UC Irvine
Humanities Honors Theses 2024

Title

Exploration of Derivative Works: The Appeal of Fanfiction to Creative Minds Within Fan Communities

Permalink

https://escholarship.org/uc/item/0qs5m0zg

Author

Mosher, Sean

Publication Date

2024-06-14

Copyright Information

Peer reviewed

Sean Mosher

Professor Jeffrey Wasserstrom

Humanities Honors

6/14/2024

Exploration of Derivative Works: The Appeal of Fanfiction to Creative Minds Within Fan

Communities

Derivative fiction is a genre of fiction that involves writing or reading about or within the worlds of previously established works. People often do not realize it, but many works of classic literature are, in their own ways, derivative fiction of other stories entirely. *Dante's Inferno* is a derivative work based on The Bible, for example, but in addition to that, much of Arthurian legend—including all of Sir Lancelot's legends, and the existence of Sir Lancelot in the first place—comes from derivative works, sometimes even from other countries such as France (which is where Sir Lancelot's stories all come from). Even Shakespeare's *Romeo and Juliet* is based on an Italian play called *The Tragical History of Romeus and Juliet*, but while the original play framed the deaths of the main characters as caused by their not listening to their parents, Shakespeare changed the ending and other parts of the story to focus on tragic love (Spencer et al.). Even nowadays, derivative works are popular—the superhero comic book industry, for example, is almost entirely derivative fiction, seeing as how almost all comic books nowadays (that are about the big-name superheroes, at least) are written by people who did not create the original characters, showing their own takes on popular figures like Superman, Batman, and Spiderman, and the worlds around them.

Derivative works are important because they allow authors to practice specific areas in fiction writing much more easily, by giving them an existing world and existing characters to build off of. They know they will have a ready group of readers as those who already enjoy the characters, worlds, or subjects of a work will seek them out. In addition, authors of derivative works can assume that the readers are familiar enough with the base works already, so they can focus their attention on whatever subject or literary aspect is calling to them without having to pause and explain or justify other aspects to the readers. In the modern day, more than any other media type, the best and most prevalent example of derivative work is *fanfiction (*see glossary*).* Fanfiction is, like the name suggests, fiction written by a fan of a given work. The term *fan fiction* had been seen in print as early as 1938—however, the term was originally used to refer to science fiction stories written by amateur authors, as opposed to "pro fiction," written by published professionals (Sheidlower); (Prucher 57). [3][4]

This association with science fiction was important to the development of "fan fiction" into modern "fanfiction," as it was the *Star Trek* fandom that popularized and defined the modern phenomenon. The first *Star Trek* fanzine, *Spockanalia* (1967), contained works of fanfiction, and the practice would be repeated in many fanzines since (Verba). As the internet did not exist at the time, these fanzines were produced in physical form via offset printing and mimeography, and would be mailed to other fans or sold at science fiction conventions for a small fee to recover costs. With the advent of the internet, fanfiction became increasingly more popular and widespread, as, in addition to traditional fanzines and conventions, more online sources for these stories

such as electronic mailing lists and forums or databases focused on fanfiction would be established.

In 1998, the most famous of these online sources, the website known as *FanFiction.Net* (FFN) was created, allowing anyone to upload content for any fandom (Buechner). This site became incredibly popular, as the ability to self-publish fanfiction works on a common archive that did not require one to have insider knowledge, as well as the ability to receive reviews and feedback directly on the same site, were appealing to many (Bradley). FFN presented all works hosted on the site as "transformative works" which meant that authors did not need to worry about copyright or having legal action pursued against them from the original creators of their works. Other such fanfiction-hosting sites would follow in FFN's footsteps, the most notable of which being *Archive Of Our Own (*AO3*)*, which allowed authors to place images and videos in their works as well and had a simple but elaborate "tagging" system that allowed readers to better curate their searches towards their preferences.

For this paper, I will be discussing three fandoms that all have very active fanfiction communities across both FFN and AO3 for the purposes of analyzing how the very act of writing fanfiction involves more than abstract creation. The fandoms of *Harry Potter*, *Naruto*, and *RWBY* all contain elements that appeal to writers and readers and involve establishing meaningful connections, community, and identity while producing quality, thought-provoking works.

