

# A STUDY BASED ON FANDOM AND FAN FICTION

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**ABSTRACT:** *At least since the Beatle mania of the 1960s, fans have been characterized as extremely devoted followers with an obsessive attachment to media stars or texts, the stress being on the element of fanaticism in the term's etymology. As the Internet rose to noticeable quality, in any case, fans came to be progressively celebrated. Fan societies thrived on the internet and numerous fans were self-educated early connectors. With the appearance of informal community destinations, most outstandingly Facebook, "fans" turned into a blessed vessel for organizations, ideological groups, and different associations recently conceptualized outside the space of mainstream society. Much the same as organizations progressively welcome their customers to "like them" on Facebook, Barack Obama's official mission made concentrated utilization of web-based media to mobilize and canalize uphold. In these assorted areas of society, fans have become dynamic customers, if not "presumes," spearheading the complex media real factors of (post)modern life through their being a fan. In fact a whole scholarly control has been set up, named "fan contemplates," given to contemplating the exercises and qualities of fans in everything about.*

**KEY WORD:** *Fandom, Fan, Fiction.*

## INTRODUCTION

*Fan studies then and now:*

Henry Jenkins was one of the primary researchers to counter the cliché depiction of the fixated fan. His *Textual Poachers: Television Fans and Participatory Culture* (Jenkins, 1992b) set the pace for the fan studies to come. Jenkins adjusts Michel de Certeau's model of poaching to exhibit that fans proactively develop and produce an elective culture. This idea of "apportionment" by people, in general, turned into a common subject in early deals with being a fan, on the contention that such demonstrations of translation offered individuals the chance to avoid the prevailing society and to make a brief shelter for famous obstruction. The importance of social antiquity isn't exclusively controlled by the aims of the maker or by the literary highlights of the antiquity however starts to some extent in the translation of the item by its shoppers. One can wander, if not escape, from domineering philosophy by appropriating elective implications from media messages. In outcome, being a fan is a demonstration of obstruction: a method of running contrary to the natural order of things what's more, making space for one's own personality inside the imperatives and force relations of regular day to day existence (see additionally Fiske, 1989). Jenkins reviews that, when *Textual Poachers* was distributed in 1992, it "portrayed a the second when fans were minimal to the activities of our way of life, disparaged in the media, covered with social disgrace, pushed underground by legitimate dangers, and regularly portrayed as brainless and incoherent" (Jenkins, 2006b, p. 1). It was through his book what's more, various other "early" concentrates on fans (e.g., Bacon-Smith, 1992 and Fiske, 1992) that fans as an extraordinary crowd bunch were seen and esteemed[1]. Put together as it was generally with respect to

ethnographic hands on work, crowd opposition turned into a focal idea that uncovered a more perplexing connection among fans and famous culture. These examinations framed a political venture: "an assertion against the twofold principles of social judgment and the middle class dread of mainstream society; an assertion in favor of fan sensibilities which gave a voice to in any case minimized social gatherings" (Sandvoss, 2005, p. 3). Maybe obviously, Jenkins and others self-distinguished as fans too. They were along these lines effectively acquainted with contemporary fan societies like those of sci-fi and football fans and with their practices, for example, fanzines and fan fiction. During the 1980s media researchers began conceptualizing media clients as dynamic instead of detached. This idea of the dynamic, creating crowd turned out to be generally acknowledged inside media and correspondence concentrates during the 1990s[2]. This was somewhat because of the fast development of the Internet. Henry Jenkins proceeded with his job as pioneer of fan concentrates with *Convergence Culture: Where Old and New Media Collide* (Jenkins, 2006a)[3]. This book depicts fan societies at the specific second in time when fans were found and celebrated by media makers. As indicated by Jenkins, the presentation and circulation of new advancements empowered "customers to file, clarify, fitting, and recycle media content. Incredible organizations and practices ... are being reclassified by a developing acknowledgment of what is to be acquired through cultivating ... participatory societies" (Jenkins, 2006a, p. 1). As the Internet, most observably through the advancement of versatile innovations, has gotten ubiquitous in the regular day to day existence of nearly everybody—from unborn children to the destitute—apparently, in 2016, everybody is a fan. Significantly more than in 2006, the normal crowd part is associated however networks and "advanced" is presently underestimated. Cocreation, fan subsidizing, and the ascent of the prosumer have kept on obscuring the lines among creation and utilization, and the connections among customers and makers of social items are definitely more mind boggling than ever previously. "Interest culture" is not, at this point a specialty wonder yet has gotten the new standardizing standard. Utilization of "fan" has gotten omnipresent; this portrayal is presently applied to a scope of crowd positions, from regular watchers (due to Television telecasters' limited time techniques) to returning clients (because of Facebook wording). Subsequently, being a fan turned into a satisfactory and decent practice. Everybody currently gives off an impression of being a fanatic of something. Simultaneously, understandings of dynamic crowds that came about because of early exploration on fans have spread to established press also, to correspondence examines. Fans would thus be able to be situated as the vanguard of media progresses[4].

