

The Democratic Genre Fan Fiction In A Literary Context

The Routledge Companion to Science Fiction is a comprehensive overview of the history and study of science fiction. It outlines major writers, movements, and texts in the genre, established critical approaches and areas for future study. Fifty-six entries by a team of renowned international contributors are divided into four parts which look, in turn, at: history – an integrated chronological narrative of the genre's development theory – detailed accounts of major theoretical approaches including feminism, Marxism, psychoanalysis, cultural studies, postcolonialism, posthumanism and utopian studies issues and challenges – anticipates future directions for study in areas as diverse as science studies, music, design, environmentalism, ethics and alterity subgenres – a prismatic view of the genre, tracing themes and developments within specific subgenres. Bringing into dialogue the many perspectives on the genre The Routledge Companion to Science Fiction is essential reading for anyone interested in the history and the future of science fiction and the way it is taught and studied.

More than 50 years after their breakup, the Beatles are still attracting fans from various generations, all while retaining their original fan base from the 1960s. Why have those first-generation fans continued following the Beatles and are now introducing their grandchildren to the group? Why are current teens affected by the band's music? And perhaps most importantly, how and why do the Beatles continue to resonate with successive generations? Unlike other bands of their era, the Beatles seem permanently frozen in time, having never descended into "nostalgia act" territory. Instead, even after the announcement of the band's breakup in 1970, the group has maintained its cultural and musical relevance. Their timeless quality appeals to younger generations while maintaining the loyalty of older fans. While the Beatles indeed represent a specific time period, their music and words address issues as meaningful today as they were during the Summer of Love: politics, war, sex, drugs, art, and creative liberation. As the first anthology to assess the nature of fan response and the band's enduring appeal, *Fandom and the Beatles: The Act You've Known for All These Years* defines and explores these unique qualities and the key ways in which this particular pop fusion has inspired such loyalty and multigenerational popularity.

The first book to investigate Jane Austen's popular significance today, *Everybody's Jane* considers why Austen matters to amateur readers, how they make use of her novels, what they gain from visiting places associated with her, and why they create works of fiction and nonfiction inspired by her novels and life. The voices of everyday readers emerge from both published and unpublished sources, including interviews conducted with literary tourists and archival research into the founding of the Jane Austen Society of North America and the exceptional Austen collection of Alberta Hirshheimer Burke of Baltimore. Additional topics include new Austen portraits; portrayals of Austen, and of Austen fans, in film and fiction; and hybrid works that infuse Austen's writings with horror, erotica, or explicit Christianity. *Everybody's Jane* will appeal to all those who care about Austen and will change how we think about the importance of literature and reading today.

Created in 2006 as a spinoff of *Doctor Who*, the internationally popular BBC television series *Torchwood* is a unique blend of science fiction and fantasy, with much more of an adult flavor than its progenitor. The series' "omnisexual" protagonist, maverick 51st-century time agent Captain Jack Harkness, leads a team of operatives from the present-day Torchwood Institute, a secret organization dedicated to battling supernatural and extraterrestrial criminals. With its archetypal characters, adult language, subversive humor and openly homosexual and bisexual storylines, *Torchwood* provides a wealth of material for scholarly analysis and debate. Using *Torchwood* as its focal point, this timely collection of essays by a range of experts and enthusiasts provides an interpretive framework for understanding the continually developing forms and genres of contemporary television drama.

"This book provides a comprehensive collection of knowledge on interactive media based on different perspectives on quantitative and descriptive studies, what goes on in the contemporary media landscape, and pedagogical research on formal and non-formal learning strategies"--Provided by publisher.

Studying works by William Blake, Walter Scott, and Jane Austen, this volume examines the extent to which Romantic literary works can be said to prefigure the ways in which readers will engage with them after the time of their creation.

