Fanfics and their authorship practices among fans in cyberculture

Yasmin do Nascimento Viana

Rio de Janeiro State University (UERJ), Duque de Caxias, Rio de Janeiro, Brasil

yasmindonviana@gmail.com

Rosemary dos Santos

Rio de Janeiro State University (UERJ), Duque de Caxias, Rio de Janeiro, Brasil

rose.brisaerc@gmail.com

Abstract: We present the universe of fanfics intending to understand the practices of authorship among fans in cyberculture. Our method consists of the bricolage of cyber-research-formation with everyday life, and our field of research is a public school in the Baixada Fluminense. We conclude that, with cyberculture more present in our lives, we need to be aware of the new possibilities of learning through other everyday life, in addition to everyday school life.

Keywords: Fanfiction; Cyberculture; Everyday life.

As *fanfics* e suas práticas de autorias entre fãs na cibercultura

Resumo: Apresentamos o universo das *fanfics* com o objetivo de compreender as práticas de autoria entre fãs na Cibercultura. Nosso método consiste na bricolagem da ciberpesquisa-formação com os cotidianos e temos como campo de pesquisa uma escola pública na Baixada Fluminense. Concluímos que, com a Cibercultura mais presente em nossas vidas, precisamos estar atentos para as novas possibilidades de aprender por meio de outros Cotidianos, além do cotidiano escolar.

Palavras-chave: *Fanfiction*; Cibercultura; Cotidianos

Los fanfics y sus prácticas de autoría entre los fans en la cibercultura

Resumen: Presentamos el universo de los *fanfics*, con el objetivo de comprender las prácticas de

autoría de los fans en la Cibercultura. Nuestro método consiste en una bricolaje de la ciberinvestigación-formación con los cotidianos y nuestro campo de investigación es una escuela pública. Concluimos que, a medida que la Cibercultura está más presente en nuestras vidas, necesitamos ser conscientes de nuevas posibilidades de aprendizaje a través de otros cotidianos, además de lo escolar.

Palabras clave: *Fanfiction*; Cibercultura; Cotidianos

1 RESEARCHING THE DAILY LIVES OF NETWORKED FANS AND FORMING OURSELVES WITH THEM

This article aims to understand the literary genre of fanfic as a practice of authorship among fans in the context of cyberculture. Fanfic is a kind of text created by fans who are inspired to write by works they admire. This term is an abbreviation of the word fanfiction, which in turn can be abbreviated to fics, an abbreviation that, according to Vargas (2015), is of national origin. Our research questions are: How do fans currently produce fanfiction? What methodological practices do we think are appropriate for those researching fanfics? How can fanfics create networks of teacher/student authorship among them?

As an epistemological option, we use the term fanfic because it is the most popular way to identify this literary genre among fans. Our research problem is how fans currently produce fanfics and how they can create networks of teacher-student authorship among students. Figure 1 shows an example of a fanfic inspired by the comic Turma da Mônica Jovem (Young Monica's Gang) (TMJMYLOVE, 2020):

Figure 1 - Example of what a fanfic is. In this excerpt, a rape scene takes place and the author writes an awareness message

- Oi meu amor - diz ele

- Você...saí sai SAI DAQUI - diz Mônica quase chorando

- Ai meu amor não grite você sabe que ninguém vai te ouvir - diz ele chegando perto de Mônica

- Saiii - diz Mônica gritando com a esperança de alguém a escutar

- Cala a sua boca - diz ele tentando a beijar a força

- Sai de perto dela - diz Cebola puxando ele pelo ombro e dando um soco na cara dele

- Quem é você pra me dar ordem? - pergunta o homem com o nariz sangrando

- Eu sou um homem de verdade - diz Cebola dando outro soco fazendo o homem desmaiar - Você tá bem?

- Não, não to...ele...ele...ele... - Mônica gaguenjando tenta explicar tudo para Cebola

- Não precisa explicar, enquanto eu estiver aqui você sempre vai estar protegida - Diz Cebola abraçando Mônica com força.

***

ESTUPRO É CRIME! Se você passa por isso denuncie não guarde o que você passa para si mesma, denuncie, não deixe que isso aconteça com mais mulheres, denuncie faça tudo o que for preciso para esse verme que faz isso com você seja preso.

NÃO AO ESTUPRO

Source: https://www.spiritfanfiction.com/historia/sem-voce--turma-da-monica-jovem-9713377.

In researching fanfics, we were inspired by Vargas (2015), who was the first person to research these texts in our country. We were also inspired by Magnoní and Miranda (2013), Neves (2011) and Félix (2008). As a method, we chose the bricolage of cyber-research-formation, inspired by Santos (2019), with everyday life, inspired by Certeau (1998, 2002) and Andrade, Caldas and Alves (2019), taking into account the everyday life of young fans who live other everyday lives beyond school. We have tried to bring to this text a different kind of writing, based on a different kind of rigor, which allows "a movement that points to difference" and with which "we pluralize this debate and its approaches" (Macedo, 2021, p. 27, translated by us), beyond what we are used to, expressed through multiple languages, without exactly following linearity, and also asking questions, not only providing answers, if any. To talk about cyberculture, which is the current culture we are experiencing with the presence of digital technologies in networks, we sought inspiration from Lévy (1999), Santos (2019) and Santos (2011).

As a resident of Baixada Fluminense and a student in a public school and university, I have witnessed the connection of the peripheries to cyberculture up close. As a child, I had a strong interest in the technological devices of the time, and it was no different from the computer, which was an object of desire for many of us from the periphery. Even today, many of us don't have access to computers, mobile devices, or the Internet, but it was in this late connection, compared to the experiences of people who are not from the periphery and don't live in the same precarious socio-economic situation, that I had the best opportunity to explore websites and social networks used by fans. That's how I found fanfics, and even as a young reader of this type of text, I could already see the literary significance for the small group that consumed them, which sparked my interest in studying them academically as an educator, later, when I was a graduate student in education. It is from this curiosity that our research is justified, as well as the field of our research, which is a school located in the Baixada Fluminense, where I was a student for many years.