Harry Potter, the series, does not need much of an introduction, but this book series had resonated with a large audience—so much so, in fact, that it has become the fandom with the most fanfiction written about it of all time. As of August 25, 2023, Harry

Potter had 845 thousand regular fanfics on FFN, with 51.6 thousand fanfics crossing it over with other works of fiction. AO3, at the same time, had over 454 thousand fanfics, including crossovers, bringing the total to 1.3 *million* (Obversa). As of May 10, 2024, these numbers have increased—now there are 847 thousand fics and 52 thousand crossovers on FFN, and 416K fics and 45.5K crossovers on AO3 (Fanfiction.net); (Archive of Our Own). Even if one accounts for stories that are posted on both sites, that still results in around 1.35 million stories written for these books alone.

Naruto is a very popular Japanese anime series by Masashi Kishimoto about a young ninja who wishes to become the leader of his ninja village. The wide variety of characters and expansive world are what likely lead to its wide fanbase, as it sports the second highest number of fanfics written about it in the world—441K regular fics on FFN, with 38.5K crossover fics, and 111.8K fics on AO3, including crossovers, resulting in a total of 591 thousand fics total (Fanfiction.net); (Archive of Our Own).

RWBY is a 3d, anime-inspired web animation series by the now-disbanded studio known as Rooster Teeth. In terms of fanfiction, it doesn't even approach the staggering number of stories that *Harry Potter* or *Naruto* do. In the "Anime/Manga" category on FFN, it barely squeaks by into 15th place, with 33.9 thousand stories as of May 10 this year. In terms of crossovers, it *does*, admittedly, earn an impressive 2nd place in the same category on the same site—around 10.8 thousand stories (Fanfiction.net). However, it is still quite far behind the next place up, with *Naruto*, again, having more than triple that amount with 38.5K crossover stories alone. However, this fandom, despite its smaller size, has quite the active community—writers of *RWBY* fanfiction have been doing so regularly since 2013, when the show's first episode aired.

These three series have impressive fanfic writers. One of the reasons for these numbers is a bit obvious and should be stated outright—fic writers are a part of every fandom, so as a fandom grows, so too will the number of fic writers in a fandom, in turn leading to more fics being written. Therefore, series with much widespread appeal or accessibility are more likely to have greater libraries of fanfiction available to peruse. *Harry Potter* is popular all over the world, *Naruto* originated in Japan and has a very sizable following in the West, and *RWBY* has smaller but still devoted fanbases in both the US and Japan. Additionally, a casual glance at the Wikipedia pages for these series reveals that all three have numerous spinoffs, different forms of media to enjoy their worlds through, and translations into multiple languages, allowing for these series to reach a much wider audience—again, leading to more fanfics being written (Wikipedia). However, in terms of inspiration to *write*, there are several factors at play—qualities these series share that encourage or otherwise motivate authors to engage in creating a work within this existing universe—many of which are shared by readers who are looking for much of the same qualities.

Demographically, the large majority of fanfic writers are teenagers and young adults—a 2020 study by Jennifer Duggan of the Norwegian University of Science and Technology states that, of all the writers on Ao3 who disclose their age in their profiles, around 56.7% are university students and other young adults, and around 20% are teenagers (Duggan). As such, works that are aimed at a young adult audience will oftentimes see a greater number of fanfic writers crop up simply because the demographics align. *Harry Potter* is, obviously, a young adult novel series and can perhaps be considered to be a cornerstone work of the genre, and *RWBY* is also very

popular among young adults. *Naruto* is classified as a *shōnen* manga and anime, meaning that it is marketed towards men and boys from adolescence and onwards, as opposed to *shōjo* works that target girls and young women. *Seinen* works target young adult and adult men, and *josei* works are aimed at adult women. However, shōnen works also have the widest range of ages and genders that enjoy their stories. Even back in 2006, a survey of female manga readers found that *Weekly Shōnen Jump*, the most popular shōnen manga magazine, was the most popular, even more so than shōjo or josei magazines (Theisen). The widespread appeal of shōnen manga beyond the target demographic lends itself very well to having a large fanfiction library, as the same study of Ao3 writers also showed that 50.4% of fanfic writers are female or otherwise femme-leaning, while 13.4% are masculine or masc-leaning, and nonbinary, genderqueer, genderfluid, and agender people making up the remaining 36.2% (Duggan).

When one seeks out fanfics to read, a primary motivation is oftentimes a desire to see more of a given story. For that reason, works that are finished or that have been left unfinished by their creators often have very enthusiastic potential readers who are eager to see more of the fictional worlds and characters they love. *Harry Potter* and *Naruto* are both finished series, although there are some licensed works taking place after the events of each of their stories. *RWBY* is left unfinished due to its studio's disbandment, leaving people to seek out fan interpretations of how the story *would* have gone.