Fans constitute a very special kind of audience. They have been marginalized, ridiculed and stigmatized, yet at the same time they seem to represent the vanguard of new relationships with and within the media. 'Participatory culture' has become the new normative standard. Concepts derived from early fan studies, such as transmedial storytelling and co-creation, are now the standard fare of journalism and marketing text books alike. Indeed, usage of the word fan has become ubiquitous. The Ashgate Research Companion to Fan Cultures problematizes this exaltation of fans and offers a comprehensive examination of the current state of the field. Bringing together the latest international research, it explores the conceptualization of 'the fan' and the significance of relationships between fans and producers, with particular attention to the intersection between online spaces and offline places. The twenty-two chapters of this volume elucidate the key themes of the fan studies vernacular. As the contributing authors draw from recent empirical work around the globe, the book provides fresh insights and innovative angles on the latest developments within fan cultures, both online and offline. Because the volume is specifically set up as companion for researchers, the chapters include recommendations for the further study of fan cultures. As such, it represents an essential reference volume for researchers and scholars in the fields of cultural and media studies, communication, cultural geography and the sociology of culture.

"Plot", writes Peter Brooks, "is so basic to our very experience of reading, and indeed to our articulation of experience in general, that criticism has often passed it over in silence..." (Reading for the Plot, xi). Finding the Plot both explores and helps to redress this critical neglect. The book brings together an international group of scholars to address the nature, effects and specific pleasures of consuming stories. If the central focus is on France and popular literary fiction, the book's scope – like contemporary fiction itself – observes no national frontiers, and extends across a variety of media. The book addresses both the empirical question of which genres and types of text have been and are most "popular", and the theoretical questions of how plots work, what pleasures they offer to readers, and why it matters that the plot should not be lost.

A completely updated edition of a seminal work on fans and communities *We are all fans*. Whether we follow our favorite celebrities on Twitter, attend fan conventions such as Comic Con, or simply wait with bated breath for the next episode of our favorite television drama—each of us is a fan. Recognizing that fandom is not unusual, but rather a universal subculture, the contributions in this book demonstrate that understanding fans--whether of toys, TV shows, celebrities, comics, music, film, or politicians--is vital to an understanding of media audiences, use, engagement, and participatory culture in a digital age. Including eighteen new, original essays covering topics such as activism directed at racism in sports fandom, fan/producer interactions at Comic Con, the impact of new technologies on fandom, and the politics and legality of fanfic, this wide-ranging collection provides diverse approaches to fandom for anyone seeking to understand modern life in our increasingly mediated, globalized and binge-watching world.

Since the 1997 publication of the first Harry Potter novel, the "Potterverse" has seen the addition of eight feature films (with a ninth in production), the creation of the interactive Pottermore©

website, the release of myriad video games, the construction of the Wizarding World of Harry Potter at Universal Studios, several companion books (such as *Fantastic Beasts and Where to Find Them*), critical essays and analyses, and the 2016 debut of the original stage play *Harry Potter and the Cursed Child*. This collection of new essays interprets the Wizarding World beyond the books and films through the lens of convergence culture. Contributors explore how online communities tackle Sorting and games like the Quidditch Cup and the Triwizard Tournament, and analyze how *Fantastic Beasts* and *Harry Potter and the Cursed Child* are changing fandom and the canon alike.

This collection of original essays presents pedagogical tools, methods, and approaches for incorporating the figure of the vampire into the learning environment of the college classroom, in the hopes of ushering the Undead out of the coffin and into the classroom. The essays foster interdisciplinary collaboration and dialogue, and serve as a collective resource for those currently teaching the vampire as well as newcomers to vampire studies. Opening with a foreword by Sam George, the collection is organized around such topics as historicizing the vampire, teaching the diverse vampire, and engaging the student learner. Interwoven throughout the volume are strategies for incorporating writing instruction and generating conversations about texts ("texts" defined broadly so as to include film and other media). The vampire allows instructors to explore timeless themes such as life and death, love and passion, immortality, and monstrosity and Otherness.

This is the first book to take a deep dive into the philosophical, social, moral, political, and religious issues tackled by Seth MacFarlane's marvelous space adventure, *The Orville*. These new essays explore what *The Orville* has to say on everything from climate change, artificial intelligence, and sexual assault, to gender, feminism, love, and care. Divided into six "acts" (just like every episode of *The Orville*), with the show as its backdrop, the book asks questions about the dangers of democracy and social media, the show's relationship to *Star Trek* and the puzzle of time travel.