The "thinking practitioners"[1] of this research are the students in the first year of High School, in the Standardized Education modality, formerly known as the Teacher Training Course, as well as the teacher who taught the subject of Portuguese Language and Literature[2] to this class during our

---

[1] The term 'thinking practitioner' was coined by Oliveira (2012), inspired by Certeau's (1998) term practitioner, who are the people who live the practices of everyday life. The 'practitioners-thinkers' are people who bring knowledge, emotions, values, life history, among others, to our research, and can be teachers and/or students present in the daily life we study, as is our case.

[2] The subject was taught under the New High School system, so it was a single subject that brought together Portuguese Language and Literature classes, which is why the names were merged

experience, in the school year 2022, which was the first year of mandatory presential classes[3] after the outbreak of the Coronavirus pandemic (COVID-19), after two school years of classes in remote format, factors that crossed us and that we cannot fail to mention in this text.

In this article, we try to contribute to the field of education by understanding that as cyberculture becomes more present in our lives, access to "other knowledge"[4] becomes even more intense: we have new possibilities for learning beyond the conventional ones, a fact that we educators need to be aware of. We suggest to our colleagues that they experience cyberculture and look for other activities that young people practice, beyond those proposed in the classroom, so that we can understand how our students live and which ways of learning are most appropriate for them, just as we did during the research presented in this article.

2 BEING A MEMBER IN CYBERSPACE: GETTING TO KNOW FANFICS AND FANS

In order to continue our research, it was necessary to get closer to the culture experienced by young fans on the Net, the fan culture that I had previously been a part of, which facilitated the dialogue with our research. Fan culture emerged as a result of the increased consumption of cultural products such as movies, TV shows, music, books, and comics. We interpret a fan as a person who devotes a great deal of time, money, interest, and energy to a particular media product and who knows his object of admiration in detail, like an expert. Not everyone who likes a particular work should be considered a fan: this is determined by their involvement with the product (Martino, 2015). Fans, no longer satisfied with simply appreciating the cultural products offered, began to feel the need to contribute to these works, to discuss, comment, dialogue, and add their identity. This gave rise to fan clubs, which are spaces where fans can exchange opinions about the works, have access to other points of view, and obtain relevant information about the works, thus ceasing to be mere consumers and becoming co-producers and/or reproducers.

As a powerful space for communication between fans and for the dissemination of their artistic expressions inspired by the media products they liked, such as fanfics, fans created fanzines, magazines that were distributed at cost or even for free. With the advent of cyberculture, fans began

---

[3] In the last two months of 2021, presential classes were taught, but on an optional basis for students.
[4] Because of the implications of the act of doing science in Modernity, some words are stylized in this way, due to conflicts between their conceptions. Words like 'knowledge-meanings', 'thinking-practitioners' and 'space-times', among others, are a bricolage of two terms that are not more important than each other, but are of equal importance, that is, the order in which the words are written does not determine their importance.

to put aside fanzines and began to gather in cyberspace[5] through fandoms, a term that can be translated as fan kingdoms, which are groups of fans of a particular media product. Curiously, the translation of this term suggests that this realm is that of the fans and not that of the idol or the work. In other words, it is the fans themselves who are the protagonists in the relationship between fans, with their interactivity, their opinions and their sharing of knowledge is central to their experience, not just the object of their admiration.

Like Silva (2021), we understand that the concept of interactivity comes from communication theory and not from computer science, which helps us to understand that even if there was no connection to the network and digital technologies, fans could organize a collective "space-time" for exchanging knowledge, because for interactivity to happen, "it is enough to promote the articulation of emission and reception in the co-creation of communication, knowledge, and human formation" (2021, n.p., translated by us).

It was in the offline mode that fanfics as we know them today were first published: through fanzines, around the 1960s. These early fanfics were inspired by works of science fiction, such as Star Trek. Rewriting a story we like sounds so natural that it seems impossible that it only happened in the 1960s, doesn't it? Well, Magnoní and Miranda (2013, p. 109, translated by us) tell us that writings similar to fanfic already existed in the 17th century, but this practice was discontinued due to copyright laws and only became public again in the 1960s, with the appearance of fanzines, already organized within the fandoms to which the fanfics belonged. Even with these fanfic-like works in the distant future, we affirm with Félix (2008) that fanfics are much more than texts inspired by other stories: these new writings only make sense within the fandom of the canon[6] on which the fanfic was based.

2.1 Fandoms as formative spaces in cybercultural times

It is in cyberspace that the communication of fans has become closer, both with each other and with their idols or the creators of the artistic expressions they are passionate about. We understand

---

[5] For Santaella (2004, p. 45, translated by us), cyberspace is "the space that opens up when the user connects to the network. When we use a connected device, such as a smartphone or a computer, we navigate between texts, images, animations, videos and audios. This hybridization of languages is called hypermedia language by Santaella (2004, p. 48, translated by us), which has been referred to as media convergence because it combines different media into a single medium. With the popularization of mobile devices, which include tablets and notebooks or laptops, and with the arrival of Wi-Fi, 4G and 5G connections, we have a connected culture, this time in a mobile and ubiquitous way, as Santos (2019, n.p., translated by us) tells us. We call this networked culture Cyberculture. It is no longer necessary to sit in front of a computer in a specific physical space to experience cyberspace.
[6] The works by which the texts are inspired. In this environment, the English tense is used more often: canon.

that with access to cyberspace, it has also become easier to get to know cultural media products produced in the most distant places. For example, with a few clicks or taps, we can watch a Japanese movie subtitled in Brazilian Portuguese, even if this product doesn't have an official translation for our country: some fans are fluent or "learners" of the Japanese language who are willing to translate the works and make them better known. This initiative is called fansubbing, or simply fansub (CINTAS; SÁNCHEZ, 2022). Similarly, we also have fandubbing, or fandub (MIQUEL-VERGÉS, 2015), which consists of the amateur dubbing of these products, and scanlation, which is the practice of editing images and texts from comic books to translate their content into text (ARAGÃO, 2016).

Network interfaces have pedagogical and communicative characteristics, as groups/people emerge who simultaneously "learn, teach and research" outside of school and academic spaces. Through fandoms, fans increase their sense of authorship and collaboration with each other and with the society in which they live, which can favor pedagogical practices that value autonomy, diversity, and democracy, as Santos (2019, n.p., translated by us) tells us about the act of learning on the net. For this reason, the digital spaces occupied by fans are formative.

