient China has a long history and has played an important role in the development and dissemination of the ancient Chinese literature. Literary education refers to an educational behavior in which the educator and the educated acquire knowledge, enrich emotional experience, and obtain aesthetic pleasure through the reading, explanation, and acceptance of literary texts and then cultivate language ability and cultivate spirituality. There are many factors that promote the classicization of ancient Chinese fiction works. This thesis examines the relationship between fiction education and the classicization of ancient Chinese fiction works. The experiment shows that there are still many problems with the reading of ancient Chinese novels today; the number of respondents who have an average interest in reading ancient Chinese novels accounts for 51%, and only 12% have a high interest in reading. In terms of the choice of reading content, 16% of the students focus on reading literary masterpieces, 70% are inclined to reading young adult literature and campus literature, and 14% prefer to read romance martial arts novels, popular science books, and newspaper publications, etc.

1. Introduction

The ancient Chinese novel is a treasure in the pantheon of Chinese art, a crystallization of the wisdom of the Chinese nation, and contains the essence of traditional Chinese culture. It has endured the baptism of time and has eternal charm [1, 2]. Ancient Chinese novels are rich in excellent cultural traditions, such as the noble spirit of patriotism and a strong sense of national responsibility, the value of sacrificing life for righteousness, the pursuit of an ideal life, and the persistence of self-improvement [3, 4]. Ancient Chinese novels show us the vast scenes of life in ancient times, and authors use various techniques of writing to give readers the most realistic reading experience; it enriches readers' horizons and facilitates their understanding of ancient life and history [5, 6].

At this stage, there are relatively few results that directly study the relationship between ancient literature education

reference books and the canonization of ancient Chinese literature, and they mainly focus on case studies. "Lin Daiyu Enters Jia Mansion" firstly focuses on the analysis of the "content" in "Lin Daiyu Enters Jia Mansion," which mainly focuses on the four contents of characters, plot, environment, and theme. Another kind of analysis focuses on "brushwork skills," mainly around how the novel unfolds, with the knowledge of novel narratology involved, and borrowing from the limited narrative perspective of the characters as the theoretical support. In the analysis of the character image, Lin Daiyu is a cautious, talented, and otherworldly image. Lin Daiyu's charm is not only in appearance, but also in spiritual temperament; Wang Xifeng is an image of spring breeze, a knife hidden in a smile, and a domineering image [7]. Guo Yingde's "Basic Features of Ancient Chinese Literature Education" analyzes the situation of ancient Chinese literature education from the perspectives of the educational goals, content, and methods of

ancient literature education [8]. Lu Dingyuan's "On Literary Education" focuses on the characteristics and functions of literary education. In addition to studying literature education from a theoretical level, although some studies did not directly focus on ancient literature education, they involved ancient literature education in the specific research process. There are few studies linking literary education with canonization, and canonization studies on specific writers or certain works in literary works [9].

The purpose of this paper is to illustrate the role of literary education in promoting the classicization of literary works. The promotion of the classics is reflected in the preservation of literary works in the process of literary education on the one hand, and the special nature of its identity greatly increases the possibility of it being preserved. On the other hand, the identity of literary education tools means a wide range of circulation, a long circulation, a higher sense of identity in learning, and more possibilities of interpretation, which are all manifestations of promoting classicization.

2. Ancient Chinese Novel Education and the Study of Classicization of Ancient Chinese Novels in the Age of Fusion Media

2.1. Ancient Chinese Novels Are Rich in Aesthetic Factors

2.1.1. Beauty of the Novel's Meaning. The meaning of novels is broad and multisensory, and highly subjective. Therefore, different students reading the same work of fiction are likely to have different impressions and different emotional activities when they receive and appreciate the work. Thus, the understanding of the meaning of a novel cannot be simply generalized. It is precisely because of its multiplicity of meanings that the beauty of the novel's meaning is enriched. The beauty of meaning in novels is usually expressed through beautiful characters, which are often accompanied by strong emotional activities and also contain rich ideological connotations [10].

