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The Impact of Fanfiction on Literature
(Case Study of Fifty Shades of Grey by E. L. James)

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Dedication

I would like to dedicate this thesis first and foremost to my mom who was always supportive of me and always pushed me to reach higher. To my friends who gave me comfort when I most needed it and who gave me an escape when it seemed hard to go on. Finally and most importantly I'd like to give a much earned gratitude to my well esteemed teachers who did not give up on me and provided me with knowledge and guidance and for that I'll be eternally grateful.

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Abstract

This study is intended to explain how fanfiction-related exercises can join numerous sorts of critical review, to point out what has been ignored as noteworthy types of writing, fanfiction has an unfortunately helpless notoriety, given the novel favorable circumstances it gives to writers. It is a reasonable learning instrument, with a flourishing network and a critical effect upon the people drawing in with fanfiction creation. It is a chance to investigate subtlety and make decent variety, which helps writers' composition and the social climate. The angles investigated are the historical backdrop of fanfic and the numerous subsidiary works of classic literature, Fanfiction writers, their compositions, and their fans, the copyright and reasonable utilization of fanfiction and the impact of the nontraditional internet learning condition, the expository techniques that analysts use to give input, the huge classes of things that commentators remark on.

Key Words:

Fanfiction, Derivative Works, Benefits, Impact, Copyright, Fair Use.

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General Introduction

Fanfiction is among one of the most fervently discussed subjects in the realm of books, with just as many readers and writers praising it as condemning it. As polarizing as it might be, it's difficult to reject that fanfiction can be something beneficial for readers and authors the same. It's impact, developments, and commitments to the universe of standard fiction have changed the manner in which we approach narrating, requesting it to be more comprehensive and delegate than any other time in recent memory.

At its most fundamental level, fanfic is another work of fiction that utilizes the characters or happens in the setting of a unique work and is composed by fans, not the original creator. It's another story by a reader (or, on account of movies and TV, watcher) who further investigates the lives of the characters they know and love and the world in which they live. Fanfiction is another side of the artistic existence where everybody, everything, and each story is welcome. While the facts confirm that many published books can actually be viewed as fanfiction. Fanfic, in its most unadulterated structure, exists online in a network of fan readers. It's on sites like FanFiction.net, Archive of Our Own, and Wattpad where the genuine enchantment is occurring. There, fanfic writers of each age, gender identity, colour, ability, and religion. can take unique stories they love and give them a one of a kind bend all their own.

Fanfiction is a wonderful open door for readers who need to see themselves represented in the narratives they read. For minorities who are sick of whitewashed heroes and heroines; for disabled individuals overwhelmed by able-bodied protagonists, fanfiction

is a chance to see the story, however be a piece of it. Since in fanfic, heroes don't all need to be white guys, female characters can be something beyond affection interests, and POC characters can be something beyond part of the ensemble. In fanfic, anybody can be the saint — or champion — of the story. Fanfiction grasps the first works and adjusts them in a manner that permits readers to investigate different characters past the extent of standard fiction. Ladies in fanfiction can become the focus of the story, not just the supporting roles, and whole projects of whitewashed characters can be given unique, inclusive identities. With fanfiction, the readers — the fans — can change and make the account in a significant manner to themselves and their personality. Perusing and composing doesn't get considerably more remarkable than that. In any case, fanfiction isn't only useful for readers, it's a unimaginable open door for writers, as well. Fanfic is a way to engage readers in a work in a totally different way, and keeping in mind that a lot of creators, including George R.R. Martin and Diana Gabaldon don't support fanfiction, it's difficult to overlook the fact: their fans love their stories, love their characters, love their universes, and simply need a greater amount of it.

From what has been referenced, the accompanying research questions are raised:

1. How did fanfiction get over being just considered as a fanwork to being published original work?
2. How did it impact writers to start publishing?

This research is divided into three chapters in which the first chapter highlights the exigence and importance of my study by briefly examining the origins and history of fanfiction as a derivative work. The following chapter, the second, is going to be a study of *Fifty shades of grey* and its impact on literature after it ran through filing the serial Number

off. The third and last chapter is going to be a brief discussion about the legality of fanfiction, its benefits and why fanfiction is a great practice for writers who want to become professional.

Chapter One: Fanfiction as Literature

I.1 Introduction:

In this Age of the internet, fanfiction is ever developing in prevalence, as there may be individuals who believe this is only an ongoing scrape, done by the newer generations to compose their ideal thoughts and carry them to realization utilizing their preferred characters from any book, TV series or some other form of entertainment. It has been demonstrated that fanfiction pieces can be seen even back since the Greek period, which shows that it isn't such a new thing, however just had been named as a derivative work, it was viewed as an inspiration from a previous work.

The genre of fanfiction is an integral part of modern literature, picking up prominence every year. With the appearance of the Web, fanfic culture mobilized, extended, and obtained the last highlights of a settled part of subculture. The hover of fanfic readers and writers has developed exponentially. It considers anybody to take subjects, thoughts, Character setting, plot subtleties and consolidate their own imagination into that moment.

I.2 What is Fanfiction ?

Fanfiction is essentially a sort of derivative or derived work, or, in other words a work that depends upon at least one prior work. it very well may be a spin-off, prequel,

spoof, alternate universe, or crossover. it isn't made for business purposes, and is intended for reading by different fans.