In cyberspace, many people have seen an opportunity to interact with their peers and thus publicize their creations, since they can count on having access to a more interested audience. The boundary between fans and the producers of their cultural objects is shrinking as cyberculture becomes more popular: fans can contact the director of the movie they like, ask for a sequel, criticize some part of the work they didn't like, or even give ideas for a sequel, either directly or indirectly through re-readings such as fanfics, fan arts, fansubs, fandubs, and scanlations, as we discussed earlier. In the next subsection, we'll talk more about fanfics and where to find them.

2.2 Where are the fanfics? Walking through the reading and writing spaces created by fans

By participating in cyberspace, "author fans"[7] saw a better opportunity to be seen by other fans who could appreciate the reinvention of the stories they loved. Gathered on sites dedicated to these beloved stories, groups of anonymous fans took the initiative to create specialized spaces for these reinventions.

The sites dedicated to fanfics are the spaces where they are published by their "author fans" and read by other fans who, whether they are authors or not, exercise their authorship through the

---

[7] We assume that fanfic authors are also fans, which is why we use the terms "authors" and "fans" together, since when an author reveals himself, he is still a fan, within the context of fanfics

comments they leave on the texts, in which they praise, criticize, leave suggestions for a possible continuation or questions about the narrative, as Amaral, Veloso and Rossini (2019, n.p., translated by us) point out:

> [...] with the disappearance of the individual characteristics of a subject who invents and writes, the author loses his traditional place and gives way to the reader, who is the one who circulates the meaning, the one who can observe the plural of which the text is made and also add his own plural.

One of the first Brazilian fanfics (MAGNONÍ; MIRANDA, 2013) was published in 1997 on the website Exodus FanFics, a site that is no longer online. Vargas (2005) tells us that the first fanfics were published on foreign sites, and as Brazilian sites were created, the "author fans" also brought foreign fanfics that they found interesting to these national sites and translated them into our language.

Worldwide, Fanfiction.net is one of the most famous fanfiction sites, although it was created around 1998. It publishes fanfiction in over thirty different languages. This shows how cyberculture has allowed fandoms to break down geographical and cultural barriers. In addition to Fanfiction.net, one of the most popular fanfiction sites in the world, we also have Archive of Our Own (AO3) and Wattpad, the latter of which is becoming the darling of fans today because it has better access dynamics and a dedicated app. It's no wonder that Wattpad was chosen by the "thinking practitioners" as the device[8] in our survey!

Among the national options, the best known are the Spirit Fanfics sites, which, like Wattpad, has an app for smartphone and tablet access and also has a strong presence in this research; and Nyah! Fanfiction, is one of the pioneering sites for this literary genre in Brazil. Figure 2 below shows the home page of Nyah!:

---

[8] The concept of a device, for Ardoíno (2003), consists of intellectual and material means strategically used to gain a better understanding of the object being researched

Figure 2 - Home page of the Nyah! Fanfiction website

Source: https://fanfiction.com.br.
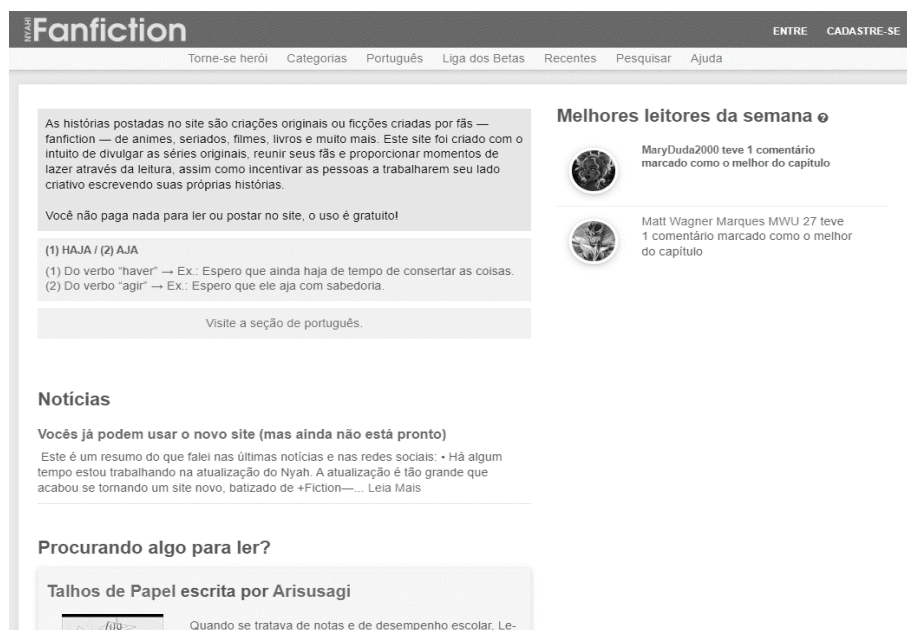
One of the things that sets Nyah! apart from other fanfiction publishing sites is the fact that the site offers Portuguese lessons for young writers, as we can see in Figure 3. In the past, we could also find a section like this on the Spirit Fanfics site, but nowadays we can't find it anymore.
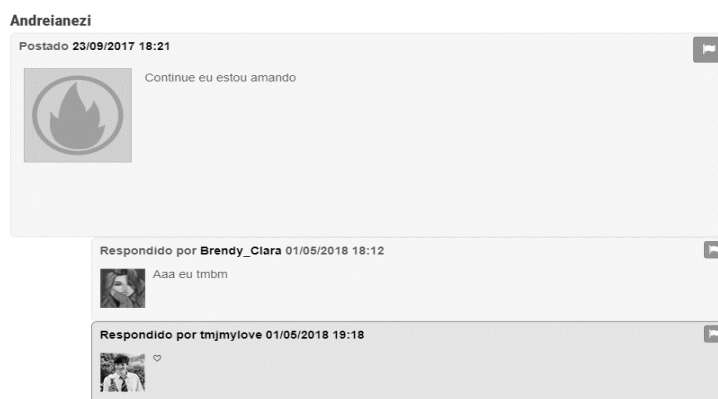
Figure 3 - Portuguese lessons section of the Nyah! Fanfiction website