2.1.2. Beauty of Characterization. The novel is less restricted by time and space, and it is more free and flexible in form, and it can show the characters' ideological character and fate in many aspects and in detail through many ways such as verbal description, portrait description, action description, and psychological description, as well as in-depth description of the natural and social environment in which the characters live, so as to portray a distinct, vivid, and "beautiful character image" with profound and typical meaning. Therefore, it can be said that "beauty of character image" is one of the basic factors of the aesthetic characteristics of novels. It is mainly expressed in the aesthetic quality of the novel's character image that makes the admirer gain aesthetic pleasure, get aesthetic satisfaction, and comprehend the beauty of the author's meaning in creating such character images and thus recognize the essence of life [11].

As we all know, literature is about the creation and discovery of beauty, and "repetition" and "sameness" do not give birth to artistic beauty. The image of a character contains the writer's unique discovery and profound thinking about life, which often concentrates the writer's unique life experience, spiritual shock, and emotional experience. Those immortal literary images in the treasure house of literature and art, such as Ah Q, Mrs. Xianglin, Song Jiang, Lin Daiyu, and Sun Wukong, all show us the uniqueness of the author's life world and spiritual world, and they are all classic images that cannot be repeated [12]. In literary works, even the same type of characters will show different character traits and artistic charm under different writers. The reason why they live long in the hearts of readers is that they condense both the writer's unique discovery and his unique creation; they are the artistic crystallization of beauty [13, 14].

2.1.3. Organic Integration of Characters, Plot, and Environment. Typical characters, a complete and twisted storyline, and a complex social background are the three important components of the aesthetic characteristics of novels. A compelling storyline can produce a strong infection effect on readers, which in turn highlights the character traits of the characters, enhances the aesthetic connotation of the characters, enhances the ideological connotation of the work, and enhances the aesthetic function of the novel. The storyline of a novel always serves to portray the character. In the creation process of a novel, the refinement of the storyline is always closely connected with the shaping of character and the typicalization process of characterization. Generally speaking, the characters in a novel are all active in a certain social context, so the novel's characterization cannot be separated from the depiction of the natural environment, especially the social environment [15]. Since novels are not limited by time and space and are longer in length, their plots are naturally more complex and twisted than those of other genres, which makes them more capable of portraying various environmental backgrounds in depth and detail. The backgrounds in a novel not only influence the development of the characters' thoughts and personalities but also make the characterization of the characters more realistic and touching. At the same time, the shaping of the characters' characters also reacts to the background of the environment, transforming it, and they complement and interact with each other. When appreciating a novel, we should pay attention to the beauty of the characters, the plot, and the environment, which pave the way for each other and interact with each other. Therefore, the organic integration of these three elements, plot, environment, and characters, forms another important aesthetic feature of novels [16].

2.2. Significance of Aesthetic Education in Fiction Teaching in the Fusion Media Era. Aesthetic education is a complete and comprehensive education that promotes the development of all aspects of a person. Aesthetic education is a necessary cultural nutrient for a person's healthy growth. Facing the

current unsatisfactory status of novel teaching, it is necessary to implement aesthetic education in novel teaching.

2.2.1. It Helps to Create a Relaxing Learning Atmosphere and Provide Pleasant Education. Novels are generally long, which makes it a little difficult for students to learn and makes them feel tired. Combining novel teaching with aesthetic education can create a relaxed teaching atmosphere and allow students to make aesthetic perceptions in a happy way, thus providing pleasant education, excavating the beauty factors contained in novels in novel teaching, focusing on connecting social life with students' life experience, stimulating students' emotional experience, and allowing students to freely soar into the sky of beauty and freely suck in the nutrients of beauty. Students learn in the teaching state of beauty, without heavy psychological pressure. The spring of the mind can run unrestrainedly, and the heart will naturally be happy and relaxed. This relaxed teaching atmosphere is conducive to the generation of students' creative thinking, so that teachers and students can be invigorated, mobilizing teachers' positive emotions about teaching novels, mobilizing students' enthusiasm and enthusiasm for learning novels, and making students love learning novels and take the initiative to learn novels. The result will be a joyful classroom teaching effect [17].