#### *Fan communities:*

Numerous fans, however quite not all, have a specific ability, and at times enthusiasm, to share their encounters and translations of media messages with similarly invested individuals. In doing as such, fans become part of and collaborate in a fan local area. As Sandvoss furthermore, Kearns (2014, p. 91) put it: "The scholastic investigation of fans has habitually foregrounded two measurements: inventiveness and collectivity. These attributes of being a fan, thusly, seem to separate the acts of fans from other less beneficial and firmly weave crowd gatherings." It is consequently both innovativeness as on account of fan fiction portrayed beneath—and a feeling of having a place with a gathering that fan networks share for all intents and purposes[5].

Effectively in his initial scholastic work on fans, Jenkins (1992b, pp. 210–211) noticed that being a fan itself can be perceived as comprising a "specific interpretative local area" in which "fan club gatherings, pamphlets, and letter zines, give a space where text based translations get arranged." Upon the rise of the Internet, fans were one of the main gatherings to go on the web and set up their own virtual spaces. They were among the spearheading gatherings of clients to begin conversation discussions, and in this manner among the primary on the web networks. With the rise and further improvement of new innovations, fan exercises and fan networks have differentiated into mailing records, newsgroups, fan sites, informal organization pages, video channels, sites, investigating destinations, and other, and frequently very various stages for fan fiction. These can be viewed as online fan networks in which aficionados of explicit media messages or media characters draw in and share encounters, information, imagination, and feelings with each other. Notwithstanding, as Sandvoss and Kearns (2014) likewise note, despite the fact that these fan networks exist and can at times turn out to be vital to fans' individual characters, it is without a doubt not the case that all fans participate in them. Sandvoss and Kearns recognize that an enormous section of media clients, who do relate to their fan protests and may hence be delegated fans, come up short on the feeling of having a place, or even the longing to have a place, to a fan local area. Abercrombie and Longhurst (1998, pp. 138–139) offer a typology wherein this the rule of the level of availability with different crowds can be perceived. Their typology recognizes "fans," portrayed as "people who are not yet in contact with others who share their connections"; "cultists," who have an significantly more profound connection to their fan object and are additionally associated with fan organizations; furthermore, at last "aficionados," who are profitable and whose being a fan is based more "around exercises as opposed to media or stars[6]." According to this typology, it is basically the "cultists" and the "lovers" who are occupied with fan networks. Sandvoss and Kearns (2014) note that this typology takes into consideration a dissemination of fan profitability. At the base there is a huge gathering of uninvolved "common fans"; at that point there is a gathering of fans who are locked in with fan networks yet can be viewed as "problers" (clients who just peruse yet don't post or share); at that point a gathering that just reacts yet isn't particularly engaged with fan profitability—"reactors"; lastly the little "fan tip top," which is dynamic in fan creation. As spaces where fans participate in new social connections, these fan networks regularly include the free trade of "endowments." Usually one doesn't need to pay to watch a fan video or read a bit of fan fiction. As talked about beneath, late moves in this model cause dread among local area individuals that they may be indicted for copyright encroachment by media organizations. Now and again, fans take on jobs of wholesalers and interpreters for kinds of mainstream society that are not accessible to crowds in authority ways. For example, Lee (2014) portrays networks of manga and anime fans outside Japan, in which "escalators" examine and interpret the first Japanese manga and share the interpreted adaptations while "fansubbers" give captions in a wide range of dialects for the first anime. Much like in the regularly referred to "text based poaching" that Jenkins (1992b) conjectured, being essential for a fan local area and taking part in fan innovativeness furthermore, the connected fan blessing economy includes a battle for significance with media makers. According to numerous fans, media aggregates don't have the best goals for their fan objects (see for example Proctor, 2013, on Star Wars fans' reactions to the news that Lucasfilm had been offered to Disney or the responses of mine craft people group individuals after the acquisition of the well-known game by Microsoft). This fan obstruction can happen effectively and obstinately, however regularly it is a type of fan innovativeness without cognizant aims of opposition[6].

