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## MODERN-DAY PERIODICALS: FAN-FICTION AND THE PLATFORMS WHERE THEY ARE HOSTED

**Abstract:** Fan-fiction has a decades-long history of existence, with its debut preceding the invention of the internet. However, nowadays, fan-fiction in the form of writing has moved almost exclusively to designated platforms for hosting fan-fiction as well as social media, where the terms and conditions permit it. The present paper aims to analyse the social media sites where fan-fiction creations were or are currently hosted within their selected communities and the ways in which the platforms are influencing the form of the text themselves. Wattpad, and AO3, as fan-fiction hosting platforms, as well LiveJournal, Tumblr, and Twitter have been used as places to disseminate fan-fictional content, be it images or in textual form. The analysis will include the requirements of the content creators with regards to the platform prerequisites for publishing new content, as well as the limitations of the platforms and the effect they have on the fan-fiction itself, from shortened tags for ship names all the way to its structure. The paper aims to be a brief cataloguing of aspects of each platform in itself as well as the “unspoken rules” devised by individual fandoms for the purpose of making the content more accessible to readers and also to abide by the requirement for content warnings and tags with respect to the matters contained within the creation.

**Key words:** fan-fiction, fan-fiction platforms, cultural studies, Wattpad, AO3

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## INTRODUCTION

Fanfiction as a concept only began in the late Twentieth Century, however as a concept defined by the drive to create works which are inhabited by appropriated characters belonging to other authors, fanfiction is a unique form of literary expression, one which can only be classified as ‘enduring’ by taking into account its long life. Fanfiction has been the driving force of creation, of communities, and of virtual platforms of expression whose purpose is to both store current work and to archive old works that are thought to be lost. The paper is to highlight the similarities and differences of fanfiction and serialized literature with the aim of showcasing the numerous facets of fanfiction. This will be accomplished by providing a short history of the concept, highlighting its influence of popular culture and media, and hypothesizing about the future of fanfiction as a genre becoming ever more influential in today’s world of global interconnectedness, hoping to not only open a path of further discussions on the matter, but also to highlight the importance of fanfiction as a matter which can be studied.

The paper will be split into sections, the aims of which are, respectively: a history of serialized work and fanfiction, aiming to showcase their starting points and overall similarity as modes of expression; discussing the discrepancy in accessibility and indexation between fanfiction and serialized literature and how this affects scholarly works; the similarities and differences between the two forms of creative expression, which also encompasses the platforms where they are hosted and how that influences characteristics spanning from general structure, all the way to the plot of the creative work; a postulation on the future of serialized literature in a digital environment existing with the constraint of language censorship; conclusions.

## HISTORY OF SERIALIZED WORK AND FANFICTION

The serial, which is the other side of the coin under the scope of this paper, are the works of fiction (mainly narrative) which were published in chapters (parts or fascicles) within periodical publications of newspapers, which had its golden age in the Victorian Era. Authors which have published their works in this format are: Charles Dickens, Herman Melville, Henry James, Harriet Beecher Stowe (*Uncle Tom's Cabin*), Alexandre Dumas, Sir Arthur Conan Doyle, Leo Tolstoy's *Anna Karenina*, Fyodor Dostoevsky (*The Brothers Karamazov*) etc.

However, there are examples of fanfiction which has been published, be it without being previously serialized online (*Carry On* by Rainbow Rowell), or having been serialized prior to publication (and editing out of copyrighted content) as an original work (*50 Shades of Grey* by E.L. James, *After* by Anna Todd, etc.).

Fanfiction itself comes with a history which predates the fall into mass use of the internet, starting from communities centered on the popular fandoms of the times (such as *Star Trek*) which produced content for other members of the fandom. From a legislative perspective, the definition of fanfiction is as follows:

Fanfiction may be regarded as: (a) a written work; (b) based on an identifiable aspect of popular culture; (c) not written professionally; (d) for purposes of further exploring the existing world and characters, often as an homage to the original work, and evidencing an affection for—or some emotional resonance with—the original work; and (e) in a manner that substantially differs from the original work so as not to amount to rote copying or plagiarism (Lipton, 2014: 436).