The real term "fanfiction" was begun in 1939 by the science fiction community as a derogatory term to separate between crude, amateur sci-fi fiction and professional fiction, or "profiction." It jumped up again in a 1944 lexiconic fandom handbook named Fancyclopedia, edited by John "Jack" Bristol Speer, the first noted fan historian. At that point formalized as "fan fiction," the passage characterized fic as::

"...[sometimes] improperly used to mean fan science fiction, that is, ordinary fantasy published in a fan magazine... occasionally bringing in some famous characters stf [science fiction] stories. [...] Fictitious elements are often interspersed in account of fan activities, which may make them more interesting, but plays hob with a truth-seeker like [Greek philosopher] Thukydidides. Round robins have been attempted in the fanfiction field.”
(Fancyclopedia 1, 1944)

This summed up depiction held influence from 1930-1950, during the rule of science fiction titans like Isaac Asimov, until the first modernized fanfiction blast: golden era of Star Trek fanfiction and its marriage partner, the fanzine. Fanzines had been around for a couple of decades before Star Trek aired its first scene; the first wave sprung up in the U.S. around the early 20th century. However, as self-declared Trekkie scholar Joan Marie Verba placed in her true to life work *Boldy Composing: A Trekker Fan and Zine History 1967-1987*:

"In September 1967, as Star Trek began its second season, a fanzine called Spockanalia appeared in New York City. The title page called it 'a one-shot published by Devra Langsam and Sherna Comerford.' (A 'one-shot' is a fanzine intended to appear only once.) The 90-page fanzine was mimeographed. The first issue was bound by laying the pages onto a wooden board and using a heavy-duty wall stapler. Collators then folded the prongs of the staples back with pliers."

As long as there have been stories, there have been adaptations, sequels, condensations and what we would now call "fix-it" fic. When the main transmission vector as it were for stories is telling and retelling. Someone who has heard a story from their mother or their grandmother or some stranger they met at the market, is always going to add flourishes and take bits out, maybe even change the ending entirely if they didn't like it.

I.3 The History of Fanfiction:

Stories used to be held more collectively and collaboratively, so derived work was as common as muck. There is nothing new under the sun. Even if fanfiction didn't exist in name before the early 20th century it most certainly existed in practice. There are those who argue that fanfics brought forth some of our best-known institutional works of literature, like the Homeric epics and Shakespeare's plays . Even the first part of Miguel Cervantes' Don Quixote, one of the earliest novels of canonical Western literature, was followed up with an unauthorized sequel before Cervantes' own final installment was published. Fittingly, the author of the Don Quixote-inspired novel-length fic wrote under a pen name, Alonso

Fernández de Avellaneda. While historians continue to conjecture about Avellaneda's identity, he most likely had the first confirmed fanfic pseudonym in history.

There were also several biblically inspired stories and poems such as "Divine Comedy" with the first part of that poem being the very well known Dante's inferno that was written in the 14th century, around the same time a much lesser known poem *Piers Plowman* was written and it depicted the 7 deadly sins as well as several other aspects of the Bible and Christianity as real people.

The Bible wasn't the only religion for people to write about. There's also Greek god and goddesses, so much Greek literature was not only inspired by the deities they believed in but also inspired by the literature that was inspired by the deities that they believed in, for example "The Iliad" The greek epic poem, traditionally ascribed to Homer. One of the characters in the poem is named Aeneas, and he is the star of Vergil's poem "The Aeneid", it takes the character of Aeneas and sends him and his friends on an adventure after the Trojan war. There is also "The Telegony" which is a lost Greek poem that was written around 6th century BC, it is considered a sequel to "The Odyssey" but Homer didn't write it, it was written by Eugammon two centuries after the Odyssey was written, the poem is about the adventures of Odysseus's other son -not the one he had with Penelope- the son's adventure of trying to find his dad.

Other Homer fanboys include Aeschylus, who wrote a trilogy of plays about Achilles at troy. Euripides, who wrote a play called *Helen*, where helen is replaced before the trojan war by a double of herself and so she is not actually responsible for the trojan war. In

a “fix-it” fic kind of way. There’s also Ovid who wrote *Heroides*, a series of letters by fictional lovers in which among others Penelope from the *Odyssey* writes to her husband.

Modern fanfic based on Homer’s work includes: James Joyce’s *Ulysses*, Tennyson’s “*Ulysses*,” W.H. Auden’s, *The Shield of Achilles*, and many others. An important thing to note here is that the *Aeneid* and indeed many of the more modern Homer fanfic are considered classics. It doesn’t seem to matter that they are derivative work; no one calls them ‘just fanfic’ But perhaps that’s not surprising, because derivative works have always been with us, and it’s only quite recently in human history that we’ve come to look down on it as somehow intrinsically lesser, rather than judging it on its merits or whether or not we like it. That said, in the modern day if it’s sufficiently old it doesn’t seem to count.

Arthurian legends also aren’t one consistent canon where every story builds on every other story and it’s a cohesive whole. Far from it. The stories vary by region, by period of history, by format, by language. Prior to the printing press, even when things got written down, unless accuracy was at a real premium - for example monks copying Biblical texts would want to be as accurate as possible, but even then, they made errors - manuscripts which told the same story always received some little improvements, here and there.

Stories about King Arthur go back to the 5th century, and anyone who says there is One True Legend of King Arthur is either being disingenuous or is just uninformed. Of course, the fact that the Arthurian canon isn’t really fixed doesn’t stop people getting snooty about it. For example, people were up in arms over the BBC’s *Merlin*, because they believed it played with the source material. While conveniently ignoring the fact that it doesn’t have

an original source. Because when people say 'the legend of King Arthur' in the modern day they tend to mean *Le Morte D'Arthur*. But it is derived work in itself, since it is a combination of French and English Arthur legends, plus the introduction of a few new characters Sir Thomas Malory seems to have made up himself. Because there is no official canon, no one true set of stories, Arthurian legend to the modern eye looks a bit like a fanfic multiverse: a vast sandbox in which you can take the characters and play with them and recombine them and do whatever you want with them, and insert whatever political or religious message you fancy.

