Decoding Desires: The Subconscious Motivations of Fan Fiction Authors

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Abstract— Fan-Fiction, originating from early science fiction, has become a popular culture, fuelled by the digital age and online communities. Fan-fiction is a creative technique in which fans actively connect with current media texts by creating their own stories, frequently reinventing and building on the established worlds and characters of their favourite source material. From a psychoanalytical perspective, it offers a secure environment in which young people may project their unconscious desires and thoughts onto the characters and settings they love. They can virtually experience events that could be controversial, banned, or otherwise deviate from society standards by inventing alternate narratives. Despite its easy accessibility, it can also be a source of objectification, inappropriate content, fluctuating writing quality and stereotypes, which could morbidly influence the psyche of young authors and readers. This study investigates fan-fiction from a psychoanalytic standpoint, concentrating on its diverse themes and attractiveness to the Fan-fiction community, aiming to understand its effect on its prosumers.

Keywords— Fan-fiction, Psychoanalysis, violence, sex, audience base

I. INTRODUCTION

Explication of the title

Fan-fiction is a participatory and transformative creative practice where fans actively engage with and reinterpret existing media texts. This unique form of creative expression involves fans of a particular media franchise crafting their own narratives, often reimagining and expanding upon the established worlds and characters of their beloved source material.

Fan-fiction "refers to stories produced by fans based on plot lines and characters from either a single source text or else a "canon" of works; these fan-created narratives often take the pre-existing story world in a new, sometimes bizarre, direction" (Bronwen Thomas,2011, p.1).

While fan fiction has been present in various forms for decades, linked to early science fiction periodicals in the 1920s and 1930s, the digital age has propelled it to new heights, fostering vibrant online communities and sparking academic interest in the cultural implications of fan-created content.

The term 'fan-fiction' itself originated in 1939 within the science fiction community, initially used derogatorily to distinguish between amateur sci-fi fiction and professional 'profiction.' It resurfaced in a 1944 fandom handbook called Fancyclopedia, edited by John Bristol Speer, who is widely recognized as the first prominent fan historian. Bristol, in his first edition of Fancyclopedia describes fan fiction as "ordinary fantasy published in a fan magazine. Properly, the term means fiction about fane, or sometimes

about pros, and occasionally bringing in some famous characters from stf stories."(Speer, 1944, p-31).

Enduring Popularity of Fan Fiction

Fan fiction, traditionally confined to the outskirts of literary discourse, has emerged as a dynamic and developing phenomenon, drawing scholarly interest across disciplines. The Daily Star Magazine describes "...ascent of digital and physical platforms and social media has played a pivotal role in fostering fan-fiction's popularity as an engaging "third space" for storytelling."

(Zaman, K. R. A. N. A. T., 2023).

In the contemporary epoch, fan-fiction is continually thriving with a number of websites publishing stories curated by anonymous authors under peculiar pen names. Apart from easy accessibility through the means of Internet, there are several other factors that attributed to the growing popularity of Fan-Fictions. Some of them are:

Participatory Culture and Literary Agency

In the curation of a "fan fiction", authors craft their own stories within existing fictional universes. Fanatics actively engage in and modify the storylines of their preferred media, demonstrating their agency in co-creating the stories they cherish. This interactive element heightens the audience's roles in the narrative process, while also encouraging a closer bond with the original content. "Textual Poachers: Television Fans and Participatory Culture" by Henry Jenkins, explores the nature of fan culture, as a form of creative expression within a broader participatory framework. He argues "Fans are not passive consumers of mass-produced commodities but active social agents who resist the meanings inscribed in texts and who produce their own meanings in defiance of the intentions of the producers." (Jenkins, 2012).

Diverse Interactions

Fan fiction is not constrained to any one genre or format. Fans are able to go deeper into and add to their preferred storylines because of this diversity. Pierre Lévy's *Cyberculture* documents the rise of interconnectedness resulting from the Internet. A core feature of cyber-culture, Levy argues, is the development of virtual communities "constructed from related interests and knowledge, shared projects, a process of cooperation and exchange, independent of geographic proximity or institutional affiliations."(Lévy, 2001).