As such, the term of fanfiction as used in this paper matches with the definition of Lipton, which circumscribes it to the written format. However, one must keep in mind that audio adaptations of fanfiction exist, as well as video fanfiction, where text is superimposed on static images or truncated scenes from movies, music videos, etc.

The serialized publications of the pre-internet times were produced in independently printed formats (photocopies) and circulated in a small number, being passed to the members of the fandom during physical meetings of the group, usually bearing the name of zines, or fan-zines, a derivation of “magazine” focusing on fandom content. These cultural communities centered around certain media, where content was produced as a homage or reinterpretation or transformation of the source media were driven by the collective love and feedback of the members. As Cheng and Frens put it:

While the most recent studies on fanfiction feedback equate feedback exchange with public online reviews, public feedback is just the tip of the iceberg in overall collaboration among writers. Exchanging comments on fanfiction and other fan media was commonplace pre-internet, as was collaboration among social circles of fans in their homes, in mini-conventions (Cheng & Frens 2022: 4).

However, “[a]s a cultural field of practice, it is supposed to have existed since the 20th century with Jane Austen and Sherlock Holmes societies in the 1920s as well as *Star Trek* fanzines in the late 1960s” (Stock, et al., 2017: 15). Such fanzines contained information about future meetings, as well as original content of the fandom members, appropriating the characters of the original book/show/movie. What is interesting to note is that “[f]anfiction writers were some of the earliest adopters of the internet” (Cheng & Frens, 2022: 25), namely “During the development of the early internet, women fans began creating private channels online where they could socialize and discuss fandom” (Cheng & Frens, 2022:4). That is to say, the desire of women for a place where they could discuss and create together led to the concept of fandom as we today experience it.

On the other hand, fanfiction in itself predates even this aforementioned era of the late Twentieth Century, some arguing even works such as *The Aeneid* by Vergil (Aeneas is an episodic character in the Iliad) and *Divine comedy* (fanfiction of the Bible) fall within the category of fanfiction. However, conceptually, the idea of fanfiction has a hard time surviving a historical perspective, due to the fact that the modern idea of authorship and ownership of ideas did not fully develop until the Eighteenth century. As such, authors such as Shakespeare were free to use the ideas and motives of other writers of the time, without the danger of being accused of plagiarism, or of appropriating the works of other writers:

Writers have historically repurposed existing material to create new stories. Most of Shakespeare's plays, for example, are based on preexisting materials. Creators of new works have never written in a vacuum. They have always had generations of past human creation on which to base their efforts (Lipton, 2014: 432).

A caveat to keep in mind with regards to fanfiction is that while the paper does not contain within its scope the qualitative analysis of female representation in fanfiction, there is a note that must be made of fanfiction for its overwhelming majority of AFAB (Assigned Female at Birth) readership, as well as authors, deeming it an intersectional feminist space, which is, however, predominating in slash fiction (depictions of homosexual relationships). This is perhaps a symptom of mainstream media today, however, as "it has been strongly suggested that one of the main reasons that slash interpretations are so common in fandom is because of the pervasiveness of unlikable or unpopular female Characters" (Kato-Hopkins, 2023: 30).

When it comes to the stereotypical "serialization", in terms of what comes to mind when one mentions the term, Turner discusses this notion of "serial" and defines its boundaries of application as such:

The terms "serial" and "serialization" suggest a range of complex genres, forms, objects and economic processes. Most basically, a "serial" is any publication that is published by design at regular intervals, of whatever periodicity, but research into serials takes many forms, with attention to specific literary forms/ genres (serial fiction or poetry, monthly miscellanies, children's magazines, etc.), material objects/commodities (a part-issue or number of a magazine, say), readerly experiences (in relation to gender and class, or familial reading, perhaps), and particular economic models for the publishing industry, authors and readers alike" (Turner, 2014: 17).