Derived works have always been with us, and to a modern sensibility, anything from Greek epic poetry to Arthurian legend to Shakespeare can count as fanfic.

"...if you go back, the key stories we told ourselves were stories that were important to everyone and belonged to everyone. Fanfiction is a way of the culture repairing the damage done in a system where contemporary myths are owned by corporations instead of owned by the folk." (Henry Jenkins 1997)

I.4 The Beginning of Fanzines and Fandom:

Fanzines are fan-made not-for-profit magazines in which people publish essays, travelogues, art and even occasionally fiction. There are examples of amateur not-for-profit magazines going back as far as the 19th century but they became particularly popular in the nineteen thirties with the sci-fi community and the formation of sci-fi APAs (that's Amateur

Press Associations). The first recorded use of the term fanfiction was in 1939 when it appeared in *Le Zombie* fanzine.

Later examples would be somewhat less pejorative in their use. In 1944's *Fancyyclopedia* fanfiction referred to fiction containing fans or pros, now referred to as RPF or real person fanfiction. The *Fancyyclopedia* specifically stated that the term was "sometimes improperly used to mean fan science fiction that is ordinary fantasy published in a fan magazine" (Jeff Prucher, 57) but definitions march on and so must we. Fanzines were a big part of fan culture for most of the 20th century

Eighty-three percent of Star Trek fan fiction authors were female by 1970 and ninety percent by 1973. One of the exceptions to this gender ratio can be found in the Doctor Who fandom where men tended to outnumber women by about three to one. And the Doctor Who fanzines very often published fanfic including some by Peter Capaldi who is now the twelfth doctor, not to mention the stuff from Steven Moffat who was the show runner from 2005 to 2017. there weren't so many women producing content in the Doctor Who fandom. That's not to say they didn't exist, just that they were somewhat outnumbered. Regardless the publication and sharing of fanfic among like-minded people had taken off and it was largely though not exclusively women driving both supply and demand. fan culture was shaping itself in various interesting ways over the course of the 20th century and then the internet happened. fanzines were important for the dissemination of fanfic before the internet but the advent of the world wide web and the ability to share your stories with anyone anywhere in the world instantly definitely sped the process there are still fanzines out there and some are pretty popular but the landscape is different now because nobody needs a zine to read the

fanfic you can just go type stuff into google and there is everything at your fingertips you don't need anything printed out.

Now back in the nineties when fewer people had internet and those who did were hardcore nerds, fanfic was generally shared by Use-net groups or email list-servs, in the 90s if you wanted to make your fanfic available to everyone you had to host it on your own website and while there were some multifandom sites available this approach didn't really start to change until the advent of fanfiction.net in 1998. This ability to keep all the fanfics from all the genres and all the fandoms together in one place was a really big deal first because the writers can expect a wider and larger audience for their work and second because the readers could start in one fandom and then maybe branch out into others.

A lot of modern writers used to write fanfiction some of them still do write fanfiction and even those that don't understand how powerful it can be as a marketing tool people love your world enough to write stuff about it for free that's quite an endorsement and while to avoid any possible legal issues its best for writers not to read fanfic about their own creations. encouraging it or at least being neutral towards it is increasingly acceptable but the thing is even actively discouraging it isn't going to do much fanfic is now visible enough in the mainstream that bringing in the lawyers is going to alienate a lot of your readers not just the ones that write fic.

I.5 Conclusion:

Fanfiction is motivated by a desire to read in between the lines, to fill in the blank spots between chapters, to own a little piece of something you love by turning it in your hands. Fanfiction is literary hedonism because it is freed from traditional institutional obligations associated with “classical” literature and publishing, as well as the singular narrative put forth by a fictional world’s originator. One does not write fanfiction for the money or the professional recognition; one writes fanfiction for the simple pleasure of it.

Fanfiction is propelled by that dam-bursting love rather than put under pressure by it. Let the floodgates open. The fruits of fan labor come from a simultaneous fascination and frustration with the chosen piece of media. These frustrations vary: Often, fanfiction serves to fill in the gaps that fans feel were left by the original author, whether these are offscreen romances or backstories for minor characters. A subsection of the Alternative Universe genre is called “fix-it fic,” its name a kind of implied DIY: Fans lessen the hurts of a canon gone awry by resurrecting the deceased, rewriting finales, making things right. There is also fanfiction written by those who are truly ambivalent towards the source material, who are intrigued by the mere bones of a story and the potential they may hold.

Chapter Two: Case Study of Fifty Shades of Grey

II.1 Introduction:

Derivative works include prequels, sequels, and retellings of existing works. Thus, they are highly implicated in the fanfiction community. “Fanfiction” has exploded since the advent of the Internet, even though it existed prior to the digital age. It involves creating unauthorized sequels, prequels and retellings of existing works by fans, generally not for any monetary reward but purely for the enjoyment of participating in the fandom.

With fanfiction always being considered as plagiarism, Fifty shades of grey was able to get over the step of just being Master of the Universe, another Twilight Fanfiction, and actually got published. The work was able to go public and be memorized as James' own work.