Source: https://fanfiction.com.br.
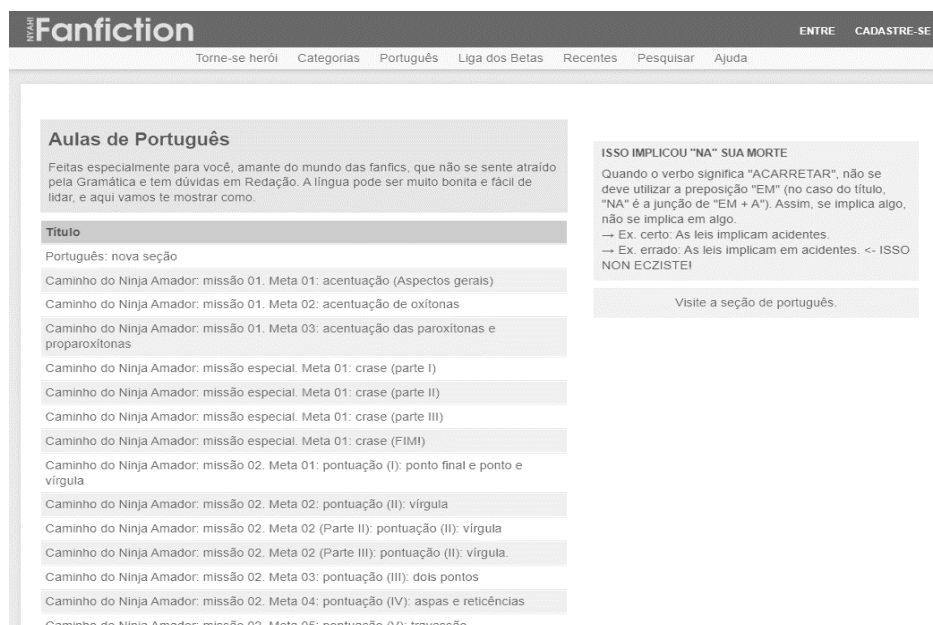
These sites are truly interactive digital libraries because they allow the creation of comments that can be replied to, which enables a conversation between different people, as we can see in Figure 4 below:

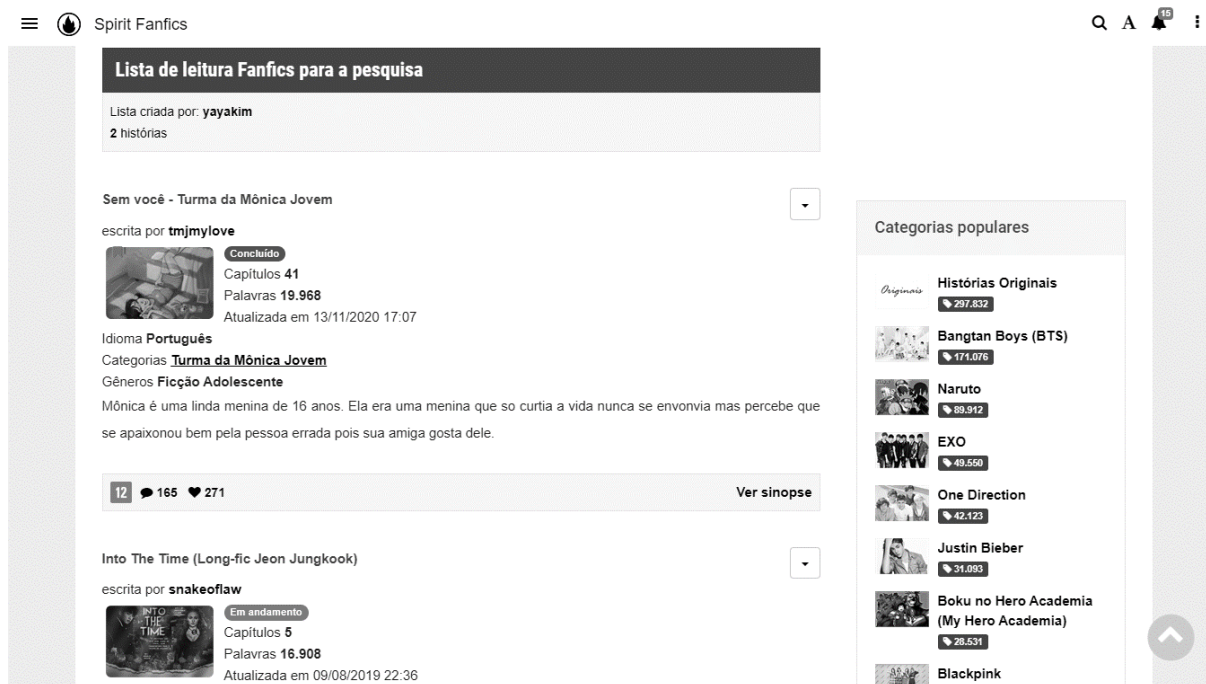**Figure 4 -** Comments on the fanfic Sem Você, by tmjmylove

Source: https://www.spiritfanfiction.com/historia/sem-voce--turma-da-monica-jovem-9713377/capitulo11.

It is also possible to create personalized reading lists, which can be set up with different themes, according to readers' preferences. We found this option on the Wattpad and Spirit Fanfics