Similarly, a desire to see more of a given story or world is also a big factor in motivating *writers* to write fanfiction as well. This can be through writing a direct sequel

to the events of a given work, or by writing out unseen or unexplored areas of that work's world. The *Missing Hogwarts Moments* series by FloreatCastellum is an excellent example of the latter, taking existing moments from the books and rewriting them from the perspective of characters that are not Harry, or creating new, original moments between the characters that fit so nicely into the existing story that one could be forgiven for mistaking said events as *canon*. *Harry Potter*, *Naruto*, and *RWBY* all lend themselves particularly well to stories that further explore their settings, as the worlds they take place in are all expansive and aren't explored entirely.

An expansive and unexplored world allows for many different kinds of places for fics to begin and different directions for them to go. Writers find this particularly valuable, as with the skeleton of an existing setting propping them up, they can more freely practice their worldbuilding skills in specific areas—focusing on the area of their choice, and fleshing out all its details to make it fit within the rest of the world, rather than having to build each and every separate area in an original setting while simultaneously keeping them from contradicting each other. That isn't the easiest thing to do, especially not for beginning writers.

Harry Potter is exemplary in this regard—it has nearly countless avenues to explore. It is simple enough to explore areas of the world that aren't often touched upon in canon, for instance, the school subjects of Arithmancy or Muggle Studies—but it is also just as possible to explore more fantastical realms and areas of the Wizarding World beyond the obvious.

For instance, it is shown in both the book and the movie that spells are quite particular about pronunciation— "It's Leviosa, not Leviosaaa," after all (Harry Potter

channel on *Youtube*). But the series acknowledges that there are wizarding schools all around the world, with many students having accents [read: NonEnglish]. Therefore, for wizards with non-UK accents, especially ones who can't pronounce English and Latin words the same way, such as Japanese or Chinese, how do they deal with this issue? The simple spell of "Wingardium Leviosa" is read in Japanese, for instance, as "ウィンガーディアム・レビオーサ," pronounced "Wingādiamu rebiōsa," and if one slightly-mispronounced syllable is enough to make a spell fail, a phrase as different from the original spell as this should have even less of a chance to succeed. An author may seek to answer the question of how Japanese wizards circumvent this issue—do they have their own spells or ways of casting? That's simply one example of the multitude of directions one can take within this particular world.

    Naruto, too, has an expansive world, and what's more, readers are shown a much wider variety of locations than we do in *Harry Potter*. There are five major countries in the world of *Naruto*, each with its own major ninja village, and plenty of smaller countries and ninja villages dotted all around as well. There is even a more mystical and spiritual realm known as the Summoning Realm, with its own countries and landmasses populated by creatures that can use the same mystical energy as ninjas. Fans see much of how these ninja villages function, but largely only from the perspective of one particular village—the Hidden Leaf Village within the Land of Fire, a bright country with many forests.

    An author wishing to explore new avenues in *Naruto* may desire to explore or imagine how different villages in different lands function. Within the Hidden Leaf Village, for instance, one common training exercise for younger ninja is to use the mystical

energy known as "chakra" on their feet to stick to the sides of trees, giving them the ability to climb trees without using their hands. In a land without many trees or even too many buildings around to practice this exercise, such as the Hidden Sand Village located in a barren desert, what would be a common practice for younger ninja in those areas?

RWBY has a large world as well, though not nearly to the extent that *Harry Potter* or *Naruto* do. The world is populated by creatures of darkness known as "Grimm" that are hostile to humanity, causing most of humanity to be sequestered within the walls of one of five major cities (with the exception of a few small settlements in more isolated areas), guarded by "Huntsmen" and "Huntresses" that are trained to battle these creatures. Each of these cities is in its own region of the world, and each have their own unique societies and cultures one could delve into. For instance, the city the series begins in is Vale, a somewhat nondescript urban environment. However, the other cities are Vacuo, a desert land with very hostile wildlife; Atlas, a land with great technological advancements and the only standing military out of the five; Menagerie, an isolated island kingdom populated entirely by Faunus, or people with animal characteristics; and Mistral, a country to the east whose culture uniquely blends East Asian and Greco-Roman and Mediterranean elements together, but that also suffers from the highest crime rates of the five. One could choose any one of these kingdoms to explore, or even delve into the outskirts, and flesh out how people outside of city walls live when there are dangerous creatures all around.