2.2.2. It Helps Stimulate Students' Intellectual Potential. Students have been studying and living in the language for more than ten years; they have certain social life experience, and they have the initial perception of beauty, understanding, imagination, and certain artistic cultivation. They have a strong expectation of beauty and want to pursue it persistently, between the "interpretable and inexplicable, the verifiable and the inexplicable, the far and the near." This desire for beauty in students reveals their evolutionary potential to achieve self-transcendence. Aesthetic education in fiction can stimulate students' intellectual potential and motivate them to pursue beauty, so that these potentials can be fully explored. Aesthetic education in fiction will lead students to bring this interest in chasing beauty and desire for knowledge to aesthetic experience of fiction, to delve into the spiritual world of fiction, and thus to taste the deep connotative beauty of fiction. Students can achieve self-transcendence in the aesthetic activities of novels. Students can achieve self-transcendence, emotional liberation, and personality sublimation. Therefore, the aesthetic education of novels can help students to achieve a harmonious and perfect life state [18].

2.2.3. It Helps to Enlighten and Embellish Life and Perfect Students' Personality. The Marxist doctrine of all-round human development states that a fully developed person is a person who has developed universally, fully, and freely, both mentally and physically, individually and socially. Aesthetic education throughout the novel teaching activities, focusing on the all-round development of students, provides students with a kind of motivation that can promote students' effective choice and positive development, nourish and

moisten life, and promote the development and perfection of students' personality. The novel aesthetic classroom breaks through the traditional teaching model, gives more autonomy to students, focuses on students' perception and appreciation of the text, fills the classroom with a positive sense of life, always cares for the growth of students' lives, and respects their emotional experience and personality development.

2.3. Novel Education for the Preservation and Dissemination of Classic Works. The ancient Chinese tradition of literary education has a long history and has formed a fine tradition of continuous transmission, which has played a significant role in the birth, preservation, and dissemination of ancient Chinese literary works and has also played a great role in the classicization of literary works. As a necessary tool in the process of literary education, literary works are in greater demand than other books, have been printed more often, and have a greater possibility of being passed on to future generations, so the form of literary education tools is conducive to the preservation of literary works therein.

2.3.1. Preservation of Fiction Works in the Form of Instrumental Canonical Books. One of the necessary conditions for the classicization of fiction is the preservation of fictional works, but the process of circulation of fictional works also inevitably faces elimination and dispersal. There are many reasons why works of fiction are eliminated and scattered, such as war, court bans, and the lack of attention to the works themselves. Many books have been scattered in history due to the interaction of many factors.

It is not difficult to find traces of media development. The traditional media such as newspapers, magazines, radio, and television that we are familiar with, and the self-media that gradually formed after the emergence of the Internet and the gradual shift of the audience's interface for receiving information to computers and other tools, have blurred their boundaries and finally merged together because more and more of the communication content has been digitized. Today's academic community defines media convergence in a broad sense as the convergence, collection, and even integration of all media and their related elements, which includes not only the convergence of media forms, but also the major functions of media, the means used in the communication process, the ownership of communication institutions, and the organization and structure of communication and other related elements.

In layman's terms, in the era of media convergence, the interactivity and interconnectivity between all types of media have increased in depth and breadth due to media convergence, while all types of media are no longer single in form and content and are integrated after convergence. From print to audio content, from video content to digital media, or a direct switch between print and new media, there are strategic collaborations, and operational alliances are followed by cultural formations.

Fiction was born in the traditional media, and the advanced printing industry has enabled better dissemination

and transmission of words and languages. In the printing era, novels, poems, and plays were the main cultural expressions of this era; TV dramas were born in the electronic media era and developed rapidly in the new media environment. In today's era of integrated media, a large number of novels have long since ceased to be limited to the paper medium as the carrier. Popular novels on the Internet and writers in the online literary world are proving that the carrier of written language no longer relies solely on the paper medium. The phenomenon of novels adapted to TV series boom and not retreating can be understood as a manifestation of cultural form alliance after the operation of the union of media types in the melting media era.