#### **ANALYZING SERIALS? THE ACCESSIBILITY AND PUBLICATION OF FANFICTION AND SERIALS**

One must take into consideration that the lack of digitalization of periodical literature

can pose an issue with regards to its analysis in a scholarly manner. While periodical fiction which was finalized by the publication of the work in the form of a novel leads to the availability of the work to scholars, the publications in themselves are largely hard to access and categorize without effort on the part of the scholar. Moreover, the legitimacy of characters and their nature, whether belonging to the author or appropriated, is hard to ascertain when reference is made to fiction published in an age where admissions of appropriation were not the norm. As such, there is a lot of ‘detective work’ to be done by scholars and even more assumptions which cannot be concretely proven. This becomes even more of a problem when one considers the fact that the indexation is conducted post-factum, and after a lot of research. To put it into quantifiable terms, using Turner’s words:

The numbers involved in thinking about the full breadth of nineteenth-century print in Britain are daunting. The second series of the *Waterloo Directory of English Newspapers and Periodicals 1800–1900* (2003) provides bibliographical and some modest research information for 50,000 titles, but that is only for England and not even the whole of Britain, and the larger estimate is that there were more like 125,000 titles published. Waterloo indexes 48,000 contributors to serials, but estimates that there are at least one million additional names that are unaccounted for. In seeking to document so much print, the editors are under no illusions about the ambition of the enterprise (Turner, 2014: 15).

Opposed to this, the digital fanfiction and the present-day admission of originality or lack thereof, as well as the amassing of works on a small number of platforms, makes it easy for scholars to not only sort the work in a manner which is conducive to research, but also to operate certain calculations with respect to the words and their contents, as well as the fandoms they belong to and the character they center around, whether original or not. With the existence of “tagging systems” the authors of the transformative works themselves are the ones indexing their work on the platforms, which in turn facilitates the process of analysis.

These tagging systems are not imposed by the platforms prescriptively; rather they have come into use by implementing the rules and ethics already in use within the fandoms. Even outside of these fan-content-centered platforms, “these communities have developed conventions that guide their solutions to gathering, organizing, and presenting their content and contributions” (Hill & Pecoskie, 2017: 845)

As such, the study of periodicals raises barriers and issues with respect to methodology and the ease-of-analysis for the scholarship, as the databases of periodicals are not only incomplete, due to the sheer amount of effort that needs to be poured into reading, tagging, and indexing the work and its origin, but also effort must be put into finding these works which amount to nearly all mass publications of the Victorian era, from the invention

of the printing press to the present day.

There is no doubt that serialization and the commodification of literature and its domestication into a leisurely activity for the audience has been of most importance to the development of fiction as a genre in itself, but this influence is not limited to the realm of the written word. As Allen and van den Berg state: “serialization has been so pivotal in the development of fiction, film, television and video games that that we cannot fully understand the development of these forms as popular media without first tracing the influence of serialization (Allen & van den Berg, 2014: 1).

However, one must keep in mind that the main aspect fueling the trend of serialization was the advertising nestled inside the pages of the installments, which was one of the ways the publishers made money off of the serialized novels; the other means of acquiring money was the readership itself, by forcing them to purchase the next issue in order to find out what “came next”. As such, cliffhangers are one of the modes of keeping the readership at the edge of its seat that came about during this time. As Allen and van den Berg also explain:

[...] serialization, in all its forms, is powerfully implicated in what might be termed the commodification of leisure. The serialization of Victorian novels, for instance, necessitated repeated investments of time and money, while training new readers to become frequent consumers not only of serial installments, but also of the range of products presented in the advertising pages accompanying the installments (Allen & van der Berg, 2014: 2).

As such, the mode of serialization created an addict-like behavior in the readership, making them crave the next issue of the serial so they could, in a way, “get their fix”. This is astutely remarked by Allen and van der Berg as the incipient phases of consumerism in what regards the domain of fiction and writing in itself:

Victorian serials were regarded, by many contemporary critics, as symptomatic of a consumer society mad with the frenzy of consumption. Serials were seen not as simple distraction, but as something devoured, in frequent doses, by readers behaving with all the restraint of addicts. Each installment created the expectation for the next, each narrative episode creating the demand for its successor (Allen & van der Berg, 2014: 3).

#### **SIMILARITIES AND DIFFERENCES BETWEEN PERIODICALS/SERIALS AND FANFICTION HOSTING SITES/FANFICTION**

When it comes to similarities between the two modes of making works of fiction available to an audience, the serialization, of course, is the main connection between the two.