After removing references to Twilight from Master of the Universe, E.L. James distributed the renamed Fifty Shades of Grey with Writer's Coffee Shop, an autonomous Australian publisher that was made by fans to economically distribute their work. E.L. James speaks to fanfiction in standard culture. The achievement of the Fifty Shades establishment set off a dash for unheard of wealth, with publishers clamoring to locate the following huge thing in fanfiction. James is a long way from the main fanfiction creator to go master.

II.2 Comparison Between Fifty Shades of Grey, Master of the Universe and Twilight:

Fanfiction author “Snowqueens Icedragon,” better known now as E.L. James, wrote the fanfic series Master of the Universe with characters adopted from Stephanie Meyer’s Twilight series. While her series exists in an alternative universe where Edward is not a vampire but a dominating, high-powered businessman, Snowqueen maintained much of the personality and physical traits from Meyer’s characters. When E.L. James and Vintage Books repackaged her fanfiction and published it as an erotic romance by changing all names related to Twilight, it was a massive success. While unsuspecting readers were gleefully consuming the series, members of the Twilight fandom (and fandoms as a whole) felt slighted by what they perceived to be copyright infringement. While 50 Shades of Grey does not contain the supernatural elements that set the Twilight series apart from other young adult novels, much of the plot remains similar.

For example, take this scene early in Twilight when Edward saves Bella from an out of control van:

Then his hands moved so fast they blurred. One was suddenly gripping under the body of the van, and something was dragging me, swinging my legs around like a rag doll’s, till they hit the tire of the tan car. A groaning metallic thud hurt my ears, and the van settled, glass popping, onto the asphalt – exactly where, a second ago, my legs had been. It was absolutely silent for one long second before the screaming began. In the abrupt bedlam, I could hear more than one person shouting my name. but more clearly than all the yelling, I could hear Edward Cullen’s low, frantic voice in my ear.

‘Bella? Are you all right?’ (Stephanie Meyer, Twilight ,56-7)

Here, Edward puts himself between Bella and the van and, using his supernatural abilities, prevents her from being crushed. In *Master of the Universe*, a similar plot device is used early in the text to bring the protagonists together:

'Shit Bella!' Edward cries and he pulls the hand that's he's holding hard so that I fall against him as a cyclist whisks past me, narrowly missing me, riding the wrong way up a one-way street. It happens so fast, one minute I'm falling and then I'm in his arms and he's holding me tightly against his chest and I can smell his clean, vital scent. He smells of fresh laundered linen, and some expensive body-wash ... Oh my, it's intoxicating. I inhale deeply. 'Are you okay?' he whispers. (*Snowqueens Icedragon, Master of the Universe, 32.*)

The absence of supernatural elements makes it impossible for this version of Edward to shield Bella from an oncoming vehicle, but James utilizes a cyclist rushing past the unsuspecting Bella to accomplish the same thing: create romantic tension between the meek girl and the reluctant man. While the language is different, the second passage is clearly inspired by the first. This borrowing of plot to enhance AU fanfics is not uncommon. It is an accepted practice in fandom and is seen as the author attempting to remain close to that canon. However, while the obvious borrowing of plot devices may be acceptable in fan fiction, such lifting could be considered plagiarism when used in a published work.

Fifty Shades' Anastasia Steele and Christian Gray coordinate with *Twilight's* Bella Swan and Edward Cullen. Ana and Bella are both innocent yet bold, and unpracticed with sentimental and sexual connections while both being individuals who become hopelessly enamored rapidly. Concerning Christian and Edward, they're both reluctant to dedicate themselves to the ladies who love them due to their extraordinary attributes — being into BDSM and being a strict vampire, individually.

In *Twilight*, Bella's folks are separated and her mother lives with her new spouse, a baseball player, in warm and radiant Phoenix. In *Fifty Shades*, Ana's folks are separated and her mom and her new spouse live in Georgia. At the point when Ana goes to visit them, we get a scene of her chilling at a nation club, drinking universe, however being furtively stressed over her relationship with Christian. Ana has a companion in the book, Jose, who appears to be balanced and enjoys photography. He, I believe, should be like Mike from *Twilight*, yet on the other hand, there's Ana's associate at the tool shop who likewise is a little coy with her, so perhaps he's Mike. Is Jose expected to be Jacob at that point? It doesn't exactly arrange. Ana doesn't have anybody effectively attempting to hold her back from being with Christian the manner in which Jacob does with Bella concerning Edward. In *Fifty Shades* Grace is Christian's caring assenting mother. She's a specialist who treated Christian after his natural mother's demise. In *Twilight* Esme is Edward's caring assenting mother. She's hitched to Carlisle, a specialist who transformed Edward into a vampire after his guardians' passing. But even so *Fifty Shades of Gray* doesn't contain any of the content of *Twilight*. The characters and circumstances are not the equivalent. Grey is anything but an 'adolescent' vampire, Anastasia isn't a student. There's no unusual sex in *Twilight*, and no werewolves in *Fifty Shades*. There simply isn't the closeness in either thoughts or articulation.

