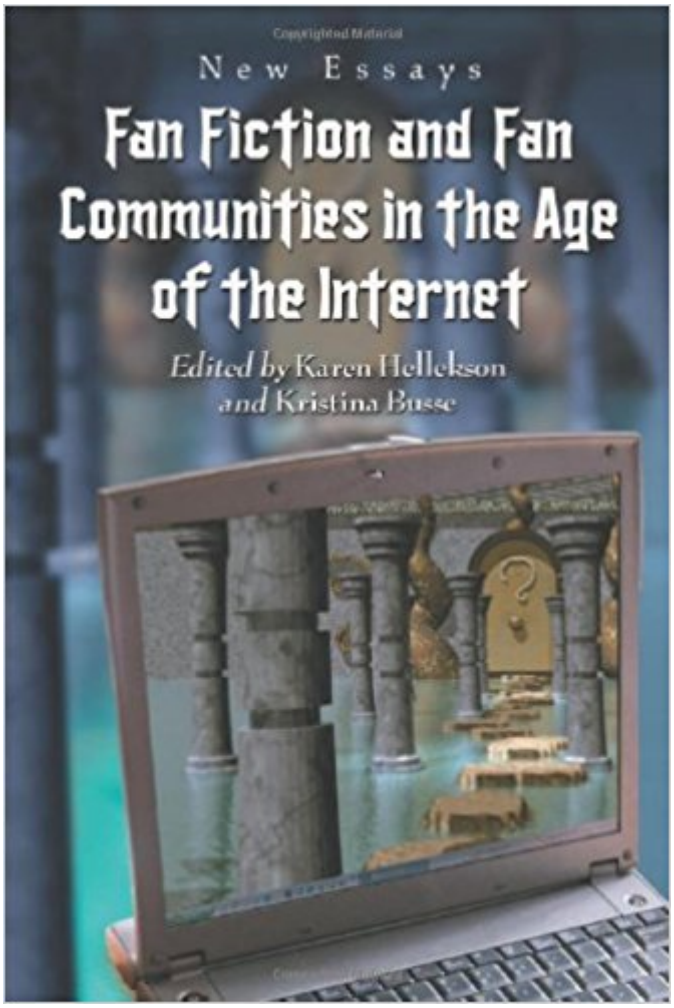
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Fan Fiction And Fan Communities In The Age Of The Internet: New Essays



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Synopsis

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.

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Customer Reviews

“Innovative explorations of fandom and new media...marvelous...much-needed record of developments in contemporary fan practices” --Matt Hills, author of Fan Cultures and How To Do Things With Cultural Theory““Impressive...focus[es] on collaboration or collective story telling...something fresh and interesting in every chapter” --Henry Jenkins, author of Textual Poachers

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I read the book avidly, and there are many points of view and themes all though the essays. It has an amazing amount of information on fan communities, fan fiction and internet groups. Still, it’s clear that it is only the beginning: there are still many aspects that need to be talked about and a lot of space for research, that seems to be too focused in the slash community (and in one single argument about it, really). Sadly, there’s still too little written about the subject, which might be the books’ main accomplishment. Whatever comes next, this book will be always one of the founding stone on fan communities research.

I am not an academic, but I found this book very readable. Beyond that, it was inspiring to read such a diversity of thought about the fannish culture to which I belong. Unlike the few other books I’ve read about media fandom, I wasn’t just nodding my head and thinking "Yes, I know this already." Several of the essays introduced new ideas, new ways of thinking about fans and how we interact with one another and with our texts, that were not just novel to me but well-argued and fascinating.My particular favorite was the essay that suggested a view of canon, fanon, and fan-created texts as part of an "archive" of a particular show, movie, or book, erasing the boundary between canon and fannish creations in a way that is, IMO, nothing short of revolutionary.I would enthusiastically recommend this book to any fan interested in meta, and any scholar interested in media fandom.

very good book -- Fan Fiction and Fan Communities in the Age of the Internet

This is an essential book for anyone interested in contemporary fan communities and their creative products: fanfic (including slash fiction), fanvids, online RPGs, and much more. The writers are all both active fans and credentialed academics, and the book as a whole maintains academic rigour while remaining clear and comprehensible to readers who don’t know the jargon.For members of fan communities, the language and activities described will be familiar. For those who are new to this subculture, Busse and Hellekson’s introduction gives a succinct and readable account of the intellectual genealogy of fan studies while outlining the state of internet communities at the time of writing (admirably avoiding the common danger for books about the internet, the making of grand

claims for a landscape that will be out of date by the time the description is in print, by emphasising the history and time-sensitivity of the world they describe), and Coppa provides a history of science fiction and media fan communities as they developed into the cultures which all the essayists examine and explore.Each of the essays presents a snapshot of fannish life, considering the communities which form around fan fiction writing, video making and other activities through fresh and interesting theoretical lenses. I was particularly intrigued by Coppa's reading of fanfiction as performance, Busse's and Lackner, Lucas and Reid's examination of writers' and readers' interactions as potentially and sometimes problematically queer acts, and Willis's depiction of slash fiction as making space for queer subjects in normatively straight textual worlds, but others will find different selections from this smorgasbord of literary and cultural analysis to be most appealing.

One of the things I found particularly interesting (and enjoyable) about reading this book was how it mirrored discussions held with fan communities about what they do. Along with a helpful bibliography on fan studies, and more than one review of fan fiction history (its origins as well as academic study on the topic) there are various, sometimes contradictory, perspectives on the writing of fan fiction. These discuss the various forms it can take, and what models the writing fits into. Also very interesting is the history of machinima, one of fandom's latest art forms. A bit academic for the layman but still a useful introduction to those not familiar with fan fiction studies.

Unless you are an academic steeped in modern modes of literary criticism AND an afficianado of Star Trek/Buffy slash fan fiction, don't waste your time on this book.All of the authors write in an academic style that will be stultifying and unilluminating to even a well-read reader. The promise of the book's title is never fulfilled due to the focus on reviewing and citing the prior works of other academic authors.The book is further marred by the repetition of a false assumption -- that ALL romance novels are of the Mills & Boon/Harlequin style. This assumption is not only wrong, it is grossly wrong. The Harlequin style has not dominated the romance novel market for more than twenty years, as even a cursory glance at any bookstore (new or used) would attest. This blatant error -- used as the basis of more than one argument in the book - casts doubt on on ALL assertions made by the authors. If such an easily-verifiable or refutable assumption is made in error, one must wonder what other significant errors are being made, especially in the far-more complex and layered world of fanfiction?

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