2.3.2. Promotion of Novel Education for the Classicization of Works. The prerequisite for the classicization of a work of fiction is that the work of fiction can endure a long period of time without being lost, and fiction education is of great help to the preservation of a work of fiction. The formation of a classic work of fiction never happens overnight, but the classicization of a work of fiction is gradually built up in the long history. The first two are the artistic value of the work of fiction itself; the second is the interpretable space of the work of fiction; the third is the ideological and cultural power changes; the fourth is the value orientation of fiction theory and criticism; the fifth is the expectation horizon of readers at a particular time; and the sixth is "discovering people." The first two of these factors are the works of fiction themselves, which are also the prerequisites and necessary conditions for the formation of classics. Some theorists believe that the classics of fiction are inscribed with the highest achievements in aesthetics and spiritual quality and are models of universal human moral significance. As a canon that carries the universal aesthetic and spiritual values of human beings, the artistic vitality of a classic will last only if its content has stood the test of time. Therefore, the artistic value of a work of fiction can be divided into two aspects: on the one hand, the aesthetic value contained in it, such as the rhetorical or gorgeous or rustic phrases, the creation of mood, or ethereal or majestic surging, and on the other hand, the ethics and morality encompassed in the work of fiction, such as the difficulty of love, the selflessness of affection, and the singing and harmony of friendship.

2.4. Media Convergence and Digital Communication of the Literature. The theory of symbiosis believes that the two parties in symbiosis obtain life through mutual dependence. This phenomenon in the biological world has also been widely used in the fields of sociology and culture. There is also a symbiosis phenomenon between media and literature in literary dissemination. As far as literature is concerned, media integration does not only refer to the integration of traditional media and new media, but also refers to the integration of professional literary creation and self-media creation, and human literary creation and machine learning, in addition to formal integration. Network literature and machine writing are just two typical manifestations of media convergence.

A certain form of literary works created by a certain literary author gains wider dissemination and far-reaching influence through the understanding, absorption, and recreation of others, and by changing the form of dissemination. Literary works, through certain specific media, break through the limitations of time and space to realize the marriage of literature and media. This is also the fine influence of media integration on literary works. This symbiosis includes not only the symbiosis of similar subjects, but also the symbiosis of literature and other art forms. The former includes postreading, network literature relay, and other forms of creation, while the latter refers to the symbiosis of the same literary content through different genres such as poems, novels, paintings, film, and television dramas, and different media such as radio and television. Through this kind of symbiosis, literature can produce a large number of works containing personal labels with the help of media integration. Whether in content or quantity, literature under media integration becomes more and more inclusive and larger.

In general, the digital communication of literature under the integration of media should include at least three levels: First, the integration of literary quality and quantity. Digital technology provides the possibility for the large-scale dissemination of literature, and literary creation also provides the development of digital technology, and high-quality content available for dissemination. The second is that the core idea and soul of literary digitization is always humanism. Under the integration of media, digital technology has absorbed the humanistic value connotation in literature in its development, making digital technology more and more manifesting the characteristics of humanistic care. Third, in the process of digitization of literature, both literature itself and digital technology should abandon prejudices, absorb each other's strengths with an appreciative eye, and achieve maximum development while complementing each other.

3. Experiment on Novel Education and Novel Classicization in Ancient China in the Age of Fusion Media

3.1. Questionnaire Design. On the basis of learning the principles of questionnaire design and referring to other questionnaires, the author completed the preliminary design of this questionnaire. The questionnaire was also modified and improved, and 10 people were selected for a small-scale questionnaire to ensure that each question of the questionnaire could be directly understood by the investigators. This study is mainly a network subgroup level random questionnaire survey to understand the exposure to ancient Chinese novels in contemporary society.