The fandom thus, is a type of online community. Communities devoted to fan fiction are enhanced through involvement and conversation. Social media, forums, and comments are common ways for authors and readers to interact, fostering a feeling of community around shared interests and artistic expressions.

Identity and Representation

Fan-fiction, subsequently, gives readers and consumers a platform to express their creativity beyond what is presented in the official canon while interacting with, influencing, and developing a connection with the characters and plots of the fictitious universes that interests them. Fan fiction compensates in the representational gaps in mainstream media by facilitating more inclusive and varied narrative as fans frequently utilize fan fiction as a forum to delve further into stories and characters that were either undeveloped or ignored in the original source material. Fan-fiction becomes a space for fans to negotiate identity and representation, challenging traditional norms present in mainstream media. In *Geek Hierarchies, Boundary Policing, and the Gendering of the Good Fan*, Kristina Busse discusses how fandom serves as a dynamic site of negotiation, "a place where many fans work on and at odds with their identities." (Busse, 2013).

Namelessness

Fan fiction writing is heavily reliant on anonymity, which is sometimes cited as a distinguishing feature of the genre. Pseudonyms or online aliases are frequently used by fan fiction authors in place of their true names. Online communities like FanFiction.net, Archive of Our Own (AO3), and others are where fan fiction is mostly exchanged and debated. Since user privacy is frequently given top priority on these sites, authors can register and post work without disclosing personal information. When authors want to portray a range of sexual identities or explore their own sexual desires, an oasis of protection is created through the use of pseudonyms or anonymity. Liberation from social conventions and expectations allows investigation of sexuality to the audience.

Audience Base

A key component of the fan fiction phenomena is its active and varied readership. The audience demographics of fan fiction defy conventional assumptions by highlighting inclusion and embracing a diverse range of readers. However, with the advent of easily accessible internet facilities, the Fan-fiction has become has gained popularity in the newer generation of young adults. The young audience's involvement in fan fiction forums has become a notable facet of the genre's success. Research by Henry Jenkins (2004) highlights the prevalence of teenagers and young adults actively participating in fan fiction communities. Additionally, the anonymity of the internet makes defining the demographics of Fan-fiction prosumers difficult. A survey reaching over 10,000 Archive of our Own (AO3) users conducted by Centrumlumina in 2013 found that about 90% of respondents identified as female

and 4% as male, with a mean age of 25.1. (Centrumlumina, 2013).

Probing the world of Fan Fiction

Fan-fiction's rising popularity can be attributed to its therapeutic value as a tool for self-examination. It allows the reader to explore aspects of them via the perspective of a different character and gives them the freedom to exaggerate their feelings or distance themselves from reality as they see fit.

Because they are produced just for enjoyment, the stories collected within this spectrum often benefit from not having to follow the formulaic, marketing paradigm, which makes them simple to connect with.

Young authors and readers may address difficult subjects like relationships, identity, and society expectations in a fictitious setting, via a customized perspective, including graphic, sexual content as well as delicately penned love interactions. According to Penley's (1992) research, fan fiction is distinguished by a wide range of sexual representations, such as LGBTQ+ themes and various relationship dynamics. He observes, "Fan fiction serves as a canvas for diverse sexual representations, fostering inclusivity and addressing gaps in mainstream media's portrayal of relationships and identities."(Penley, 1992).

However, the darker sides of erotic Fan-fiction include objectification of characters, inappropriate or dangerous content, and explicit material released without permission. Fan-fiction frequently uses stories about sexual violence or the several BDSM practices (dominance and submission, bondage and discipline, and/or sadism and masochism) to spotlight undiscovered erotic writing. It can occasionally attract young people, blur the boundaries between fact and fantasy, and propagate unfavorable stereotypes.