That is to say, in order to emulate the desire of the readership to return to a specific platform in order to read the evolution of the story and its characters, fanfiction follows in the steps of serials. The written format is also a shared characteristic, though with the evolution of technology and social media one has to wonder if this will continue to be the case.

This is done in order to raise the anticipation of the audience, but also to help the readership of a fanfiction grow through the interaction of the readership within the comments section, which is one of the elements by which one can sort works on the transformative works hosting platform “AO3”:

Peer review happens both formally and informally. Informal peer review often takes place on the general platforms. AO3 and Fanfiction.net allow authors to upload a chapter at a time as they create their stories. Readers have the ability to comment on, or review, each chapter as it is published. As noted by Hill and Pecoskie (2014), reader feedback on these sites helps authors as they continue to craft their stories by providing critique on the story or characters and suggestions for its progression (Hill & Pecoskie, 2017: 850).

This interaction with the audience in the shape of both readers-only and authors, and the influence of the plot by the readership, which are both similarities, hearken to the part of serials where Dickens famously had to change the ending of one of his stories due to the public outcry of his readership that the ending was too sad, and to the revival of Sherlock Holmes by A.C. Doyle. This is not unheard of in the fanfiction realm itself, though less documented, and as such can only be presented as a postulation in the present paper.

Not only is fanfiction subject to the feedback and suggestions of the readership, but fanfiction in itself influences the mainstream media it is based on, since fandom, with its creative output, that is to say, “[f]anfiction is a large community that has significant impact on traditionally published literature” (Hill & Pecoskie, 2017: 857). On the process on this transformative work and its effect on the media, Stock et al. state that:

Fanfiction is acting on media [...] by infrastructuring communities and publics, authors, readers and platform runners build up (own) communicative and (quasi-) material spaces for circulating, sharing and archiving the stories they want to write and read, for the stories they cannot find in official canon productions. (Stock et al., 2017: 24)

There are notable TV Shows it has influenced, among which are “Babylon 5, X-Files, Battlestar Galactica, and Heroes” (Stock et al., 2017: 18). However, most notable, due to fandom speculations within fanfiction is “the integration of online fan speculation in an episode of BBC’s Sherlock, in which the authors addressed fan-speculations and the act of

speculation itself” (Stock et al., 2017: 18). With this in mind, it should not be shocking to note this influence, given that “[f]an fiction makes up 33 percent of all content revolving around books [on the web]” (Boog, 2008: 2023).

When we consider the differences, one that comes to mind is the erosion of the barrier between readership and writers through the removal of the editor. This is done in part due to the fact that fan-content is considered to be copyright infringement, and as such no money can be made off of the content created using appropriated elements from other authors. As such, given that there is no profit to be made, the entire process of writing, editing, and online publishing of the work, falls upon the fanfiction writer.

This leads to the second difference between the two, namely the appropriation of characters/settings/plots by the fanfiction authors. However, this is not necessarily applicable in all cases, as certain fanfiction platforms host original fiction as well (Wattpad and AO3), and historically there have been cases where published works has appropriated elements from other works, (*The Aeneid* by Vergil (Aeneas is an episodic character in *the Iliad*), *Divine Comedy* (fanfiction of the Bible)), however, due to the lack of indexation of the works (as it was not a possible feat) and acknowledgement of the author of the appropriation, a definite conclusion is hard to ascertain. As Hoch states, when it comes to the most visible of differences between the two modes of writing and publishing:

A distinctive feature of these [fanfiction] platforms is their low barriers. Anyone with internet access can use them, regardless of financial or cultural background, gender, and age. This results in innovation in three directions: from the perspective of readers, authors, and publishers (Hoch, 2022: 121).

The advantage of the aforementioned is undoubtedly the lack of classism on the part of the selection process for publication. Anyone can publish their stories, be it with original characters, real people as characters, or fictional characters that have been appropriated. Afterwards, the published texts get to be sorted by the quality of the interactions of the readers with them (comments, kudos, bookmarks, views, etc.).