websites. Here's an example of the reading list we created with some stories we got from Spirit Fanfics to illustrate this research in Figure 5:
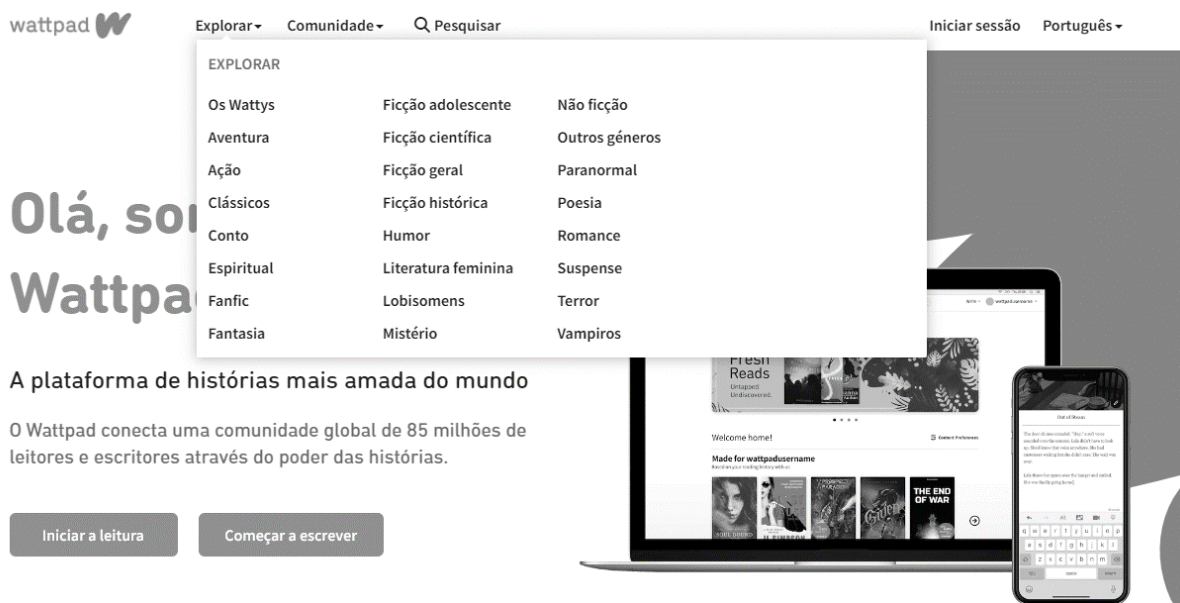
Figure 5 - Reading list with the Spirit Fanfics stories we brought for this research

The Wattpad website, our research device, was initially designed to make digital books available with free licenses, published by the authors, but many fans have appropriated this space to publish stories that were inspired by others, in other words, fanfics. The popularization of Wattpad is also due to the everyday language of the stories, which escapes the far-fetched language of the books we usually find in physical bookstores. Figure 6 shows the most popular categories of writing on Wattpad:

Figure 6 - The themes of the most popular fanfics on Wattpad

Source: https://www.wattpad.com.

Regardless of where they are published or what works inspire them, fanfics are classified by textual genres specific to this medium (LOVE, 2018), as well as by the use of literary genres known in the formal literary milieu and sometimes misappropriated by fans. Now that we have a little understanding of how the dynamics of the spaces in which fanfics are published work and how they are organized, we will talk about the new types of readers and writers that are emerging in the current socio-technical scene of Cyberculture, along with some issues related to the creation and enjoyment of literature nowadays.

2.1.1 Getting to know the profile of fanfic readers and writers

There has long been concern about the "disappearance of book culture" (SANTAELLA, 2004, p. 15, translated by us): we saw this happen when television became popular and when computers began to enter the homes of ordinary citizens. With access to smartphones, we see that the concern about abandoning the reading of physical books has become part of common sense. The big problem with this concern is that only the book in its traditional format, printed on sheets of paper and properly bound, is considered a valid literary medium. This kind of view excludes other types of literature that already exist and others that have emerged with the advance of digital technologies, such as fanfics. Cândido (2011, p. 176, translated by us) understands literature as "all creations with a poetic, fictional or dramatic touch, at all levels of society, in all types of culture, from what we call folklore, legends,

jokes, to the most complex and difficult forms of written production of the great civilizations. This last form, unfortunately, has been the only one that has been considered significant, especially in school spaces, a situation that we have seen change in recent years.

Despite the small changes, we see other kinds of literature that continue to be overlooked because they follow different structures than the hegemonic writings as if there were only one model of creation. Here we also understand, with the help of Santaella (2004, 2022), that the ways of reading and writing change according to the customs of each generation, taking into account the culture of each historical moment. Based on Santaella's (2004) systematization of the profiles of different readers according to these ways of reading and writing, we tried to understand the ways of reading and writing present in the perception of those who create and read fanfics. Let's learn more about this systematization below.

We call the contemplative reader the one who emerged as a result of the advent of the printed book and the display image. For thousands of years, there was the habit of reading words by pronouncing them to oneself, but with the advent of the printed book and libraries, silent reading became commonplace, which in a way meant that readers didn't spend as much time reading because their reading rhythm didn't have to follow the rhythm of their speech (SANTAELLA, 2004, p. 21, translated by us). This profile of the reader has the characteristic of isolating itself from reading in total silence, which is why the image of a library that values silence became popular. It was also at this time that the organization of text into paragraphs appeared, which made speeches easier to read (SANTAELLA, 2004, p. 22, translated by us).

What we characterize as the moving reader is represented by the figure of someone in the crowd, surrounded by images of advertisements and signs. This reader emerged with the advent of photography and cinema. This type of reader has adapted to new rhythms of attention, to the acceleration of the world. It emerged with the popularity of the newspaper and is described as a reader of fragments, "of newspaper strips and slices of reality" (SANTAELLA, 2004, p. 29, translated by us). We can say that this type of reader has prepared the ground for the next type we are going to deal with: the immersive reader (SANTAELLA, 2004, p. 11, translated by us), which is one of the profiles that helps us understand the reading perception of students of the current generation, born in the context of Cyberculture.

The *immersive reader* has different reading skills, already trained by the skills we talked about earlier, but at the same time different from those skills. This reader is a person integrated into

cyberculture, already accustomed to the gestures necessary to interact with a computer or other connected device. This is no longer a reading that follows a particular order, but a reading that is connected to other readings, which may include not only written text, but also images, sounds, and videos, with the support of converging media.

Reading in cyberspace brings with it a language that leads the reader to follow other readings, which can be predetermined by the author, but above all by the reader himself, because he is the one who is responsible for the path to be followed from there (SANTAELLA, 2004, p. 50, translated by us). Not least because when you finish reading a web page, you need to know where you're going next.

This is why the immersive reader, both in the era of the desktop computer and in the era of the smartphone and other mobile devices, has an even greater curiosity, which is necessary to deal with these new cultural artifacts associated with the Web: to learn how to deal with them, heuristics and deduction of which options to follow are necessary. No manual or person will tell this reader how to use the connected device: they often follow their intuition, based on their previous knowledge of cyberspace, so that they can move on to new cyberspaces, which will not always be the same but will be close.

To characterize the reader of the new era of Cyberculture, Santaella (2022) tells us about the ubiquitous reader, who can access information, texts, images, audio and video, as well as communicate through these languages from anywhere, as long as he has the mobile artifact and the connection necessary for this (2022, p. 267, translated by us).