More than seventy years after its publication in 1936, Margaret Mitchell's *Gone with the Wind* has never been out of print. An icon of American culture, it has had similar success abroad, popular in Japan, Russia, and post-World War II Europe, among other places and times. This work analyzes the continuations of Mitchell's novel: the authorized sequels, *Scarlett* by Alexandra Ripley and *Rhett Butler's People* by Donald McCaig; the unauthorized parody *The Wind Done Gone* by Alice Randall and a politically correct parody; and the many fan fiction stories posted online. The book also explores *Gone with the Wind*'s ambiguous ending, the perceived need to publish an authorized sequel, and the legal battle to determine who may re-write *Gone with the Wind*.

This collection looks at the post-network television industry's heady experiments with new forms of interactive storytelling—or wired TV—that took place from 2005 to 2010 as the networks responded to the introduction of broadband into the majority of homes and the proliferation of popular, participatory Web 2.0 companies like Facebook, YouTube, and Twitter. Contributors address a wide range of issues, from the networks' sporadic efforts to engage fans using transmedia storytelling to the production inefficiencies that continue to dog network television to the impact of multimedia convergence and multinational, corporate conglomeration on entrepreneurial creativity. With essays from such top scholars as Henry Jenkins, John T. Caldwell, and Jonathan Gray and from new and exciting voices emerging in this field, *Wired TV* elucidates the myriad new digital threats and the equal number of digital opportunities that have become part and parcel of today's post-network era. Readers will quickly recognize the familiar television franchises on which the contributors focus—including *Lost*, *The Office*, *Entourage*, *Battlestar Galactica*, *The L Word*, and *Heroes*—in order to reveal their impact on an industry in transition. While it is not easy for vast bureaucracies to change course, executives from key network divisions engaged in an unprecedented period of innovation and collaboration with four important groups: members of the Hollywood creative community who wanted to expand television's storytelling worlds and marketing capabilities by incorporating social media; members of the Silicon Valley tech community who were keen to rethink television distribution for the digital era; members of the Madison Avenue advertising community who were eager to rethink ad-supported content; and fans who were enthusiastic and willing to use social media story extensions to proselytize on behalf of a favorite network series. In the aftermath of the lengthy Writers Guild of America strike of 2007/2008, the networks clamped down on such collaborations and began to reclaim control over their operations, locking themselves back into an aging system of interconnected bureaucracies, entrenched hierarchies, and traditional partners from the past. What's next for the future of the television industry? Stay tuned—or at least online. Contributors: Vincent Brook, Will Brooker, John T. Caldwell, M. J. Clarke, Jonathan Gray, Henry Jenkins, Derek Johnson, Robert V. Kozinets, Denise Mann, Katynka Z. Martínez, and Julie Levin Russo

Popular commercial fiction emerged in the nineteenth century, with serialised novels and sensational penny dreadfuls. Today it remains a multi-million dollar industry giving pleasure to many, but it is also a field of growing interest for scholars and students of literature. This Companion covers the major developments in the history of popular fiction, with specially commissioned chapters on pulp fiction, bestsellers, and comics and graphic narratives. The volume also examines the public and personal everyday contexts within which popular texts are read, highlighting the ways in which such narratives have circulated across a variety of constantly changing media, including theatre, television, cinema and new computer-based digital forms. Case studies from key genres - crime fiction, romance and Gothic horror - as well as a full chronology and guide to further reading make this collection indispensable to all those interested in this complex and vibrant cultural field.

Fans have been responding to literary works since the days of Homer's *Odyssey* and Euripedes' *Medea*. More recently, a number of science fiction, fantasy, media, and game works have found devoted fan followings. The advent of the Internet has brought these groups from relatively limited, face-to-face enterprises to easily accessible global communities, within which fan texts proliferate and are widely read and even more widely commented upon. New interactions between readers and writers of fan texts are possible in these new virtual communities. From *Star Trek* to *Harry Potter*, the essays in this volume explore the world of fan fiction--its purposes, how it is created, how the fan experiences it. Grouped by subject matter, essays cover topics such as genre intersection, sexual relationships between characters, character construction through narrative, and the role of the beta reader in online communities. The work also discusses the terminology used by creators of fan artifacts and comments on the effects of technological advancements on fan communities. Instructors considering this book for use in a course may request an examination copy here.