#### **FUTURE OF SERIALITY: THE TRANSMEDIALITY OF FANFICTION**

As technology evolves and video-focused social media platforms become the norm, the influence of the medium will also affect fanfiction. Even now short-form fanfiction in video format is present on social media sites such as Tik Tok and Youtube. However, at present there is no specific platform hosting fanfiction in video format alone. Fanfiction itself has a transmedial characteristic in the ability to link to content outside of the narrative itself, to include details which can be made more accessible to the reader with an external aid (i.e. what the character looks like, certain songs/playlists made for the fanfiction, fan art created



by readers of that specific work of fanfiction, etc.).

Moreover, despite the growing popularity of Tik Tok as a platform for sharing fanart, the ban on sexual language on the platform triggered the use of euphemisms (Accountant – Sex worker or stripper, corn – porn, mascara – male anatomy). This in turn leads to misunderstandings as people outside the “side” of Tik Tok where those euphemisms are used may misunderstand the message. A confusion which has happened and has been reported on, in a tweet linking to a story titled “Julia Fox apologizes after being accused of “condoning sexual assault” for a comment she made about her “mascara” story: “Hey babe I’m, so sorry I really thought [yo]u were talking about mascara like as in make up” (Popcrave., 2022).

Moreover, works of fanfiction are adapted for different platforms where they are posted. If a work of fanfiction was originally posted on Twitter in the form of a thread, if/when it is posted on a different, fanfiction-centered platform, it will be reformatted and edited to account for the fact that the platform no longer has the character limit of tweets to consider. As such, while the works are of the same author and have the same name and plot, they will have differences between them.

One can recall the issue with author David Mitchell’s *Cloud Atlas*, which was posted in two different iterations in the UK and in the USA. However, this was due to an editorial oversight, and has created debates over which version is the correct one, as well as discussions over legitimacy. When the scope is moved to the realm of fanfiction however, one can notice that there is no tacit requirement of maintaining the format and exact wording of the works. Given the lack of an aegis of the works of fiction by a publishing house, or even an institution, what is understood of the works is that they may cease to exist at any point, and they may also undergo changes which are either announced or unannounced, at any given moment.

Moreover, the specific fanfiction-centered platform where one chooses to publish their content will also influence the work itself, as usually fanfiction is written with the intent to be posted on a certain website platform, therefore it is pre-formatted and edited in a specific manner. As Hill and Pecoskie state, of the reason behind the growing popularity of AO3:

AO3 is a newer, yet growing, portal. As of time of writing, it included 20,077 different fandoms, had 725,710 users, and 1,994,607 works. Submissions to AO3 can be text, images, video, or audio files with their stated goal as, “maximum inclusiveness [...] of content” (Archive of Our Own, n.d.a). Texts can be complete or in progress and uploaded a chapter at a time. (Hill & Pecoskie, 2017: 849)

Moreover, taking into account the difference between the three main fanfiction-posting platforms, with regards to their specific requirements and boundaries, by the AO3

user Toastystats:

Differences between archives			
	Fanfiction.net	Wattpad	AO3
Easy to do data science :)			✓
Non-profit (fan-run)			✓
Specifically for fanworks	✓		✓
Allows explicit works		✓	✓
Allows real person fiction (RPF)		✓	✓
Promotes, pays & publishes writers		✓	
Start date	1998	2006	~2009

One can notice that Wattpad is the only one which can promote, pay, and publish specific writers (while not overtly mentioned, only the writers of original fiction can benefit from this).

Moreover, when it comes to the matter of tags:

On Tumblr, for instance, tags are often “put to expressive rather than organizational purposes” (Stein, 2018: 87) and are used “to create poetry, analysis, conversation, and even fiction” (89). Meanwhile, on Ao3, tags become part of a “curated folksonomy” (Bullard, 2014, as quoted in Price, 2019: 2) that consists of “a combined self-tagging and automanual system” (Price, 2019: 2) where users can choose from predefined site tags and/or create their own, which are later checked and possibly ratified by volunteer “tag wranglers.” By contrast, other platforms often have simpler, more rigid, and less folksonomic tag systems. FF.net relies on more traditional querying methods and a far more limited, less expressive, and less fan-curated tagging system, while Wattpad offers sorting options/filters based on length, recent updates, WIPs versus completed stories, and ratings, among others. (Sapuridis & Alberto, 2022: 11)