Generally speaking, a work is limited through disclaimers, passwords, or age restrictions, if it contains explicit content, such as details about genitalia or sexual acts, and it is graded as such. But because ratings are assigned by the writers or specific Fan-fiction pieces, there are huge variations in the quantity and quality of sexually explicit content within this classification. Additionally, due the prevalence of anonymity and lack of content authorization, "… fan-fiction represents an arena where teenagers and other prosumers are given the ability to explore sexuality in a myriad of forms without supervision." (Barth, 2018).

Fan-fiction's potential benefits or drawbacks for teens may not be easily determined, thus, this study attempts to investigate this question using a psychoanalytic framework.

Conceptual Framework

Psychoanalytic reading of Fan-Fiction

Psychoanalysis explores how unconscious processes influence one's ideas and behaviors, concentrating on how desire and imagination function in human psychology.Fan fiction may reveal suppressed or unconscious urges, anxieties, and conflicts as authors and readers wrestle with the concepts and plots, they create or read. Fan fiction artists and readers in this imaginative and interactive fan culture can have their motives, wants, and psychological components exposed through a psychoanalytic analysis of their works.

Freudian Analysis

Developed in the late 19th century by the Austrian neurologist and psychoanalyst Sigmund Freud, Freudian psychoanalysis is a revolutionary theory that introduced new perspectives on the human mind, emphasizing the role of the unconscious and the complex interplay between conscious and unconscious processes.It includes an array of interconnected ideas and therapeutic approaches meant to explore the subtleties of human behavior and the unconscious mind, as well as to comprehend and cure mental illnesses."Freudian psychoanalysis of literature unveils the subconscious layers of narrative, transforming characters and plotlines into intricate expressions of repressed desires and unresolved conflicts."(Smith. 2019)The present analysis will employ Freudian psychoanalytic ideas to dissect the layers of fan fiction, exploring the ways in which authors and readers interact with and modify established tales to fulfil subconscious urges and resolve personal issues.

The tripartite structure of the mind

Sigmund Freud's psychoanalytic theory is based largely on his notion of the id, ego, and superego. This tripartite mental structure is collectively referred to as the 'structural model' or 'structural theory' of psychoanalysis. According to this idea, there are three interconnected parts that make up the human mind, and each one has a unique purpose and role in determining behavior and personality.

The 'Id' is the mind's primal, instinctive portion, which follows the pleasure principle and seeks for instant satisfaction for its most fundamental needs and desires. It is impetuous and disregards social conventions and repercussions.

The logical, grounded portion of the mind is called the Ego. It emerges as a result of the limitations and expectations of the outside world. Operating under the reality principle, the ego seeks to fulfil the id's goals in a realistic and socially acceptable way.

The internalized moral norms and ideals of society are symbolized by the Superego. It incorporates cultural influences, parental expectations, and society conventions

to serve as a moral compass. When someone deviates from moral or ethical norms, the superego, which aspires for perfection, imposes a sensation of guilt or shame.

Three agencies of the mind vie for dominance, as suggested by Freud in "The Ego and the Id": the superego's crushing, even authoritarian demands for submission to its dictates, and the id's ferocious passions and demands for satisfaction, on the one hand, make this an ongoing and frequently futile task for the ego to master. Psychoanalysis's goal was "to strengthen the ego," or, as Freud famously stated ten years later, "where the id was, there the ego shall be." (Freud, 2018).

At its foundation, fan fiction is an expression of desire. As expressed in his idea of the id, Freud's theory of desire postulates that our unconscious brains are motivated by unmet desires and innate urges. Fan fiction authors frequently work with characters and their relationships, creating stories and settings that would not have been possible in the original work. Through this technique, fans can realize unfulfilled thoughts and wants and find a creative outlet for their inner longings.

