

THE IMPORTANCE OF FANFICTION

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Abstract: *In this article, we are going to describe the definition of the word "fanfiction" and its importance in today's global world.*

Key words: *fanfiction, world wide web, fanfic, canon*


Fanfiction (often shortened as fanfic) refers to fan-created stories based on plot lines and characters from either a single source text or a "canon" of works; these fan-created narratives frequently push the pre-existing story world in a new, sometimes weird, direction. While fans' actions can take numerous forms, penning tales based on one or more source texts has long been the most common means for them to concretize and spread their love for a certain fictional universe. The beginnings of fanfiction may be traced back to science fiction periodicals in the 1920s and 1930s, although linkages have also been formed with oral and legendary traditions, as well as communal interpretation traditions such as Jewish midrash (Derecho 2006); and with "profics" such as Jean Rhys's *Wide Sargasso Sea* (Pugh 2005), which functions as a kind of prequel for Charlotte Brontë's *Jane Eyre*. Nonetheless, before the development of digital technology and the World Wide Web, fanfiction remained a very hidden and neglected practice. Fans may now connect with enormous groups of individuals who share their interests, post and receive comments on their tales virtually instantly, and push the boundaries between authors and readers, creation and interpretation. This boom of fan activity has sparked great interest not just among fan groups but also in academic subjects such as literary and narrative theory, ethnography, feminism and queer theory, and cultural studies. This study seeks to investigate the many wonderful things written about fanfiction, revisiting—and questioning—some of the utopian language found in previous research. I also wonder what role narratology and literary studies may play in fanfiction study, particularly in comprehending the processes involved in fanfic production and reception. The opposite question is also pertinent: how can coming to terms with fanfiction necessitate a reassessment of fundamental narratological methodologies and goals? Finally, I revisit discussions concerning the quality and aesthetic worth of fan-created fiction. Fanfiction research has





traditionally been dominated by media and culture studies, with some anthropological and psychoanalytic work concentrating on fan behavior and motives. Methodological issues, particularly the relationship between "academic" and "fan," frequently predominate, and close textual analysis is frequently dismissed on the grounds that fan identities and practices cannot be abstracted from the types of texts they write, but must be analyzed as socially situated practices and activities. Perhaps as a result of the need to defend and rearticulate the previously vilified category of "fan," there is a tendency to employ idealistic rhetoric, as in Pugh's (2005) claim that fanfiction is a democratic genre, or Stasi's (2006) claim that this type of writing is "canny, sophisticated, and resonant with postmodern textually" (129). While these studies at least attempt to situate fanfiction alongside literary traditions and conventions, media studies approaches consciously avoid any attempt to evaluate fanfiction based on the quality of the writing, plotting, or characterization, for fear of appearing to be outside or "above" the object of study. Cornel Sandvoss (2005) claims in his overview of fanfiction studies that the first "wave" of theory was heavily influenced by Marxism and tended to assume a simple dichotomy of power in which fans were powerless against the might of the franchises and corporations that owned the rights to the characters and storylines fans loved and wrote about. In one of the early studies, for example, John Fiske (1987) speaks on Madonna's empowering impact on her young female fans and establishes the important category of the "active... Fanfiction has swiftly expanded as a cultural activity in recent years, from a community-based form of social interaction to an internationally recognized form of narrative world-building. Fanfiction, once seen as a specialized genre of writing shared mostly among tiny groups to express emotional connections to popular media texts, is today viewed as a tool to generate new content that expands and grows on such texts across national and industrial lines. Early studies largely explored the psychological processes and motivations of female fans in the forms of pleasure, fantasy, and desire, as evidenced by key examples drawn from science fiction series such as Star Trek, as they moved from notions of the mass audience to individual levels of fandom—and thus from the sociological to the psychological. These studies underlined the necessity to account for sexual wants and pleasures in fandom while demonstrating the limits of such methods in their failure to conceptualize sustained and regular consuming behaviors by critically analyzing ideas of gender and sexuality in fan culture. More recent work has acknowledged the genre's rising popularization and professionalization, with authors able to reach





a broader audience, build their own following, and see fanfiction of their work emerge.

To summarize, internet media and alternate modes of storytelling have contributed to the evolution of what we now call fanfiction. It's not only about literary inspiration; celebrities and other prominent figures have become popular subjects for fanfiction writers. Social networking platforms, fanfiction websites, and other digital places for content sharing, like as YouTube and TikTok, have helped to make the genre a global phenomenon that transcends linguistic and cultural boundaries. This Special Issue of Humanities intends to investigate the new and evolving forms of fanfiction, as well as the role of new technology, social platforms, and worldwide audiences in developing new means of storytelling in a digital age.

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