That is to say, AO3 has a rigorous tag-checking team that makes sure the works are properly indexed, which not only allows for better sorting by the readership, but it also facilitates quantitative and qualitative analyses. In addition, if we were to compare between the posting requirements and the sorting options of Wattpad and AO3, we can also notice that AO3 has a more rigorous sorting method:

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The screenshot shows a 'Post New Work' form with a 'Required information' section. The 'Tags' field is highlighted in red. Below it, the 'Rating' field is also highlighted in red. The 'Archive Warnings' section contains a list of checkboxes: 'Choose Not To Use Archive Warnings', 'Graphic Depictions Of Violence', 'Major Character Death', 'No Archive Warnings Apply', 'Rape/Non-Con', and 'Underage'. The 'Fandoms' field is highlighted in red. The 'Categories' section contains a list of checkboxes: 'F/F', 'F/M', 'Gen', 'M/M', 'Multi', and 'Other'. The 'Relationships', 'Characters', and 'Additional Tags' fields are also highlighted in red. A note at the bottom of the form states: 'If this is the first work for a fandom, it may not show up in the fandom page for a day or two.'

Fig 1. The indexing options for the authors intending to publish work (The red fields are mandatory is a work is to be published).

The result of the indexing requirements for authors is a sorting system when one can sort not only by Author, title, posting date, update date, word count, kudos count, hit count, comments and bookmarks, but also has the option to include or exclude works with respect to their ratings, warnings, categories, fandoms, characters, relationships, and additional tags.

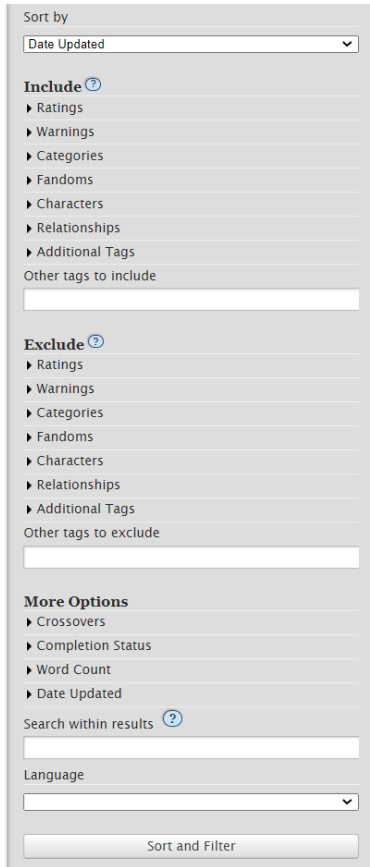


Fig. 2. The sorting system provided to the readers.

Opposed to these, below we have the sorting options provided by Wattpad to their readership and their authors, respectively:

## Fanfiction Stories

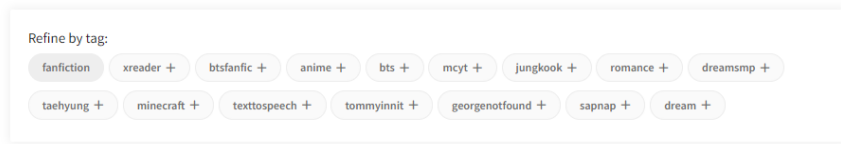
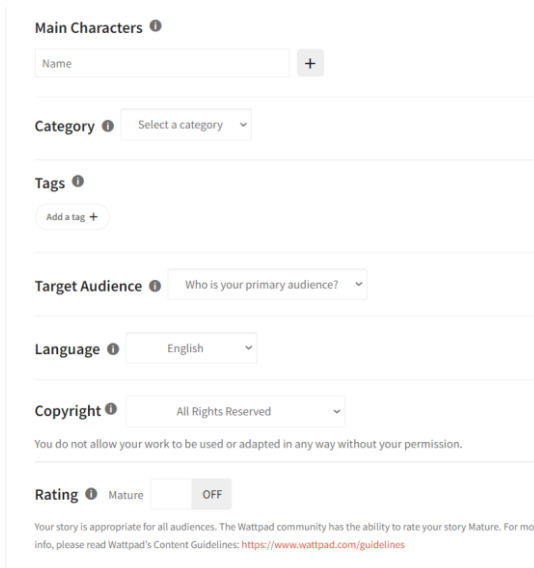


Fig. 3. Sorting system provided to readers upon entering the site.