Fan Culture: Theory/Practice brings together the most current scholarship on fan studies, in a way that makes it accessible and usable for both students and teachers. The essays in this collection explore the relative influence of academic and fan perspectives in the current group of scholar-fans and the ethical dilemmas that sometimes emerge from this interplay of identities, the impact of the increasingly reciprocal relationship between textual producers and consumers, and gender differences in fannish meaning-making and interaction. Fan Studies addresses these current issues through some of the most popular fannish texts, including Doctor Who, Torchwood, Star Wars, Star Trek, Supernatural, Smallville and Twilight. Fan Culture: Theory/Practice is thus designed to challenge some accepted notions, while asking relevant questions about pedagogy. How do we understand the state of the field, and teach fan studies both effectively and responsibly? The essays contained in this volume explore the dominant themes in the field, and seek to situate fan studies as a discipline with a pedagogy of its own.

Covers contemporary authors and works that have enjoyed commercial success in the United States but are typically neglected by more "literary" guides. Provides high school and college students with everything they need to know to understand the authors and works of American popular fiction.

"Challenging readers to rethink what they read and why, the author questions the aesthetic assumptions that have led to the devaluing of fan fiction and other "guilty pleasure" reading (and writing) including romance and fantasy. The complicated relationship between "fanfic" and intellectual property is discussed in light of the millennia-old tradition of derivative literature"--

Written originally as a fanfiction for the series Twilight, the popularity of Fifty Shades of Grey has made obvious what was always clear to fans and literary scholars alike: that it is an essential human activity to read and retell epic stories of famous heroic characters. The Fanfiction Reader showcases the extent to which the archetypal storytelling exemplified by fanfiction has continuities with older forms: the communal tale-telling cultures of the past and the remix cultures of the present have much in common. Short stories that draw on franchises such as Star Trek, Star Wars, Doctor Who, James Bond, and others are accompanied by short contextual and analytical essays wherein Coppa treats fanfiction—a genre primarily written by women and minorities—as a rich literary tradition in which non-mainstream themes and values can thrive.

This volume of essays continues the establishment of Lois McMaster Bujold as an important author of contemporary science fiction and fantasy. It argues persuasively that Bujold's corpus spans the distance between two full arcs of US feminism, and has anticipated or responded to several of its current concerns in ways that invite or even require theoretical exploration. The fourteen essays collected here provide wide-ranging scholarly analyses of Bujold's work and worlds so far, covering not only the science fiction and fantasy series, but taking into account the wealth of ancillary material inspired by her works, such as fan fiction and role-playing games. Examining the major series through a range of perspectives, including feminist readings, queer theory, and disability studies, this volume aims to establish beyond doubt the seriousness of intent behind Bujold's various artistic projects and provide a set of rich readings of this engaging, experimental, playful, and popular author.

The Oxford Handbook of Science Fiction encompasses the genre's development in a wide array of media that includes literature, film, comics, and television.

Fandoms as diverse as Jane Austen, Blake's 7, and The Bill are explored in this guide to the cultural phenomenon of fan fiction. Examining how anonymous authors bring their own gloss and invention to their favorite novels, films, and TV series; develop characters; expand narratives; and, in the slash genre, explore homosexual relationships between otherwise heterosexual characters, this analysis covers fanfic terminology, its mechanisms for participation and support, the differences between fan fiction and conventional publishing, and the genre's literary merits.

Essays offer concise definitions and examples of fifty essential literary criticism concepts for readers to know.