To have a setting with an expansive but not fully explored world is a quality that is probably more valuable to fic writers than it is to fic readers, because of the natural

opportunities it grants writers to practice their worldbuilding skills. Rather than having to construct multiple pillars all at the same time to keep their stories stable and consistent, their using the framework of an existing setting means that a large portion of these pillars are built already, letting the authors focus on one specific type of pillar they would like to become better at constructing. That is not to say that readers do not find such stories engaging, but the opportunities such worlds grant authors make them particularly appealing to authors wishing to practice more specific areas of their craft.

Another quality that fic writers often find appealing in a series is having a flexible power or magic system—such systems lend themselves well to exploration, experimentation, and a multitude of plot possibilities. Innovating within an existing power system allows authors to practice creating their own power systems, exercise their creativity in *how* the different parts of a system react to each other, or simply have fun tinkering with the parts they are given by canon.

Harry Potter is the most simple example of a flexible magic system. Every single spell is essentially just a command or phrase in Latin, so if one wishes to create a unique spell, all one needs is access to an online translator to find the Latin words for what needs to happen. As long as said spell doesn't overlap with a canonical spell, especially the three forbidden spells, it can do basically whatever the author wants it to accomplish.

RWBY's power system is a slight bit more complicated—while there is magic in the world, it is relegated to *very few* individuals, and mostly the power has to do with control over the elements or weather. However, what *RWBY* does have instead is Aura and Semblances. Aura is a fusion of an energy reserve and a force field that all the

main characters of the show—and essentially anyone else who is both named and capable of combat—have. Each person also has a unique superpower granted to them by their Aura called a Semblance. These Semblances basically have no real limits to what they can do—the main character Ruby's Semblance is super speed (and later changes to being able to transform into a storm of rose petals), while major deuteragonist Jaune's Semblance is to transfer his Aura into someone else, to either heal them or boost their own abilities. There are also Semblances that can be actively negative towards their user, such as causing bad luck or causing one to hyperfocus so intensely on their goals that they gain tunnel vision and are unable to see the consequences of their actions.

   Naruto's power system is more intricate than either *Harry Potter*'s or *RWBY's* power systems. The *Jutsu* techniques that the ninja in the series use come in many forms: *Taijutsu*, or physical martial arts styles; *Genjutsu,* or conjured illusions; and *Ninjutsu*, which covers all techniques that use "chakra" energy that do not fall into the prior two categories. There are also elemental affinities each ninja has, with each element having their own wide repetoire of Ninjutsu that manipulate said element, and each element also having their own weaknesses, strengths, and ways to combine with other elements. What's more, there are also inheritable abilities and unique elemental affinities called *Kekkei Genkai* (or "Bloodline Limits"), and secret techniques passed down through clans and bloodlines, and *Fūinjutsu*, a vastly unexplored area of techniques focused around imbuing painted symbols with chakra. The amount of differnet parts one can work with may make this system it seem more restrictive or complicated than a simple magic word or superpower, the many different intricate parts

that go into *Naruto's* power system allow for much more room for experimentation. The

greater level of restriction present in *Naruto's* power system compared to the freedom of

Harry Potter's and *RWBY's* systems actually may work in *Naruto's* favor, as having

theoretical limitations forces authors to come up with more creative ways to use the

existing powers the characters have rather than constantly inventing entirely new

powers for the characters to use to win any conflict.

      For instance, the two most major powers inherited through bloodlines in the

series are the *Sharingan* and the *Byakugan*, directly translating to "Copy Wheel Eye"

and "White Eye" respectively. The Sharingan gives its users a toggleable photographic

memory and the ability to copy any ninja techniques they see and replicate them

(provided they are physically capable of doing so), incredibly enhanced eyesight that

can allow them to predict an enemy's movement based on the slightest muscle

movements (Kishimoto et al. *Awakening!!* 8-10), and the ability to induce illusions and

hypnotic suggestions in others from mere eye contact (Kishimoto et al. *Sharingan*

Devastation!! 14-16)—and that is simply the base Sharingan's abilities. The Sharingan

also has an evolved form known as the *Mangekyō Sharingan*, that grants each user

their own unique jutsu specific to them, as well as the ability to conjure a massive

chakra construct known as a *Susano'o*, at the cost of slowly causing the user to go blind

every time it is used. Major character Sasuke, for instance, can summon and freely

control the inextinguishable black flames of *Amaterasu* using his Mangekyo Sharingan

(Kishimoto et al. *Raging Bull* 17); (Kishimoto et al. *Sasuke vs. the Raikage!!* 14). This

wide array of abilities gives authors the option of creating an original power that can do

anything within reason, much like the Semblances in *RWBY*, but they can also opt to

instead use the existing powers the Sharingan provides in new and interesting ways. For instance, the toggleable photographic memory could be used to great effect in detective work, while the ability to copy techniques could be used to help other characters develop their own techniques in the story, by letting them view what they are doing from the outside.