- (i) Principles of questionnaire development are as follows:
 - (a) Principle of purposefulness: through the refinement of the questions, so as not to omit questions so that the information is incomplete,

and not to waste questions to obtain unnecessary information.

- (b) The principle of logic.
 - (c) Principle of generality: the important task of questionnaire design is that the researcher needs to transform theoretical, academic, and professional terms into easy-to-understand language so that the respondents understand the questions and are willing to answer them correctly.
- (ii) Questionnaire measurement scale design is as follows: the survey used a 5-point Likert scale, corresponding to five values of 1, 2, 3, 4, and 5, with higher scores indicating higher satisfaction.

3.2. Data Collection. This questionnaire was mainly made, distributed, and collected based on web-based methods. Among them, Questionnaire Star software plays a pivotal role as an important tool for this survey questionnaire work. Questionnaire Star is a platform for questionnaire creation, distribution, and data analysis, which can provide users with a series of services such as online questionnaire design, data collection, and result analysis. Compared with traditional paper-based questionnaires, using Questionnaire Star to create and distribute questionnaires has the characteristics of cost saving, resource protection, speed, and efficiency. Before using Questionnaire Star to create questionnaires, you need to register your personal account to save data easily. Collect questionnaires and analyze and summarize the data. Since this questionnaire uses the incentive method of red packet, so this time a total of 200 valid questionnaires were collected. After collecting all the questionnaires, Questionnaire Star will automatically organize the questionnaire data, and you can directly download the survey data report. The data report is presented in the form of Excel and can be directly imported into SPSS, which provides convenience for using SPSS software later.

3.3. Data Processing and Analysis. This paper uses SPSS 22.0 software to count and analyze the questionnaire results and conduct *t*-tests. The *t*-test formula used in this paper is shown as follows:

$$t = \frac{\bar{X} - \mu}{(\sigma_X / \sqrt{n})}$$

$$t = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{((n_1 - 1)S_1^2 + (n_2 - 1)S_2^2) / (n_1 + n_2 - 2) \left((1/n_1) + (1/n_2) \right)}} \quad (1)$$

Reliability mainly refers to the reliability, consistency, and stability of the measurement results, i.e., whether the test results reflect the stable and consistent true characteristics of the test taker. Cronbach's Alpha reliability coefficient and Guttman Split-half reliability coefficient can be calculated by clicking on Reliability Analysis (*R*) in the Measure (*S*) module of the Analysis menu of SPSS software.

Table 1 shows that, among the 24 items measured, Cronbach's Alpha reliability coefficient value is 0.915, and normally a reliability coefficient greater than 0.7 is considered a high reliability coefficient. Therefore, the reliability of this questionnaire is high.

4. Experimental Analysis of Novel Education and Novel Classicization in Ancient China in the Age of Fusion Media

4.1. Sample Analysis. The first part of the questionnaire investigates the identity, according to which the basic information of the sample can be obtained, including gender, occupation, and age information. In terms of gender, the ratio of men and women is 42% : 58%, and the ratio of men and women selected is more appropriate. The age class and male to female ratio of the selected respondents are shown in Figures 1 and 2.

In order to ensure the relative coverage of the data, this study basically covered all age groups: 21 people under 18, 114 people aged 18–25, 58 people aged 26–35, 3 people aged 36–45, and 2 people aged 45–65. In terms of the distribution characteristics of digital reading, people aged 18–25 account for 57%, people aged 26–35 account for 29%, people aged 36–44 account for 1.5%, people aged 45–65 account for 1%, and people aged 65 and above account for 1%. The 18–25-year-old population has the largest number of people in this questionnaire survey age group. This age group has initially formed its own values and is the mainstream group of social activities and has relatively greater enthusiasm in receiving information and renewing ideas.

4.2. Reading Interest Level and Objectives. The respondents' interest in reading ancient Chinese novels is shown in Table 2.