The Internet is nothing less than a medium for the indiscriminate and global dissemination of information if we take "information" in its cybernetic sense as bits of data – any data. As such, it is also a massive, amorphous, rhizomic collection of substantiated facts, guesswork, fantasy, madness, debate, criminal energy, big business, stupidity, brilliance, all in all a seemingly limitless multiplication of voices, all clamouring to be heard. It is a medium which proliferates stories, narratives, fictions, in ways which are both new and familiar. It is as a generator of fictions that the Internet seems to be just waiting to be explored by the disciplines of literary, cultural and linguistic studies: Fan-fiction, slash and straight; scam baiting; fan sites; 'wild' or 'rogue' interpretive universes; gossip, theories, musings, opinions. As a singularly unstructured – and hence as yet uncanonizable – body of texts, the stories told on the Internet have a distinct element of 'grass-roots' fictionalization and so offer an unprecedented opportunity to access, hear and investigate the stories and fantasies woven by non-professional writers alongside their more formally recognized colleagues. As a medium which is beginning to investigate itself by means of various meta-debates within the vast community of Internet fictionalizers, it is also a location where emergent phenomena may be debated in their process of being generated. This collection seeks to explore this for the most part uncharted territory in creative, innovative, theory-savvy ways using the manifold fictions the Internet generates. It brings together a wide variety of expertise from the fields of linguistic, literary, media and cultural studies. All contributors bring to the collection their individual voices and approaches which speak from various positions of involvedness or critique to provide searching and passionate discussions of the issues involved in Internet Fictions.

Rewriting the Ancient World looks at how and why the ancient world, including not only the Greeks and Romans, but also Jews and Christians, has been rewritten in popular fictions of the modern world.

Twilight, True Blood and The Vampire Diaries have sparked intense fan activity and generated a large quantity of fan fiction: stories which test the limits of an already existing fictional work and explore gaps and discrepancies within it. Working from the idea that texts constitute archives, expanded and altered by each addition, close readings of a selection of fanfics illustrate particular transformative practices in the online environment. The central figure of the vampire is read through the lens of fanfic authors' contributions to the archives, particularly regarding how figuratively or literally refigured versions of the trope are used to subvert norms established in the source texts concerning depictions of sexuality, sexual practices, and monstrosity. Complex relationships between authorial power and subversion, between mainstream messages and individual interpretations, are examined through fanfic analyses, the findings contributing to discussions about contemporary literary creativity.

In Romancing the Internet: Producing and Consuming Chinese Web Romance, Jin Feng examines how shifting socio-cultural forces and gender codes in contemporary Chinese society have shaped the production and consumption of Chinese popular romance on the Internet.

This book analyses the ways contemporary fiction writers draw on Shakespeare - the man, his work and his cultural legacy.

“Hamlet” by Olivier, Kaurismäki or Shepard and “Pride and Prejudice” in its many adaptations show the virulence of these texts and the importance of aesthetic recycling for the formation of cultural identity and diversity. Adaptation has always been a standard literary and cultural strategy, and can be regarded as the dominant means of production in the cultural industries today. Focusing on a variety of aspects such as artistic strategies and genre, but also marketing and cultural politics, this volume takes a critical look at ways of adapting and appropriating cultural texts across epochs and cultures in literature, film and the arts.

This volume explores a dimension of authorship not given its due in the critical discourse to this point—authorship contested. Much of the existing critical literature begins with a text and the proposition that the text has an author. The debates move from here to questions about who the author is, whether or not the author’s identity is even relevant, and what relationship she or he does and does not have to the text. The authors contributing to this collection, however, ask about circumstances surrounding efforts to prevent authors from even being allowed to have these questions asked of them, from even being identified as authors. They ask about the political, cultural, economic and social circumstances that motivate a prospective audience to resist an author’s efforts to have a text published, read, and discussed. Particularly noteworthy is the range of everyday rhetorical situations in which contesting authorship occurs—from the production of a corporate document to the publication of fan fiction. Each chapter also focuses on particular instances in which authorship has been contested, demonstrating how theories about various forms of contested authorship play out in a range of events, from the complex issues surrounding peer review to authorship in the age of intelligent machines.

The essays in this collection use the interpretative lens to interrogate the meanings of Meyer's books, making a compelling case for the cultural relevance of Twilight and providing insights on how we can "read" popular culture to our best advantage.

Fan fiction writing has been around for centuries, but has only just recently become a viable career option. Fans of some of the most popular works of fiction have been published or have found their own level of fame as authors for writing supplemental stories or novels as a tribute to their favorite work.