We can therefore characterize the profile of the fanfic reader as immersive and ubiquitous. Recent generations of readers are made up of people who, like me, started visiting cyberspace when they were young and have learned a new way of reading that is displayed on the screen using specific commands whose paths are determined by the reader, though often with the help of algorithms. This new way of reading, which we call navigation, proposes a different kind of literacy that goes beyond the skills of reading and writing, "because the alphabet of interfaces is semiotically complex and implies a general understanding of the way the computer works" (SANTAELLA, 2004, p. 101, translated by us) or the smartphone. In other words, it's not enough to know the signs and how to use them, but a deeper understanding of the machine that mediates navigation is required.

In addition to those who have experienced access to cyberspace in their youth, we invite the reader of this article to consider the situation of digital natives, who were born into the contemporary socio-technical scene and experienced cyberspace at a very young age. These are people who have

developed their motor skills in the presence of a computer, tablet and/or smartphone, and who have developed these skills at the same time as they have developed other common skills, such as handwriting. Such people are the "thinking practitioners" of our research. On the other hand, the generation of babies that is coming of age at the very moment in which we find ourselves can manipulate the smartphone "not only with dexterity but with cognitive operations that are precise for what they are looking for" (SANTAELLA, 2022, p. 267, translated by us). In this sense, Santaella (2022) develops another reader profile that she calls the *early reader*.

Despite the many differences between reader profiles, it is important to understand that one type of reader does not exclude the other (SANTAELLA, 2004, p. 19) and that today we live with different types of readers. But if we think about the current generation of young readers, should those who have all the skills we've discussed above really be considered inferior to readers who handle a physical book? This is one of our concerns in our research, even more so when we consider the time we've lived in since the outbreak of the COVID-19 pandemic and the great proximity we've had to technology since then.

3 BEING A MEMBER OF THE SCHOOL: PARTICIPATION AS A 'TEACHER-RESEARCHER'

It would be difficult to do this research traditionally. We would say it would be impossible. I can't help but see myself as those students who occupy those desks, those courtyards, that sports field, and that garden? Not so long ago, I was there, in their place. And in a short time, it will be them, the teachers-in-training, who will occupy our places as teachers, and they will be surprised to find that we never abandon the position of the learner, even when we are supposed to be teaching.

We chose to do our research with a first-year class in the Teacher Training - Standard Course (CN) modality, because these students are not only young students but also teachers in training. As a result, we were able to reflect on our practices, both as students and as educators who train here and train us.

This school is a benchmark in the region for offering the Teacher Training Course (formerly the Standard Course), in addition to the fact that the school promotes various cultural activities with its students and also has a good physical structure that occupies an entire block. In this physical space, we have the sports field, the cultural center, the garden with different plantations, and a large number of classrooms.

The school also has a reading room, which is closed due to the lack of a professional in charge

of the room. There is also a computer room that we could have used to carry out our proposed activity, but it is also closed, as we can see in Figure 7. When we questioned this, the vice principal and one of the inspectors said that the computers are old and have a lower configuration than what is needed to explore cyberspace today. Moreover, there's no way to turn them on: the stabilizers no longer work. The vice-principal pointed out that these rooms have been unused for a long time because of the pandemic and the emergency remote teaching. Nevertheless, she said, the school would receive Chromebooks[9] for student use.

Figure 7 - The school's computer room, with its door locked

Source: Author's archive (2022).

The research proposal was well received by the school and the Portuguese Language and Literature teacher. The teacher's only initial suggestion was to write the fanfictions with pen and paper, as she preferred handwritten activities. Although we have a preference for digital writing, we believe that the ways of doing research should not be imposed exclusively by university researchers, but we should also bring in the ways of the "thinking practitioners" who build the research with us. Since

---

[9] Chromebooks are laptops that run ChromeOS, which is an operating system based on cloud storage, which doesn't require them to have very advanced hardware configurations

some people who write fanfics usually write their stories in handwriting first and then rewrite them digitally, we agreed with the teacher's proposal. From the first contact, she was very understanding and interested in what we had to bring to the class.

We decided to use the website Wattpad as the medium since the students in the class considered it to be the most popular place for creating and reading fanfics and independently produced books, and therefore the most appropriate for our creations. Although a few students had already created profiles, most of them declined to create profiles on the site and opted to create a profile that represented the class as a whole. I asked which student could offer to create the email account and register on the Wattpad site, but again, most of them asked me to create the profile and personalize it myself.

To personalize it, I asked them to come up with a title for the profile that represented the class. After a lot of thinking, one of the students came up with the idea of using the name of the group the students belong to on WhatsApp, where only the students participate, with no teachers present. I wanted to ask to join this group, but we know that closed groups between students are cyberspaces where they can share their sufferings, outbursts, revolts (JESUS, 2019), among other feelings and experiences that they prefer to share with their peers, without the weight of the hierarchy between teachers and students that has been established for centuries. To illustrate the profile, the students chose a photo where the class is gathered in an organization of Christmas celebrations. We can see the class profile on Wattpad in Figure 8:

Figure 8 - Wattpad profile of class CN 1001

Source: https://www.wattpad.com/user/cn1001.

Another tool we used was the roundtable discussion at the end of our trip, where we talked about our preferences, which parts of the multiple languages enchanted us the most, our relationship with fanfics, with the proposal we made, what could be improved in our research, our experiences with art during the height of the pandemic, our use of digital technologies as peripheral people, in short, there were various topics related to art and creation that intersected and intertwined.

We emphasize the importance of talking about the pandemic here because it was a recent event that affected formal school practices, especially given the difficulty many people had in accessing the Internet at the time. We believe that our research as educators is important to "monitor the impact of the new coronavirus on life in society" (VELLOSO, SANTOS, JUNIOR, 2022). Although there was a certain ease of access to distant activities, these were times when everyone was fragile in some way, whether due to illness or physical distance.

We believe that art was, and still is, one of the ways people try to maintain their emotional health. With this in mind, we proposed an activity involving the act of reading and writing fanfics for our research area, so that through these writings and readings we could engage in a dialogue with a culture that is   closer to that experienced by young students, fan

culture, as well as staying close to cyberculture beyond an emergency. Another round of conversations was also held with the "thinking practitioners" who were already fanfic writers before this research reached them.