The Byakugan's powers are all based on the concept of vision. Its users can extend their field of vision to nearly 360 around them, with only a single blindspot above the back of the neck (Kishimoto et al. *The Strongest Enemy!!* 8). They can have selective x-ray vision that lets them see through walls (Kishimoto et al. *The Shinobi of Konohagakure…!!* 7-8), or underground (Kishimoto et al. *Gaara's Speech* 2-9), or into a person's internal structure (Kishimoto et al. *The One Who Dies!!* 6-7). Users can also focus their sight on anything within their range of vision (Kishimoto et al. *The Truth about the Nine-Tails!!* 8-9), and said range of vision can even be extended through training. By the end of the series, the character Hinata Hyūga was able to see at least 20 kilometers away (Kyozuka, Kishimoto et al). Lastly, the most notable power the Byakugan grants its users is the ability to see chakra to an incredible degree, including being able to see how chakra flows through the body (Kishimoto et al. *The Hyūga Clan* 7-17). As such, Byakugan users have created an entire fighting style known as the "Gentle Fist," based entirely on disrupting the chakra flow of their opponents. An author who wishes to take these abilities even further could, for instance, have a Byakugan user become an archer to take advantage of their insanely good range of vision, or have them become a doctor or medic so they can use their powers to find out exactly what happened and be able to fix them up.

Another quality that spurs engagement in the realm of fanfiction is when a series has authors and works with notable fame or regard among a fandom. The presence of well-received works can often inspire others to make their own works using similar concepts. For instance, the "Reincarnated Self-Insert Fic," a variant of self-insert fics that involve the self-insert being reborn into a fictional world as a different person, was massively popularized within the *Naruto* fandom by the fanfic *Dreaming of Sunshine*, which is highly regarded among self-insert fics because of its clever dialogue, keeping a clear focus on the main character's internal struggles, and avoiding many common pitfalls that are common within the genre, such as making a character too intelligent or skilled from the start, or making the world of the story revolve around them. The TV Tropes page for *Dreaming of Sunshine* lists no less than *17* stories that all draw inspiration from this one fic (TV Tropes), and there are even more such stories if one includes works that reincarnate the self-insert as an *existing* character within the world, such as *like a river* [sic], which features the author being reincarnated as major female character Sakura Haruno a decade before the series canonically begins. *Naruto*'s wide array of clans, bloodlines, and countries, all with their own potential avenues and cultures that can be explored, making it a fandom that is particularly suitable for self-insert fics to explore unique concepts. Additionally, the wide variety of characters lends itself well to introspection and character exploration within said fics, even if the character focused on is a canon character and not a self-insert.

One may have already come to this conclusion due to the number of stories *Dreaming of Sunshine* has inspired, but the presence of notable works within a given fandom also contributes to the motivation of both fic writers and fic readers to engage

with said fandom, to see more stories that explore the same ideas as said works, to write their own takes on the ideas presented within them, or simply because said work did a great job at endearing them more to the world within the story and sparking further interest in exploring the world through more fics. *Dreaming of Sunshine* has already been stated as an example of a prolific, inspiring work for the *Naruto* fandom, but the *Harry Potter* and *RWBY* fandoms have their own prolific works as well. The *Harry Potter* fandom, for instance, has *Harry Potter and the Methods of Rationality*, or *HPMOR* for short. Written by AI researcher and ethical writer Eliezer Yudkowsky, the fic tells the story of an alternate reality where Petunia Dursley married a scientist and Oxford professor instead of Vernon, and whose influence led to Harry becoming a staunch Rationalist. This fic adapts the story of the first book to explain its concepts using cognitive science, philosophy, and the scientific method (Mulligan); (Packer). Its popularity and unique concept has led to fans writing their own fics of *its* story or that use similar concepts and ideas *HPMOR* features, around 90 of which are compiled in "The Book of HPMOR Fanfics." Meanwhile, *RWBY* has Ryuugi's *The Games We Play* on the online writing forum *Spacebattles.com*, a story involving one of the characters waking up with a Semblance that lets him treat the world like it's a video game a year or so before the series canonically begins. This fic's popularity, in turn inspired many other "Gamer" fics within the *RWBY* community, many of which play further with the concept itself, by giving the power to different characters, or by having the one with the Gamer power take a different approach to using their power than the protagonist of *The Games We Play* takes in that story.