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*Fan fiction:*

One of the characterizing attributes of fan culture is the action of composing fan fiction, "stories wrote by fans that make extra substance through the fuse of characters, plots as well as settings from a source text" (Janissary Collective, 2014, p. 79). Fan fiction comes in unlimited assortments: It might make heroes out of optional characters, it might make elective universes, it might freely acquire from unique plotlines. Fan fiction thrives in the advanced age and there are currently a large number of locales committed to composing and sharing fan fiction, from short pieces divided among companions to huge files where fans can transfer and peruse tales about almost any content. Independently publishing conceivable outcomes like digital books and print on interest have made it simpler to appropriate these compositions outside fan hovers and to adapt them. Outstanding here is the tremendous achievement of *Fifty Shades of Gray*, which began as fan fiction dependent on the *Twilight* books (Jones, 2014). Note that composing is just one type of fan creation. Fan efficiency too shows itself in video-and filmmaking, melodic and melodious creation, and the production of outfits and props (Janissary Collective, 2014). Obviously, making new messages by expanding on existing ones is definitely not another marvel. From the beginning of the Western scholarly custom, narrators have acquired plots and characters notable to their crowds reshuffled them and passed them on in various structures[7].

### CONCLUSION

This entry has argued that fandom and fan practices can be seen as a "reverse image" of the traditional notion of media effects. The study of fans and fandom has shown that media audiences are often *active* in their use of media texts and products they select devour, and proper media writings to their own closures, rethinking them through their own requirements and wants, and accordingly, they inventively change them into new (media) structures. Through the making of fan works, the structure of the local area, and the utilization of spots, fans transform media universes into something of their own. As fan rehearses have gotten more obvious, both to scholastics and to the media business, the impression of being a fan has moved. From "over the top shoppers" who expected to "take up some kind of hobby," fans are currently seen as "media pioneers" with extensive force. The media industry is searching for approaches to join fan rehearses into its more extensive methodologies, not simply because fan uphold adds worth and deceivability to media messages, yet in addition to keep these watchers drew in as paying customers. Fan spaces like the San Diego Comic on have not just gotten indispensable to the advancement of significant movies and TV arrangement yet are additionally areas where further benefit can be made. However, as fan rehearses fill in noticeable quality, new pressures emerge. Fans may feel that the partnerships that own their number one characters and universes abuse them; media makers may despise fans' more extreme appointments. While media enterprises wereready to neglect more limited size, grassroots fan creation as long as they remained in a noncommercial "blessing economy," the case of the *Fifty Shades* establishment shows that there is possibly a decent arrangement of financial incentive in these fan works. Fans and fan rehearses are hence working at a junction of media "impacts": on one side, anxious shoppers of mainstream society; on the other, dynamic and every now and again safe makers of importance. Understanding this occasionally conflicting nature of fan practice offers a vital aspect for understanding our contemporary media climate by and large.

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