Freud's Oedipal complex

Freud established this idea of the Oedipal complex, based on the Greek mythical character Oedipus, who unintentionally carries out a prophecy by killing his father and marrying his mother, as a metaphor to explain a critical period in early infancy psychosexual development. The Oedipal complex is seen as a component of Freud's larger psychosexual theory, which holds that there are discrete phases in human development, each distinguished by the predominance of particular erogenous zones. Particularly during the phallic period, or about between the ages of 3 and 6, the Oedipal complex takes place. Unconscious cravings for the opposite-sex parent, as described in *Three Essays on the Theory of Sexuality* "...With regular frequency, the primary inclination is the child's sexual stirring toward the parents, which is mostly already differentiated owning to the attraction of the opposite sex"(Freud, 1905) and rivalry with the same-sex parent are at the core of this condition. This involves competition with the father and attraction to the mother for boys. In contrast, females feel competition with their mothers and desire to their fathers. For psychological growth to be healthy, the Oedipal complex must be resolved. This involves internalizing social standards and identifying with the same-sex parent. According to Freud, a successful resolution results in the superego's creation, which shapes moral and ethical behavior.

Fan fiction authors often explore sexual and familial dynamics between characters by delving into the character interactions themselves. They show characters' connections with their parents or other parental figures, adding aspects of competition, desire, and the emergence of unconscious conflicts to explore the intricacies of Oedipal themes.

Sublimations

Reading *The Harz Journey* by 'Heinrich Heine', inspired Sigmund Freud to develop the concept of sublimation. The narrative told the tale of Johann Friedrich Dieffenbach, a boyhood dog observer who became a surgeon by amputating the tails of dogs he saw. Although Freud identified 'sublimation' as one of the developed defensive mechanisms, Anna Freud expanded on this concept in her book *The Ego and the Mechanisms of the Defense,* Sublimation is a psychological defense mechanism wherein idealized or socially inappropriate impulses are unintentionally changed into behaviors or activities that are acceptable in society. The original, frequently troublesome urge may undergo a long-term conversion as a result of this change. Freud describes this notion as "...diversion of sexual driving forces from sexual aims, and their direction to new ones" (Freud, 1905).

By utilizing artistic expression to channel their dreams, feelings, or wants, fan fiction writers frequently partake in sublimation. Fan fiction reworking, or reinterpreting, previous storylines can reflect other outcomes, pairings, or denouements that are consistent with personal creative vision.

Hypothesis: Depiction of morbidly explicit themes in the works of fan fiction is restricting the development of a healthy psyche amongst the young adults and teenagers.

Aims and Objectives

The objectives of the research project are:

- to scrutinize, from a psychoanalytic vantage point, the varied explicit tropes of Fan-fiction and its appeal in the Fan-fiction community.
- To analyze, investigate and bring out whether consummation of explicit content is related to one's psychic development, or not.

This research report proposes to present an analysis of examining a few popular works from this field from a psychical lens.

Methodology

The procedure acquired to carry forward the research is through the close reading of the reference texts by keeping in mind the employment of language, theme of repressed desires, psychoanalytical theories, the style of the text, and the background, the narratives were written in. For this extensive analysis, the study of the phenomenon of the

online Fan-fiction community and psychoanalytical theories will be taken as the secondary reference material.

To study and analyse, the interactions within the fan fiction community, the research will feature a survey on a group of more than 100 individuals, belonging to various demographic ranges. This will study people's interactions with and contributions to fan-created content, and the influence of factors such as their age, preferences, fandom background, and social disposition.

II.   LITERATURE REVIEW

Love, Sex, and Feminism: A Critique of Fifty Shades of Grey

Katherine E. Argo's presentation provides a nuanced viewpoint on the contentious trilogy. She objects to the widespread perception that *Fifty Shades* is just 'housewife pornography' and stresses the significance of comprehending the work's cultural influence.

Argo acknowledges the compelling storyline of the trilogy while urging readers to look past the graphic material. Examining the linguistics, sentence structure, and imagery of the trilogy, the talk explores its literary elements. She draws attention to the prose's simplicity, which could be demeaning to mature readers despite being understandable to a wide readership. Although she concedes that visuals can effectively transport readers, she objects to its exploitation of erotic desires.