The *RWBY* fandom, however, also features one of the most uniquely notable and proficient *authors* within a fandom space—Couer Al'Aran. Indeed, it is quite hard to talk about *RWBY* fanfiction without mentioning Couer Al'Aran, perhaps one of the most prolific authors in the community. While he has his fair share of both fans and detractors, most can agree that he has four main things going for him: His consistent update schedule, updating one of his stories every other day or so; the large number of stories he's written with quite the length to them; the general quality of his writing; and the fact that he basically never leaves a story unfinished. Many of his works are incredibly highly rated in the community—if one sorts all the fics on the *RWBY* page on FFN by "Favorites," one will see *13* of the 25 top-rated fics are written by him alone—*15* if one filters out the stories rated "Mature." One would be *very* hard pressed to find an author in any fandom who is as widely known and highly regarded as Couer Al'Aran is to the *RWBY* community.

Coming off of notable works and authors, however, another quality that often attracts writers and readers of fanfiction is when an original work has aspects to it that leave parts of the fandom dissatisfied. Things such as character deaths, misunderstandings, or contrived plots or plot holes can urge fanfic authors to write their *own* explanations that fill in plot holes, patch over contrivances by rewriting specific parts of a story, or explore how a character who was killed in the story could have survived if something had gone differently—and they can urge fanfic *readers* to actively seek such stories out if they are particularly affected by unfortunate canonical events.

A common type of these "Fix-It Fics" involves time travel. This usually involves a main or major character of a story at or near the end of the series being sent back to its

beginning, with the plot driven by their trying to avoid the mistakes and tragedies that have happened in the first timeline, armed with knowledge from the future. Two great comedic examples of such stories are Sarah1281's stories, *Oh God, Not Again!*, a *Harry Potter* fic involving Harry accidentally winding up in the past because he falls into the Veil of Death, and *It's For a Good Cause, I Swear!*, a *Naruto* fic which features Naruto's ninja team, Team 7, gaining a time travel scroll, and all the members using it to go back in time and fix as much as they can, while also having lots of fun along the way.

The last, and arguably most important or significant factor in encouraging both fic writers and fic readers to engage with a particular fandom, is when a fandom has a very active *shipping* community. Any given cast of characters can have hundreds of ships between its members, and as only so many pairings can be made canon in a work of fiction, most of these pairings can only be explored through fanfiction. This is especially important for LGBT+ members of a fandom, as mainstream media has historically been very reluctant to portray such characters or pairings (also that sentiment is changing nowadays). Some authors have even made the portrayal of a particular LGBT+ ship their focus in all of their fics, such as Lomonaaren, who focuses on HarryxDraco content and has over 600 stories in their portfolio, *all* of which are at least 10k words in length. Desiring to rework a ship can also be viewed from the "dissatisfaction" angle, as even when a pairing *is* made canon, some fans may be disappointed with how the pairing was presented within the work, or may wish to show the pairing in different situations or contexts that weren't or couldn't be shown in the original work, such as was the case with the *RWBY* ship known as "Bumblebee," which suffered from having a distinct lack of scenes devoted to the pairing within the show for around two-thirds of its entire run,

prompting fans of the ship to create their own works to fulfill their desire to see such a ship done justice.

Derivative works such as fanfiction are valuable to all kinds of fans, readers and writers alike. Readers get to spend more time engrossed in the worlds and stories that they love, while writers get to practice their craft, using an existing setting as a backdrop to keep things consistent while they focus on a specific area of writing to practice or to further delve into an introspective analysis of themselves or of an existing character. Notable works also form a connection between fans who are fic writers themselves, the common thread of ideas and concepts present in the original fanfic sparking creativity in others, leading to them exploring these concepts and ideas in their own ways.