From Table 2 and Figure 3, it is obvious that, in terms of reading interest, the number of respondents with average interest in reading ancient Chinese novels accounts for 51% of the percentage, and only 12% have higher reading interest. As for the choice of reading content, 16% of the students mainly read famous literary works, 70% of them are inclined to reading young people's literature and campus literature, and 104% of them prefer to read romance and wuxia novels, popular science books, and newspaper publications.

4.3. Analysis of Reading Motivation. The motivation of reading ancient Chinese novels is shown in Table 3.

As shown in Figure 4, the survey showed that more than 80% of people read famous literary works and classical novels mainly for the purpose of coping with the needs of examinations, with a view to obtaining the necessary information for examinations and thus improving their examination results. Among these people, 84.53% of them just want to understand the plot content of the novels in order to cope with the needs of the exams, so they prefer to read the vernacular version, condensed version, concentrated version of the books, or just choose to read the guide to the masterpieces, or even leave the original textbook and just read

TABLE 1: Statistical results of Cronbach's Alpha coefficient.

Cronbach's Alpha	Number of items
0.915	10

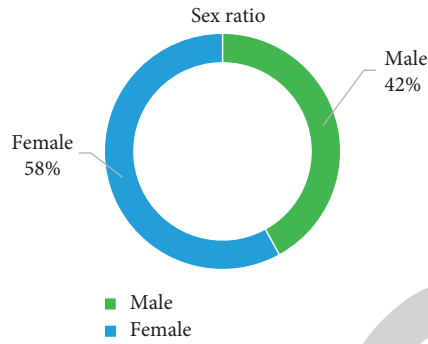


FIGURE 1: Drum chart of the ratio of male to female and the ratio of age groups.

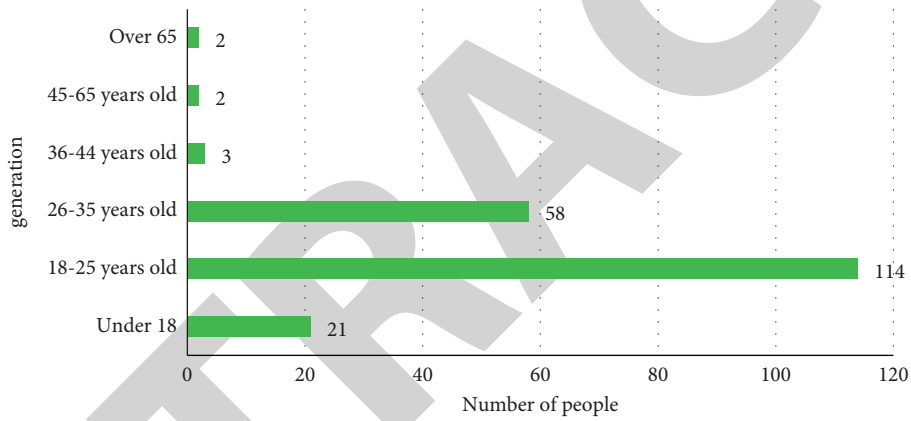


FIGURE 2: Age distribution of survey respondents.

TABLE 2: Level of interest in reading.

Reading interest	Number of people	Proportion (%)
Very high interest in reading	24	12
Interested in reading	36	18
General	102	51
Little to no interest in reading	28	14
Do not like to read	10	5

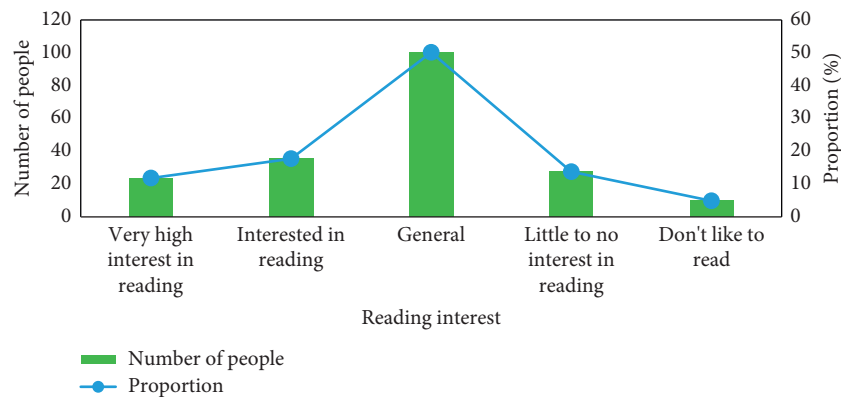


FIGURE 3: Level of interest in reading.