Master of the Universe was a *Twilight* Alternative Universe (AU) fic that set Edward Cullen in the situation of a youthful CEO and BDSM enthusiast fixated on the youthful college understudy Bella Swan. The idea of an AU fic lies in the way that the characters a creator cherishes are set in another condition frequently to either encounter another storyline dependent on their current character attributes, or they play out the first storyline in another world. Master of the Universe, thus *Fifty Shades of Gray*, speaks to the last sort of AU. In

Twilight (Isa) Bella Swan is a peaceful, abnormal, all around read young person who goes gaga for a kid at her new school. Edward Cullen is an apparently youthful yet adult kid who has a mystery: he is a vampire. The two meet and there is a moment of fascination that Edward attempts to deny from the outset. At the point when Edward acknowledges he can no longer control his fixation for Bella, they start to date and he gives her his mystery life as a vampire (Meyer). Fifty Shades of Gray recounts to the narrative of Ana(stasia) Steele, the bashful, abnormal, very much read college understudy getting ready to graduate who meets Christian Gray, the youthful yet ground-breaking CEO who has a mystery: he appreciates BDSM and utilizes a sex slave (however he is without one when he meets Ana). Christian is attracted to Ana yet he attempts to deny his fixation until he at long last acquaints her with his mystery life (James). Eventually, both Bella and Ana are brought into the mystery universes of Edward and Christian individually, yet both adjust the male characters' comprehension of their universes. On account of Twilight, Bella permits Edward the chance to see the miracle of being a vampire through a new arrangement of eyes while likewise causing him to reexamine the idea of family. In Fifty Shades of Gray Ana causes Christian to reexamine love and his future, in that he starts to think about an all the more customarily sentimental style of relationship. Similarly, the romantic tale of Ana and Christian intently reflects that of Bella and Edward yet the particulars are generally unique. There are no vampires or werewolves in Fifty Shades of Gray, however they have large amounts of Twilight and the insider facts the two men have vary, however both could speak to a passing of sorts whenever found; Edward would be pursued down in the event that he were freely named a vampire and Christian would lose his business in the event that his elective way of life was uncovered.

II.3 What Is Filing the Serial Numbers Off:

This is a very intercommunity thing it's known in the fanfic world, when we say filing the serial numbers off what we mean is taking all the elements of something that started as fanfiction that was written as fanfiction for an existing media property and changing all the things that specifically tie it to the fandom filing the serial numbers off and then publishing it as something original the most famous example of this is Fifty Shades of Grey. It started out as a Twilight fanfiction and it got really popular and E.L. James basically changed all of the names and anything that kind of connected it specifically to Twilight and republished it or self published it as Fifty Shades of Grey.

Why is filing the serial numbers off frowned upon in fandom? It's definitely considered taboo, something that many of us sneer at and the big reason is that there is kind of an intra inter-community norm within fandoms and fanfiction that you should never make money off of your fanfiction because fanfiction is fair use and it exists in kind of this magical limbo space where it is fair use because you're creating transformative works and you're not profiting off of someone else's intellectual property it's kind of a really critical hinge of fanfic that you don't charge for it because that is not legal. So it's just baked into the community norms of fandom that you don't make money off of your fanfiction there's also all sorts of stuff about breaking the fourth wall meaning keeping fandom stuff private which filing the serial numbers off also does.

The other reason that filing the serial numbers off can definitely be taboo whether you're in fandom or not in fandom is that it's definitely seen as kind of lazy writing in the sense that if you know that something started as fanfiction then you know that the writer had

a lot of the work done for them in the sense that they were basing what they've come up with off of something that already existed. Many people have this misconception, even if it's sometimes correct but there's this idea that filing the serial numbers off something that started as fanfiction is lazy that you're not doing the work to create original fiction.

II.4 How Fifty Shades of Grey Impacted Literature by Using the Alternate Universe Card to It's Advantage:

Since Fanfiction is mostly seen as a plagiarised work, having any type of fics being published can help in adding this genre to literature. Fifty shades of grey has every right to exist as original fiction or just original fiction no qualifiers no quote marks and that is because Fifty Shades of Grey falls into this space where the original fanfiction was an au, an alternate universe fiction plus the character archetypes.

Alternate universe fics or really any fics where you're writing in a setting or genre that isn't from the original fandom kind of pings this exception but the thing with character archetypes is that you can boil most characters down to famous archetypes or big archetypes. So that is to say that there are just certain characters who fall into these archetypes like the sage mentor, the wise mentor, the stubborn hero, the bad boy. In fandom especially, the whole reason fandoms develop is because of great characters most often sometimes great world-building and the people in fandom gravitates towards specific character archetypes and these form the basis of the characters that they write the most especially the POV characters, people like to explore in fandom. Fanon versions of

characters where the fandom collectively sometimes or often based on one kind of seminal fic decide on a fanon interpretation of the character and the characters really morph into these different executions of the characters that we know and love from the source material it's because their character archetypes. there are things that you could do in exploring those characters in your own fiction that of course you have to do your own original work on a certain level in fanfic because you're not regurgitating the exact story that's already a bit done you're springing off of it.

Fanfic writers do more original work when it comes to characters than one thinks they do kind of on a surface level, fanfic writers tend to develop real strengths in the area of character development because they have to inherently understand the characters in their favorite properties and who they are and what makes them tick what forms the backbone of them as a character in many cases character archetypes and then they have to put their own spin on it they have to both work to reflect characters that are recognizable to fans of the property or come up with their own interpretations and spin on them that are still acceptable within fandom and feel organic but are the author's own.

Sometimes when someone is writing fanfiction the characters that they're writing take on a life of their own and they really do expand beyond the exact characters in the source material and Fifty Shades of Grey kind of falls into this territory as do many fics that work as original fiction which once the serial numbers are filed off.

But also the whole alternate universe thing. so the original fanfic from which Fifty Shades of Grey was born was set in an alternate universe. Alternate universe fanfiction is when the fanfic writer takes their favorite characters archetypes and some of the situational aspects of the fandom in many many cases it's going to be romance dynamics and they transplant it into a completely new setting usually most often removing whatever the

essential ingredient of the original fandom is. For example coffee shop AU, this is kind of a famous fanfic troupe where people love to take their favorite characters “ships” and transmit them to an AU where they work in a coffee shop and cute romantic things happen.