Works Cited

Bradley, K. (2005), Internet lives: Social context and moral domain in adolescent

development. *New Directions for Youth Development*, 2005: 57-76.

https://doi.org/10.1002/yd.142

Buechner, Maryanne Murray (March 4, 2002). "Pop Fiction". *Time*. Archived from

the original on February 18, 2007. Retrieved May 29, 2010.

Duggan, Jennifer. 2020. "Who Writes Harry Potter Fan Fiction? Passionate

Detachment, 'Zooming Out,' and Fan Fiction Paratexts on AO3." *Transformative

Works and Cultures*, no. 34. https://doi.org/10.3983/twc.2020.1863.

"It's Leviosa, Not Leviosaaa! | Harry Potter and the Philosopher's Stone."

YouTube, uploaded by channel Harry Potter, 14 May 2021,

https://www.youtube.com/watch?v=Qgr4dcsY-60. Accessed 25 June 2024.

Jeff Prucher, ed. (2007). "fan fiction". *Brave New Words: The Oxford Dictionary of

Science Fiction*. New York: Oxford University Press, Inc. p. 57.

Kishimoto, Masashi, et al. "Awakening!!" *Naruto*, vol. 26, Viz Media, San

Francisco, CA, 2007, pp. 8–10.

Kishimoto, Masashi, et al. "Gaara's Speech." *Naruto*, vol. 55, Viz Media, San

Francisco, CA, 2012, pp. 2–9.

Kishimoto, Masashi, et al. *Naruto*. Viz Media, 2009. 72 vols.

Kishimoto, Masashi, et al. "Raging Bull." *Naruto*, vol. 45, Viz Media, San Francisco, CA, 2009, p. 17.

Kishimoto, Masashi, et al. "Sasuke vs. the Raikage!!" *Naruto*, vol. 49, Viz Media, San Francisco, CA, 2010, p. 14.

Kishimoto, Masashi, et al. "Sharingan Devastation!!" *Naruto*, vol. 3, Viz Media, San Francisco, CA, 2004, pp. 14–16.

Kishimoto, Masashi, et al. "The Hyūga Clan." *Naruto*, vol. 9, Viz Media, San Francisco, CA, 2006, pp. 7–17.

Kishimoto, Masashi, et al. "The One Who Dies!!" *Naruto*, vol. 8, Viz Media, San Francisco, CA, 2005, pp. 6–7.

Kishimoto, Masashi, et al. "The Shinobi of Konohagakure…!!" *Naruto*, vol. 21, Viz Media, San Francisco, CA, 2007, pp. 7–8.

Kishimoto, Masashi, et al. "The Strongest Enemy!!" *Naruto*, vol. 22, Viz Media, San Francisco, CA, 2007, p. 8.

Kishimoto, Masashi, et al. "The Truth about the Nine-Tails!!" *Naruto*, vol. 52, Viz Media, San Francisco, CA, 2011, pp. 8–9.

Kyozuka, Maruo, et al. *The Last: Naruto the Movie*. Toho, 2014.

"List of Naruto media." *Wikipedia*, Wikimedia Foundation, 4 May 2024, en.wikipedia.org/wiki/List_of_Naruto_media. Accessed 25 Jun. 2024.

Mulligan, Christina. "The Most Scandalous Part of 'Fifty Shades of Grey' Isn't the

Sex and Bondage." *The Washington Post*,

www.washingtonpost.com/posteverything/wp/2015/02/11/the-most-scandalous-par

t-of-fifty-shades-of-grey-isnt-the-sex-and-bondage/. Accessed 25 June 2024.

Obversa. "The Harry Potter fandom has now surpassed a record 1 million

fanfictions posted online." *Reddit*, August 25, 2023,

https://www.reddit.com/r/harrypotter/comments/160snt8/the_harry_potter_fandom

_has_now_surpassed_a/. Accessed 25 June 2024.

Packer, George. "No Death, No Taxes." *The New Yorker*, 21 Nov. 2011,

www.newyorker.com/magazine/2011/11/28/no-death-no-taxes.

"RWBY." *Wikipedia*, Wikimedia Foundation, 18 June 2024,

en.wikipedia.org/wiki/RWBY. Accessed 25 June 2024.

Sheidlower, Jesse. "Fan Fiction." *SF Dictionary*,

https://sfdictionary.com/view/223/fan-fiction. Accessed 25 June 2024.

Spencer, Terence John Bew, Brown, John Russell and Bevington, David. "William

Shakespeare". *Encyclopedia Britannica*, 25 Jun. 2024,

https://www.britannica.com/biography/William-Shakespeare. Accessed 25 June

2024.