The first generation that has grown up in a digital world is now in our university classrooms. They, their teachers and their parents have been fundamentally affected by the digitization of text, images, sound, objects and signals. They interact socially, play games, shop, read, write, work, listen to music, collaborate, produce and co-produce, search and browse very differently than in the pre-digital age. Adopting emerging technologies easily, spending a large proportion of time online and multitasking are signs of the increasingly digital nature of our everyday lives. Yet consumer research is just beginning to emerge on how this affects basic human and consumer behaviours such as attention, learning, communications, relationships, entertainment and knowledge. The Routledge Companion to Digital Consumption offers an introduction to the perspectives needed to rethink consumer behaviour in a digital age that we are coming to take for granted and which therefore often escapes careful research and reflective critical appraisal.

Taking up where the author's book *Of Modern Dragons* (2007) left off, these essays continue Lennard's investigation of the praxis of serial reading and the best genre fiction of recent decades, including work by Bill James, Walter Mosley, Lois McMaster Bujold, and Ursula K. Le Guin. There are groundbreaking studies of contemporary paranormal romance, and of Hornblower's transition to space, while the final essay deals with the phenomenon and explosive growth of fanfiction, and with the increasingly empowered status of the reader in a digital world. There is an extensive bibliography of genre and critical work, with eight illustrations and many hyperlinks.

The Democratic Genre Fan Fiction in a Literary Context Seren Books/Poetry Wales Press Ltd

This book examines Shakespearean adaptations through the critical lens of fan studies and asks what it means to be a fan of Shakespeare in the context of contemporary media fandom. Although Shakespeare studies and fan studies have remained largely separate from one another for the past thirty years, this book establishes a sustained dialogue between the two fields. In the process, it reveals and seeks to overcome the problematic assumptions about the history of fan cultures, Shakespeare’s place in that history, and how fan works are defined. While fandom is normally perceived as a recent phenomenon focused primarily on science fiction and fantasy, this book traces fans’ practices back to the eighteenth century, particularly David Garrick’s Shakespeare Jubilee in 1769. *Shakespeare’s Fans* connects historical and scholarly debates over who owns Shakespeare and what constitutes an appropriate adaptation of his work to online fan fiction and commercially available fan works.

Gathering some of Kristina Busse’s essential essays on fan fiction together with new work, *Framing Fan Fiction* argues that understanding media fandom requires combining literary theory with cultural studies because fan artifacts are both artistic works and cultural documents. Drawing examples from a multitude of fan communities and texts, Busse frames fan fiction in three key ways: as individual and collective erotic engagement; as a shared interpretive practice in which tropes constitute shared creative markers and illustrate the complexity of fan creations; and as a point of contention around which community conflicts over ethics play out. Moving between close readings of individual texts and fannish tropes on the one hand, and the highly intertextual embeddedness of these communal creations on the other, the book demonstrates that fan fiction is simultaneously a literary and a social practice. *Framing Fan Fiction* deploys personal history and the interpretations of specific stories to contextualize fan fiction culture and its particular forms of intertextuality and performativity. In doing so, it highlights the way fans use fan fiction’s reimagining of the source material to explore issues of identities and performativities, gender and sexualities, within a community of like-minded people. In contrast to the celebration of originality in many other areas of artistic endeavor, fan fiction celebrates repetition, especially the collective creation and circulation of tropes. An essential resource for scholars, *Framing Fan Fiction* is also an ideal starting point for those

new to the study of fan fiction and its communities of writers.

This book presents an ethnographic and discourse analytic study of a highly popular online fan fiction writing space. Its analyses highlight the range of sophisticated literacy practices that English language learning youth engage in through their fan-related activities. Discussion also centers on how opportunities for language socialization, literacy, and identity development converge and diverge between academic settings and informal learning contexts such as fan fiction sites.

This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. Twentieth-Century and Contemporary American Literature in Context profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. Twentieth-Century and Contemporary American Literature in Context provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research. Covers significant authors, as well as those neglected by history, and their works from major historical and cultural periods of the last century, including authors writing today. Situates authors' works not only within their own canon but also with the historical and cultural context of the U.S. more broadly. Positions primary documents after specific authors or works, allowing readers to read excerpts critically in light of the entries. Examines literary movements, forms, and genres that also pay special attention to multi-ethnic and women writers.

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