But so often when you write AU that happens anyway because when you change the rules of your world it changes the characters so with Fifty Shades, she had already removed all of the supernatural elements from the story, she changed the city setting, she aged up the characters, she added a college setting it was a different story it was no longer Twilight. Even if they had the same names.

So filing off those serial numbers and making them Anastasia Steele and Christian Grey and doing everything that she did makes complete sense and I do support the author's right to do what she did, it's it's kind of incidental that it started off as Twilight fanfiction because it stands on its own.

Ultimately the important questions to ask does what you have stand on its own and how much inspiration did you take from the original thing because there's fanfic that is straight-up derivative of the source material and there's fanfic that is just way more transformative and when your fanfic is super transformative at a certain point you can realize you're writing original fiction.

But it is really rocky ground because in cases where you really don't make many changes at all especially if you're hewing very closely to the special sauce of your fandom whatever that is so if it's Twilight so you're keeping the vampires and so on you can't necessarily file the serial numbers off everything because then it can just be a carbon copy of Twilight you have where you just changed the names look and the fact that Fifty shades of grey was published even after it was considered a fanfiction, and now has its own rights as an original work is of great impact to literature.

II.5 Conclusion:

While fan fiction has presumably been around insofar as books themselves, it wasn't until online notice sheets and discussions created the impression that aficionados of fan fiction could compose. It's the hierarchical angle that invigorates the fan fiction network today: James developed her following by workshopping "Master of the Universe" section by-part with an army of instant fans. There's a generational perspective, as well. The current age has grown up used to inspecting—acquiring bits of another person's unique substance, regardless of whether in music or workmanship—to make something that rises above the creative expectation of the segments. Testing, and its nearby kinfolk the blend, are just conceivable as a result of advances in innovation. Individuals destined to past ages are accustomed to considering workmanship the first work of one individual. Digitized media changed that: it turned out to be completely worthy to utilize crafted by another craftsman—to remain on their shoulders, in a manner of speaking—and change the craftsman's goal so as to make something new. Where one age sees misappropriation of another person's work, another age sees a totally substantial strategy for imaginative articulation. Envision what the book world would resemble when fan fiction coincides close by the work that roused it. While it is hard to envision another fan fiction-based book copying Fifty Shades' exciting achievement, it would be credulous to believe that, given the approval that achievement brings, others won't attempt to emulate James' example.

Chapter Three: Copyright Laws and the Road for Fanfiction

Writers to Become Professional

III.1 Introduction:

Copyright law has been an important legal and cultural force since the early twentieth century. The introduction of the internet has left many reeling from the potential copyright violations and perceived infringements on intellectual property. The internet broke down barriers in communication by creating a gigantic community arguably available to every person with a modem. Through this medium, a person can easily disseminate knowledge to what seems to be an infinite audience. The speed in which this technology came to be and continues to advance left little time for laws and societal norms to adjust. Further complicating traditional models of ownership and theft, in the age of the internet cultural forms like music and print when “pirated” are copied, not taken. That is, in copying the original creator or owner still has the ‘original’ work, etc. Theft has traditionally implied the taking, and diminishment, of the property of another, but this new version of theft leaves few immediately tangible traces or damages. This new cultural phenomenon is forming and transforming culture; at the same time the legal system has routinely remained on the sidelines, only able to try to catch up and assert power after a new cultural practice has formed. Contemporary media consumers understand consumption differently. The ease of access brought on by the Internet creates an impression that everything should be attainable instantaneously. The ability to post creative works and receive feedback quickly has complicated the traditional roles of author and reader. It has been argued that a new “gift

economy” has emerged online where sharing texts, music, video, etc. is the norm and the attempted control of these exchanges is met with anger.

Karen Hellekson describes this exchange as “made up of three elements related to the gift: to give, to receive, and to reciprocate.” In relation to fan fiction, this exchange works with an author producing and posting a chapter of a work. Readers then respond to the chapter either to remark on how much they liked it or to offer constructive criticism. Sometimes readers will produce something relating to the work, like a manipulated image or a playlist that they gift to the author. These gifts “have value within the fannish economy in that they are designed to create and cement a "social structure” as well as the possible cost, “but they themselves are not meaningful outside of their context.”The author can reciprocate by posting the next chapter.

Members of online communities and fandoms know these rules, though they may seem odd for outsiders, and it helps encourage amateur writers. At its heart, these requirements function as a form of payment to the author for their services, since actual payment would violate copyright laws.

III.2 Copyright and Fair Use of Fanfiction:

Fanfiction is largely a gift economy because of legality issues but it is possible to parlay fanfic success into real-world money not without controversy. Copyright originally aimed to promote the sharing of ideas and cultural enhancement achieved through the

creation of original works, as well as educating the public by providing an economic incentive to create new works. In addition to the positive effects of fanfiction, all of which aligns with copyright's original goals, fanfiction is a non-commercial creative expression and does not compete on the same market as the original work, and does not interfere with the economic incentive to create new works. Conversely, fanfiction often serves to introduce new readers and promote the original work. The examples of the Seinfeld trivia book and the Harry Potter Lexicon explore situations where fan works can potentially interfere with the authors market for future derivatives, and conclude that the constructive purpose served by transformative works renders them separate to fanfiction. Copyright is an outdated concept that is not relevant or useful in the current creative climate, and the issue of fanfiction demonstrates that it can pose obstacles to cultural, social, and educational enhancement. Fanfiction in its current form is an infringement of copyright. Fanfic is defined by the use of characters and expression from an original creative work and the creation of derivative works, all of which is illegal under current copyright law. Most fanfiction expands beyond the limited allowances to comment and critique allowed through fair use . They also borrow substantially from the creative work, and fair use is less likely to apply the more of the original substance is copied . As characters typically closely resemble the characters in the original work, and are not hyperbolised to the point of parody, the 'parody' fair use argument does not apply. Some characters, settings, and plot elements are also trademarked, serving another avenue for prosecution. . The advent of the Internet and the popularity of fanfiction has presented a challenge in policing and navigating copyright laws to uphold copyright.