Our class exercise consisted of each student creating a fanfic. At the request of the teacher we were researching with, the canon of our writings was determined by the class and consisted of two movies, a book, a series, and a comic book, so that the teacher could get to know the original works and understand their context while reading the fanfics created by the class.

At the end of our activity, most of the students realized that the proposed activity would be even more attractive if everyone could choose the canon they were a fan of, even those who weren't in the habit of reading fanfiction before the research. This confirms that what drives the writing of fanfic is the emotional involvement that the person has with the works that inspire their writing, as Félix (2008) has already pointed out. Despite this, everyone who participated in the activity said that they enjoyed it and that they would organize something inspired by the dynamics we brought to the class, involving Cyberculture and its cultural artifacts.

4 A NON-CONCLUSION: HOW WE CONTINUE RESEARCHING FANFICS

With this text, we present how authorship networks work among fans, especially those who produce fanfics and share them with their peers in cyberspace. While we think we are in the position of the one who teaches, "learners" live and learn other things that are not in books, outside of school and even inside of it. If we abstain from the life that happens outside of what is planned in the curriculum, we not only miss out on the richness of what it's like to experience other realities, but we also become increasingly distant from those who should be interacting with us the most in the classroom.

> With us, or despite us, things are happening in the classroom and out of school. It would be better if we participated in this fascinating process of collective creation if we took part in the joyful adventure of getting to know the world and proposing changes to what we perceive to be wrong.
>
> In this way, we have to admit that we are more than students and teachers in the classroom, we are colleagues who can teach each other the many different kinds of knowledge we know, based on what we do, read, hear, feel, talk about, see, weaving our knowledge into processes that are always transversal, even if we don't realize it (GARCIA; ALVES, 2008, p. 85-86, translated by us).

We have noticed that, despite all the complexity that exists in the relationships between fans, many educators are still unaware of the current phase of this fan movement that exists in cyberspace, even after the moment of public calamity that we experienced with the COVID-19 pandemic and the need for emergency remote teaching due to the physical distance that was then necessary to prevent the virus at the beginning of this decade.

Many schools still prohibit the use of mobile phones and other devices with Internet connection in the classroom, as in the State of Rio de Janeiro, by Law 5.222 (RIO DE JANEIRO, 2008), although not so long ago the excess of this connection was important to allow dialogue between teachers and students. We understand this desire to return to the way things were before as an attempt to forget what was experienced during that time. The world is not the same after the outbreak of this virus. Many people have lost their lives, family members, dear friends, and/or their physical and emotional health. We can't go on with our lives as if none of this had happened.

Despite these prohibitions, some teachers, like the teacher who conducted this research with us, try to integrate cybercultural practices into their lessons, for example by encouraging students who don't have their textbooks with them to photograph the pages they need to follow the activity they are doing, or when the teacher herself posted photos of the blackboard with the questions for that day's lesson in the class WhatsApp group, a stance that we unfortunately did not notice was taken by any other teacher in that group. At the same time, there are times when the teacher reinforces this prohibition, usually when the artifact is not being used for that activity and the teacher suspects that it is being used for other things, such as chatting with friends in cyberspace about other subjects or browsing social networks.

As we talked about this text, we realized the importance of researching the new phenomena that emerge or become popular in Cyberculture, as well as the uses of new cultural artifacts such as the smartphone, tablet, notebook, and computer, and the social changes that these uses bring us. There is "something going on" between phenomena such as fanfic, as Larrosa (2003, p. 5, translated by us) tells us. These texts can bring us meanings beyond what has been said, which reinforces the importance of sharpening our senses in an empathetic way to the different possible everyday lives (ANDRADE; CALDAS; ALVES, 2019, p. 25, translated by us), bringing other ways of thinking that are different from those we learned during our training.

This conversation does not end here: we have already begun to analyze some narratives that have emerged in the field and we intend to continue our studies based on some ideas, thoughts, and

questions that have emerged and perhaps will emerge during the writing of the dissertation, the publication of articles and the presentation of works, in dialogue with our "thinking practitioners" and the authors who inspire us.

5 REFERENCES

ARAGÃO, Sabrina Moura. Scanlation e o poder do leitor-autor na tradução de mangás. **TradTerm**, v. 27, 2016. Available at: https://www.revistas.usp.br/tradterm/article/view/121372. Accessed on: Jan. 3, 2024.

ARDOINO, Jacques. **Para uma Pedagogia Socialista**. Brasília. Editora Plano, 2003.

AMARAL, Mirian Maia; VELOSO, Maristela Midlej Silva de Araujo; ROSSINI, Tatiana Stofella Sodré. A autoria coletiva no contexto da educação em tempos de cibercultura. In: SANTOS, Edméa O.; PIMENTEL, Mariano; SAMPAIO, Fábio F. (Org.). **Informática na Educação**: autoria, linguagens, multiletramentos e inclusão. Porto Alegre: Sociedade Brasileira de Computação, 2019. (Série Informática na Educação CEIE-SBC, v.2). Available at: https://ieducacao.ceie-br.org/autoriacoletiva. Accessed on: Sep. 16, 2022.

ANDRADE, Nívea; CALDAS, Alessandra Nunes; ALVES, Nilda. Os movimentos necessários às pesquisas com os cotidianos – após muitas 'conversas' acerca deles. In: OLIVEIRA, Inês Barbosa de; PEIXOTO, Leonardo Ferreira; SÜSSEKIND, Maria Luiza (Org.) **Estudos do cotidiano, currículo e formação docente**: Questões metodológicas, políticas e epistemológicas. Curitiba: 2019. 250p.

CÂNDIDO, Antônio. **Vários escritos**. 5 ed. Rio de Janeiro: Ouro Sobre Azul, 2011.

CERTEAU, Michel de. **A invenção do cotidiano**. Petrópolis: Vozes, 1998.

CERTEAU, Michel de. **A invenção do cotidiano**: Morar, Cozinhar. Petrópolis: Vozes, 2002.

CINTAS, Jorge Díaz; SÁNCHEZ, Pablo Muñoz. Fansubs: Tradução Audiovisual em um Ambiente Amador. Tradução: Willian Henrique Cândido Moura. **Cadernos de Tradução**, v.42 n.1, 2022. Available at: https://periodicos.ufsc.br/index.php/traducao/article/view/80264. Accessed on: Jan. 3, 2024.