Theisen, Nicholas A. (2013). "The Problematic Gendering of Shonen Manga".

International Comic Arts Forum.

TV Tropes contributors. "Dreaming of Sunshine." *TV Tropes*, 11 Aug. 2020,

tvtropes.org/pmwiki/pmwiki.php/Fanfic/DreamingOfSunshine.

Verba, Joan Marie, and Janet D'Airo. *Boldly Writing: A Trekker Fan and Zine

History 1967-1987*. FTL Publications, 2003.

"Wizarding World." *Wikipedia*, Wikimedia Foundation, 20 Jun. 2024,

en.wikipedia.org/wiki/Wizarding_World. Accessed 26 Jun. 2024. Section - Other

Media

Yudkowsky, Eliezer S. "Harry Potter and the Methods of Rationality."

Fanfiction.Net, 28 Feb. 2010,

www.fanfiction.net/s/5782108/1/Harry-Potter-and-the-Methods-of-Rationality.

Bibliography/Works Referenced

FloreatCastellum. "Missing Hogwarts Moments." *Archive of Our Own*,

archiveofourown.org/series/1407286. Accessed 25 June 2024.

"Dreaming of Sunshine." *TV Tropes*,

tvtropes.org/pmwiki/pmwiki.php/Fanfic/DreamingOfSunshine. Accessed 25 June

2024.

"Coeur Al'Aran." *Fanfiction.Net*, www.fanfiction.net/u/6272865/Coeur-Al-Aran.

Accessed 25 June 2024.

"Lomonaaren." *Archive of Our Own*,

archiveofourown.org/users/Lomonaaeren/pseuds/Lomonaaeren. Accessed 25

June 2024.

Mati_Roy. "The Book of HPMOR Fanfics." *LessWrong*, 3 July 2020,

www.lesswrong.com/posts/uWM5auewdKjdJJG9t/the-book-of-hpmor-fanfics.

Millarca. "Like a River." *Archive of Our Own*,

archiveofourown.org/works/20637614/chapters/49006508. Accessed 25 June

2024.

Ryuugi. "[RWBY/The Gamer] The Games We Play." *SpaceBattles*,

forums.spacebattles.com/threads/rwby-the-gamer-the-games-we-play.306381/.

Accessed 25 June 2024.

Sarah1281. "It's For a Good Cause, I Swear!" *Fanfiction.Net*, 28 Sept. 2009,

www.fanfiction.net/s/5409165/1/It-s-For-a-Good-Cause-I-Swear.

Sarah1281. "Oh God Not Again!" *Fanfiction.Net*, 13 Sept. 2008,

www.fanfiction.net/s/4536005/1/Oh-God-Not-Again.

"Sarah1281." *Fanfiction.Net*, www.fanfiction.net/u/674180/Sarah1281. Accessed

25 June 2024.

Silver Queen. "Dreaming of Sunshine." *Fanfiction.Net*,

www.fanfiction.net/s/7347955/1/Dreaming-of-Sunshine. Accessed 25 June 2024.

Spacebattles, forums.spacebattles.com/. Accessed 25 June 2024.

Glossary

- AO3 = Archive of Our Own

- Canon = Anything about a given work that is considered an official part of the universe

- Fandom = A community of fans of any cultural phenomenon, but primarily specific media

- Fanfic, Fic = Abbreviation of Fanfiction

- FFN = Fanfiction.net

- FFN Categories = Sections on FFN containing works that are part of a specific form of media, such as anime and manga, video games, TV shows, movies, books, etc.

- Fanon = Anything that is accepted by fans of a given work as being part of said work's universe, but that isn't officially part of the work or confirmed by its creators

- Fanzine = A magazine, usually produced by amateurs, for fans of a particular performer, group, or form of entertainment

- Self-Insert Fic = A genre of story almost entirely unique to fanfiction, involving the author creating an avatar of themselves and placing them in a given fictional world as a key character

- Ship/Shipping = Short for "relationshipping," the desire by followers in a fandom for two or more characters to be in a romantic or sexual relationship

- SpaceBattles = An online forum with a large writing community (both original and fanfiction), especially liked among authors desiring feedback and constructive criticism, or help with technical details or worldbuilding

- Tags = A keyword or phrase added to works to signify important or central aspects and elements of said work, including characters, relationships, genres, sensitive subject matter, etc.