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The image shows a form titled "Main Characters" with an information icon. It contains several fields: a "Name" input field with a "+" button, a "Category" dropdown menu with the text "Select a category", a "Tags" section with an "Add a tag +" button, a "Target Audience" dropdown menu with the text "Who is your primary audience?", a "Language" dropdown menu with "English" selected, and a "Copyright" dropdown menu with "All Rights Reserved" selected. Below the "Copyright" field is a warning: "You do not allow your work to be used or adapted in any way without your permission." At the bottom, there is a "Rating" section with "Mature" and "OFF" radio buttons. A small note at the very bottom states: "Your story is appropriate for all audiences. The Wattpad community has the ability to rate your story Mature. For more info, please read Wattpad's Content Guidelines: <https://www.wattpad.com/guidelines>".

Fig. 4. Indexing requirements for writers on Wattpad.

Thus we can notice that there is a very discernible difference between the two platforms, signifying a lack of uniformity in the matter of applying these sorting “regulations”. As such, while a rigorous method may be applied by one platform, one might eschew it completely, in the hopes of facilitating the finding of reading material for the readership, to the detriment of the indexation and content of the work.

### CONCLUSIONS

With the aim of offering a comprehensive analysis of fanfiction, as well as a contrasting one (where serialized literature is used in order to emphasize the evolution of fanfiction), the paper illustrated a brief history of serialized work, as well as of fanfiction, showcasing aspects in which they overlapped. The similarities (both overt and covert) of the two modes of creative expression were analyzed, bringing to the forefront the influence played by both serialized work and fanfiction on culture, as well as the reverse of the coin, in which the readership has influence on the work of fiction. The difficulties in analysis are stated, in the hopes of opening discussion on how access can be facilitated in the future, and a future of fanfiction as serialized work is postulated upon, in the hopes of continuing the analysis in a future paper on the subject.

While it is self-evident that fanfiction follows in the chaptered publication style of the serials, what is unclear is whether the influence on it was direct or indirect. Nevertheless,

fanfiction and fandom in itself continue to be platforms for creativity and transformative works that evolves with society, transitioning from photocopied zines to online publications to blogs, videos, audio recordings and so on. While serials remain in the past in the original content format, the works published in the golden age of periodicals continue to be indexed on platforms to this day, and with their availability to the public, more conclusive research can be conducted on the corpus, be it a literary analysis or a comparative one aiming to showcase the evolution of serialized writing within and without fandom.

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**SAVREMENE PERIODIČNE PUBLIKACIJE: FAN FIKCIJA I PLATFORME NA KOJIMA SE OBJAVLJUJU**

**Rezime:** Fan fikcija postoji već decenijama, a njeni počeci su prethodili pronalasku interneta. Međutim, danas se fan fikcija u obliku pisanja preselila skoro isključivo na određene platforme za objavljivanje fan fikcija, kao i društvene mreže, tamo gde uslovi i propisi to dozvoljavaju. Ovaj rad ima za cilj da analizira sajtove društvenih mreža na kojima su kreacije fan fikcije bile ili su trenutno postavljene u njihovim odabranim zajednicama, kao i načine na koje platforme utiču na formu samog teksta. Vattpad i AO3, kao platforme za hostovanje fan fikcija, kao i LiveJournal, Tumblr i Twitter, koriste se kao mesta za širenje sadržaja fan fikcije, bilo da se radi o slikama ili tekstovima. Analiza je obuhvatila zahteve kreatora sadržaja u pogledu preduslova platforme za objavljivanje novog sadržaja, kao i ograničenja platformi i efekata koje imaju na samu fan fikciju. Cilj rada je da se predstavi kratka katalogizacija aspekata svake platforme za sebe, kao i „nepisana pravila“ koja su osmislile pojedine zajednice fanova kako bi sadržaj učinile dostupnijim čitaocima.

**Ključne reči:** fan fikcija, platforme za fan fikciju, kulturološke studije, Vattpad, AO3

Datum prijema: 18.9.2023.

Datum ispravki: 9.11.2023.

Datum odobrenja: 20.11.2023.