FÉLIX, Tamires Catarina. O dialogismo no universo fanfiction: uma análise da criação de fã a partir do dialogismo bakhtiniano. **Ao pé da letra**: revista dos alunos da graduação em Letras. Universidade Federal de Pernambuco, v. 10, n. 2, 2008. Available at: https://periodicos.ufpe.br/revistas/pedaletra/article/view/231642. Accessed on: Oct. 19, 2022.

GARCIA, Regina Leite; ALVES, Nilda. Atravessando fronteiras e descobrindo (mais uma vez) a complexidade do mundo. In: GARCIA, Regina Leite; ALVES, Nilda (orgs.). **O Sentido da Escola**. Petrópolis: DP et Alii, 2008.

JESUS, Rosana Sales. **Conversas docentes no WhatsApp**: uma pesquisa multirreferencial com os cotidianos. 2019. 152 f. Dissertação (Mestrado em Educação, Cultura e Comunicação) - Faculdade de Educação da Baixada Fluminense, Universidade do Estado do Rio de Janeiro, Duque de Caxias, 2019.

Larrosa, Jorge. **Estudar = Estudiar**. Tradução: Tomaz Tadeu, Sandra Corazza. Belo Horizonte: Autêntica, 2003.

LÉVY, Pierre. **Cibercultura**. São Paulo: Editora 34, 1999.

LOVE, Pam. Gêneros de Fanfics e seus significados. **Amino**, 2018. Available at: https://aminoapps.com/c/fanficworld0/page/blog/generos-de-fanfics-e-seus-significados/GzRa_25cnuzw55EYPpBZb601D0W54wMD26. Accessed on: May 10, 2023.

MACEDO, Roberto Sidnei. **Pesquisa-Formação/Formação-Pesquisa**: criação de saberes e heurística formacional. Campinas: Pontes Editores, 2021.

MAGNONÍ, Antônio Francisco e MIRANDA, Giovani Vieira. Novas formas de comunicação no século XXI: o fenômeno da cultura participativa. **Conexão – Comunicação e Cultura**, UCS, Caxias do Sul, v. 12, n. 23, jan-jun 2013. Available at: http://www.ucs.br/etc/revistas/index.php/conexao/article/viewFile/2226/1511. Accessed on: Sep. 7, 2022.

MARTINO, Luís Mauro Sá. **Teoria das Mídias Digitais**: linguagens, ambientes, redes. Petrópolis: Vozes, 2015.

MIQUEL-VERGÉS, Joan. La universidad como institución frontera en el ámbito de la traducción multimedia. **Opción**, v. 31, n. 3, 2015. Available at: http://www.redalyc.org/articulo.oa?id=31045567044. Accessed on: Jan. 3, 2024.

NEVES, André de Jesus. A literatura marginal na internet: o fenômeno fanfiction como instrumento de disseminação e divulgação das/nas margens. **A invasão da cultura nos estudos de língua e literatura**, Alagoinhas, v. 1, n. 1, p. 158-172, jan./jun. 2011. Available at: https://www.revistas.uneb.br/index.php/pontosdeint/article/view/1436#:~:text=O%20presente%20texto%20constitui%2Dse,pensamento%20sobe%20a%20literatura%3B%20analisar%C3%A1%2C. Accessed on: May 12, 2022.

RIO DE JANEIRO (Estado). Lei Nº 5.222, de 11 de abril de 2008. Dispõe sobre a proibição do uso de telefone celular e outros aparelhos nas escolas estaduais do estado do Rio de Janeiro. Rio de Janeiro, RJ: Diário Oficial da União, 2008.

OLIVEIRA, Inês Barbosa de. Contribuições de Boaventura de Souza Santos para a reflexão curricular: princípios emancipatórios e currículos *pensadospraticados*. **Rev. E-curriculum,** São Paulo, v. 8, n.2. Agosto, 2012. Available at: https://www.redalyc.org/pdf/766/76623546004.pdf. Accessed on: May 20, 2023.

SANTAELLA, Lucia. **Navegar no ciberespaço**:

o perfil cognitivo do leitor imersivo. São Paulo: Paulus, 2004.

SANTAELLA, Lucia. Os algoritmos sonham por nós. **Estudos em Jornalismo e Mídia**, v.19, n. 2, jul./dez. 2022. Available at: https://periodicos.ufsc.br/index.php/jornalismo/article/view/91491. Accessed on: Jan. 20, 2023.

SANTOS, Edméa. **Pesquisa-formação na cibercultura**. Teresina: EDUFPI, 2019. E-book Kindle.

SANTOS, Rosemary dos. **A tessitura do conhecimento via mídias digitais e redes sociais:** itinerâncias de uma pesquisa-formação multirreferencial. Rio de Janeiro, 2011. 232f. Dissertação (Mestrado em Educação) – Faculdade de Educação, Universidade do Estado do Rio de Janeiro.

SILVA, Marco. Interatividade na educação híbrida. In: PIMENTEL, Mariano; SANTOS, Edméa; SAMPAIO, Fábio F. (orgs.). **Informática na educação**: interatividade, metodologias e redes. Porto Alegre: Sociedade Brasileira de Computação, 2021. (Série Informática na Educação, v.3). Available at: https://ieducacao.ceie-br.org/interatividade. Accessed on: May 5, 2023.

TMJMYLOVE. **Sem Você**. Spirit Fanfics e Histórias, 2020. Available at: https://www.spiritfanfiction.com/historia/sem-voce--turma-da-monica-jovem-9713377. Accessed on: May 12, 2022.

VARGAS, Maria Lucia Bandeira. **O fenômeno fanfiction:** novas leituras e escrituras em meio eletrônico. Passo Fundo: Ed. Universidade de Passo Fundo, 2005.

VELLOSO, Luciana; SANTOS, Rosemary dos; JUNIOR, Dilton Ribeiro Couto. "quantas vidas você vai salvar agora?" Sobre a importância das ciências humanas e sociais em tempos de COVID-19. **Revista Humanidades e Inovação**, v.9, n.05, 2022. Available at: https://revista.unitins.br/index.php/humanidadeseinovacao/article/view/4277. Accessed on: June 28, 2022.