Unofficial derivatives that build on an author's work have existed throughout history . Internet fanfiction only changed the format and medium of fan works and placed them on a platform that allowed for interaction and instant communication and feedback between authors . There is no difference between Hamlet, a retelling of an ancient Danish folktale, and Harry Potter and the Methods of Rationality, an immensely popular Harry Potter fanfiction). The only ways to distinguish the nature of the two works are the time period that they first appeared in, and the platform they were presented on. Fanfiction, whether it is Harry Potter and the Methods of Rationality or Hamlet, is an expression of culture and individual interpretation that builds on, subverts, or critiques the original media . However, one work appeared after the Statute of Anne and derived from a text that is still protected under copyright law. It is therefore illegal . This illustrates that current copyright laws obstruct a media creation process that is demonstrably older than the copyright itself. One of the original purposes of copyright was to encourage the creation and expression of original ideas . Copyright should by extension encourage cultural enhancement. Popular stories are an essential facet of culture, and the discussion and dissemination of these stories only adds to their value. The imagining of new fan works augments the cultural value of the original by adding different perspectives, values, and ideas beyond the world originally created by the author .

One interesting pattern in fanfiction is the proliferation of female writers. Over 90% of fanfiction authors are women. Becker suggests that this is because they are rarely the target audience of popular creative works in media, and fanfiction creates a forum for women to project their perspectives on popular works . This adds immense cultural value as it allows for the direct comparison of contrasting perspectives on a work, and presents an

opportunity for women to rectify their lack of media representation. Fanfiction can also express ideas that are too controversial to be accepted by traditional media companies . Fanfiction has immense cultural value, and actively advances the creation of original ideas.

III.3 Benefits of FanFiction:

The internet has enabled options for consumers, creating an interactive world where they can control their entertainment by searching for and filtering out things that do and do not interest them. Henry Jenkins calls this phenomenon “convergence culture” where “consumers are encouraged to seek out new information and make connections among dispersed media content.” Fandom sites and fanfiction afford consumers the opportunity to explore specific interests that would otherwise remain unrealized due to the limiting nature of physical publishing. Furthermore, Jenkins recognizes the benefit of online culture and content creation for children. Through convergence culture, children develop a number of skills, including:

The ability to pool knowledge with others in a collaborative enterprise (as in Survivor spoiling), the ability to share and compare value systems by evaluating ethical dramas (as occurs when we consume *The Matrix*, 1999, or *Pokémon*, 1998), the ability to express your interpretations and feelings toward popular fictions through your own folk culture (as occurs in *Star Wars* fan cinema), and the ability to circulate what you create via the Internet so that it can be shared with others.

People who participate in this online culture develop a complex appreciation of a work. Not only do they participate in in-depth readings and discussions, but they are also asked to think beyond the bindings of a book and continue developing the narrative with their imaginations. Fandom members learn to read actively and delve into a text, as well as how to communicate and discuss their findings.

Fanfiction is not limiting. The barriers to entry regularly associated with literary activity – from age to education levels – are nonexistent. Fanfiction sites do not require, or expect, writers to have an advanced literary education or to have lived long enough to have experiences worth writing about. Readers do not require information about the author. It does not matter to a reader the gender or education level of an author so long as what they are producing is interesting. Foucault’s modern “author function” tied tightly to copyright seems much less important. Additionally, readers do not need writers to get it right the first time; they are willing to offer constructive criticism or point writers in the right direction instead of writing them off. The ease and freedom of uploading a fanfic keeps any financial losses nonexistent.

While issues of plagiarism are inherently related to fanfiction, fandoms have developed a culture that dictates what is allowed to guide writers and the participatory nature of fanfiction creates an area that can police itself while providing a safe space for amateurs to develop their skills. Even though fanfiction remains firmly in the amateur, lowbrow sphere, the literary practices used to develop it as well the interpretations and understandings it can produce contribute to the greater fields of writing and cultural studies. Fanfiction’s continued growth not only as a form of reading/writing, but as a sort of cultural

representation of otherwise subverted voices proves its value as a writing medium. The ease of entry acts as an equalizing force, allowing anyone interested entry, and the established norms of fanfiction help create an environment of learning and growth.

III.4 From Fanfiction Writers to Professional Writers:

A Huge part of writing fanfiction is emulating the canon, creating an extension of the world and characters that they love. So as fanfiction writers they're challenged to understand what makes the characters tick, what tropes do they fall into, what is their voice, why do people love them, and how to write extensions of those characters and make them feel organic to people who love the property. That is a skill, and in developing that skill, they learn a lot of things about character and the depth of building characters, the layers that they have, the voice that they have, and also what the people like in each character. Of course there's also fanon interpretation as opposed to canon interpretations of characters, but they have to know what the canon characters are before they can make a fanon version. And when they do fanon versions of the characters, they're practically developing original characters because if they're doing a fanon interpretation, it's their own interpretation of the character which in many ways is original. Also a huge part of fanfiction is exploring the canon from new angles, because the whole point of fanfictions is creating what you're not getting from the original work. So they have to invent more, this means that as they approach the story, they would look for missing moments, things that happened after canon closes, interaction between side characters, things that were never shown in the original works. And to do all those things they have to start filling in the details and the blanks and

think about character motivation and deep backstory, especially when they're dealing with more obscure characters they'll have to essentially create those characters on their own. Fanfic writers are excellent at grabbing on to details, specifically when it comes to world building. If a property doesn't have a rich and interesting world, they'd want to add to it. So as fanfic writers they'd have to understand the complexities of the worlds that exist in the source material but also things they have to develop and build in their stories to make them richer, discover new angles. Depending on how they're approaching their fanfic they have to think of the world and how it works and often come up with their own things that work for their own stories to make them feel as rich as the source material or maybe even more. The best stories balance intricate complex layered dense worlds with intricate complex layered dense characters and a good writer with good storytelling their characters will reflect their world and vice versa and the complex interplay of their characters in their world is what leads to the deep reader engagement in a story. So fanfiction writers are attracted to that, but also they learn how to do it themselves. The thing about writing fanfiction is they have a built-in actively engaged community, there are so many ways to develop as a writer but having people that read their work and care about it helps build a way for fanfic writers to write their own original works. The constructive criticism and positive feedback the writers receive while they're writing fanfiction helps them not only learn about what the people like, but also how to deal with criticism and rejection. Developing that thick skin and the ability to pick themselves back up and try again, write something new and do something different, Fanfic helps develop that in a lot of cases Fanfic at its core is practice at writing, so good fanfic writer through community engagement and interaction and working on lots of different stories they learn their strength as a writer and their weaknesses too, there are so many opportunities for them to practice, they would learn for example if their strong points

are dialogue or sweeping emotions, they can even find their own weak points maybe they have dense description. Which in turn helps them in maybe leaning to their strength and fixing their faults

III.5 Conclusion:

Increasing copyright terms and ever-stricter definitions of originality means that the public domain, that rich common that was supposed to benefit humanity, has effectively been frozen since 1923. This is unique in the history of storytelling. Characters and stories being owned by authors or corporations or the estates of long-dead authors is relatively new. And while some stuff may or may not start to enter the public domain in a few years' time, pretty much everything since the early 20s is still under copyright. People don't just stop telling stories about their favourite characters because of copyright. Fanfic can be used to analyze the psychological impact of canon events on a character, give backstory to characters who don't have one (and that sometimes includes worldbuilding and a lot of research, depending on the backstory headcanon or even canon), etc. Historically accurate fanfiction takes months of research, if not more, to write. Sometimes the author is wrong. Sometimes, the fandom just wants to explore the possibilities of what a character can be, and some people project themselves on their favourite characters because they find them relatable. Also, many fanfic writers are unable to publish their own works because their being a "minority" causes them to be discriminated against. And fanfiction is also a good starter point for budding writers to hone their skills and practise before they go out into the "real" world of writing.

General Conclusion

Fanfiction has cropped up as an alternative, transitional learning that allows writers to grow and explore in more meaningful ways than academic settings often provide, not only through simple practice, but through the use of others' works as tools, standing on the shoulders of giants as authors create fan works . Because fanfiction revolves around certain settings, characters, or plotlines that already exist, writers are able to incorporate an interplay of officially sanctioned forms of knowledge, such as traditional writing conventions and genres, and unofficial forms of knowledge, such as intimate knowledge of the characters and settings of the cannon source . Given preestablished tools that authors can then use, fans are able to seize characters and narratives and transform the work that inspired them and let their creativity loose with the foundation that the inspirational material has provided for them. It is a practice-based approach to technical writing skills, which is the most effective method . If writing original fiction is like baking from scratch, then fanfiction is a bit like using cake mix: still creation, just with a bit of outside help at the starting point. Fanfiction fosters analytical skills too, as a writer must first observe and analyze what drives a character to act the way they do, what events caused which mindsets and influenced their decisions, how the met textual influence of a story's genre plays a role, and how a character would act in a different situation. By conducting these analyses, authors gain meta-awareness and insight into why these genres and conventions exist and how they are useful. Authors are frequently analytical enough that they are able to change their readers' engagement with the storyworlds about which they write through their fanfictions. Fanfiction compels writers to take a thorough look at settings and events and their impact on

a character, and then see how that character changes and twists when transformed by a new setting, with a new plotline. By engaging with fanfiction, writers must first examine their own interpretation of the media, but then open themselves up to engage with other fans' understandings and interpretations. Thanks to the way the fan community functions, fans meet up online, not only to write fanfictions but also to read and peer review each other's fictions while socializing, debating, and discussing the finer points of the canon material. By engaging with fandom debates and discourse, many gain the practice and ability to make informed decisions about how to use different forms of language and representation to achieve certain purposes, with specific audiences and further their analytical skills. The ability to rationally interpret source material is a valuable skill, one that improves by writing fanfiction, which is part of why fanfiction is such a valuable literary form. The comments section of fanfiction functions as conversational spaces to engage with other readers, just as classroom discussions are homes of in-person debates about the text. This is done without the pressure of a grade, which causes many to hesitate and reign in their ideas, lest they are too obscure or off-base from what their instructor wants, and also fanfiction lacks any authority figure that could put a damper on the fun. In academic spaces, the school or teacher assigns the topic, and provides a grade, and academic writing is evaluated primarily according to form and conventions, whereas the content or meaning value of their texts takes a back seat. Fanfiction removes the pressure that could otherwise make the author lock up, or grow to resent the exercise of transformative and creative work.

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