TABLE 3: Motivation for reading ancient Chinese novels.

Reading motivation	Number of people	Proportion (%)
Overcoming exam	168	84
Raising spiritual height	22	11
Recreation	10	5

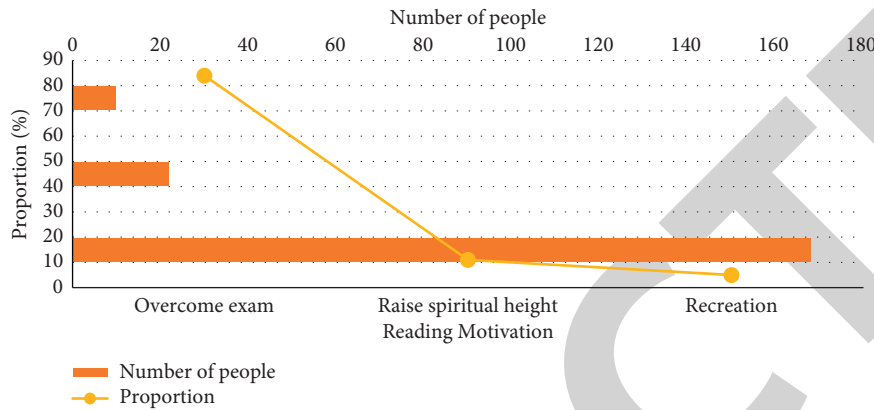


FIGURE 4: Motivation for reading ancient Chinese novels.

and recite the textbooks that have been organized and arranged according to the requirements of the examination syllabus, which they feel is less time consuming and more effective. They felt that this would save them time, effort, and results. Only 11% of them think that reading classical novels can improve their literary skills and spirituality on the one hand and broaden their horizons on the other hand, such as learning about ancient society, people's lifestyles, ideology, and traditional culture. Another 5% of people read classical novels as a way of self-enjoyment and entertainment. In conclusion, it can be seen that people read famous novels and classical novels for utilitarian purposes.

5. Conclusions

Ancient Chinese novel education has contributed to the classicization of ancient Chinese novel works in two main ways: first, it has cultivated generations of excellent writers. Students can enrich their knowledge and expand their horizons while studying and learn the wording and layout of the novels to incorporate them into their own creative works. Fiction education has produced countless excellent writers, whose works of fiction have been gradually constructed into classics over a long period of time. On the other hand, the process of fiction education constantly promotes the classicization of fictional works. The special status of fiction literature as a necessary tool in the process of fiction education makes it easier to preserve the works of fiction in the literature, and the preservation of fiction works is one of the prerequisites for their canonization. Many fiction texts are excellent anthologies in their own right, and they have some room for interpretation. At the same time, as a necessary book for fiction education, fiction literature has a strong distribution and a wide audience, which means that the works of fiction in it have a higher possibility of being interpreted in

various ways and a higher sense of identity. In addition, the ideology that accompanied the status of a tool book and the direct benefits of poetry and scholarship also contributed to the classicization of fiction works in ancient China. Thus the role of ancient Chinese fiction dating in promoting the classicization of ancient Chinese fictional works is reflected in these two points: the cultivation of classic writers, and the promotion of classicization in the educational process.

Data Availability

The data underlying the results presented in the study are included within the manuscript.

Conflicts of Interest

The authors declare no conflicts of interest.

Authors' Contributions

All authors have seen the manuscript and approved to submit to this journal.

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