The article discusses feminist perspectives on Fifty Shades of Grey and the impact of the book on societal views. It emphasizes the need for open discussions and encourages women to maintain their beliefs. The article also explores the relationship between biblical teachings and love and sex, comparing characters' actions to 1 Corinthians 13:4-8a's Christian concept. It praises Ana's unconditional love and criticizes Christian actions. The article also addresses explicit sex, warning against glorifying punishing or non-consensual activities and highlighting the difference between consenting and immoral content.

Chelsea J. Murdock's book, *Making Fanfic: The (Academic) Tensions of Fan Fiction as Self-Publication* explores the tension between academic norms and the self-publication of fan fiction. With nearly 750,000 words of fan fiction, Murdock addresses scepticism from peers and the challenges she faces as a researcher and fan writer. The study examines the challenges of incorporating Fan-fiction into academic talks and resumes, given common negative perceptions in academia.

The article advocates for a reassessment of fan fiction in academic discourse, challenging biases and promoting a more inclusive understanding of scholarly production. By

introducing the concept of 'making fanfic' through a cultural rhetoric lens, she positions fan writing as a valuable, rhetorical, and community-driven practice. She argues that fanfic is not merely an artefact but an active, meaningful act of meaning-making within a community context.

The piece of content talks about fan fiction, which is a type of creative writing in which readers rewrite and enhance preexisting media, such books or TV series. It highlights the historical origins of fan fiction, tracing it back to oral traditions and pointing out that the science fiction series Star Trek was responsible for its contemporary growth in the 1960s.

Contextualization, extended timelines, focalization, moral realignment, genre shifting, crossovers, character dislocation, personalization, emotional intensification, eroticization, and slash—a particular style of fan fiction featuring homoerotic relationships—are just a few of the many forms of fan fiction that the author explores.

It addresses the reasons people write fan fiction, emphasizing the importance of imagination, creative speculating, and the book also recognizes the difficulties and disputes surrounding fan fiction, such as arguments over its validity and sporadic run-ins with copyright holders.

"The Writing and Reading of Fan Fiction and Transformation Theory" *delves* into the immersive world of readers of fan-fiction. Dedicated and full of energy, fans write about their favourite shows and engage in other activities. Fan fiction centred around 'House, M.D.' characters is the study's main focus, especially the romantic relationship between House and Cameron. It presents an argument against the use of the metaphor 'poaching' and presents the idea of 'transformed universes' to characterize worlds found in fan-fiction.

The essay explores the idea of immersion by referencing transportation theory, which takes into account engagement in the imagination, emotions, and cognitive domains. In order to highlight how compelling fan fiction may be, the study links this intense emotive experience to the condition of flow, stressing that the best reading experiences can result from reading compelling fan fiction.

Examples from fan fiction texts illustrate how readers are transported into the story-world, constructing mental images and engaging with the characters' perspectives. It also connects immersive reading to the concept of flow, suggesting that fan fiction provides a challenging yet rewarding reading experience for fans.

The article explores how readers become engrossed in the altered worlds created by fan writers, highlighting the

immersive quality of fan fiction. The author emphasizes how crucial fan communities and their interpreting traditions are to producing a well-rounded and engrossing experience. The work offers a thorough examination of the elements that influence fan fiction immersion overall.

Roundtable: The Past, Present and Future of Fan Fiction by Lincoln Geraghty, Bertha Chin.

In this thoughtful roundtable debate, academics Kristina, Francesca, Khursten, and Louisa offer a variety of viewpoints on the changing nature of fan fiction and its value to academia. Literary scholar Kristina highlights a significant research gap that considers fan fiction as a unique literary form and literary scholar Francesca sees a convergence between standard literary criticism and fan fiction, pointing out that fan studies ideas are aligned with the application of affect theory and network theory to literary analysis.

As a scholar studying Asian fan cultures, Khursten adds her expertise and emphasizes the valuable role that fan literacies play in questioning traditional gender norms. In her analysis of fan fiction in 2022, media studies expert Louisa takes into account a variety of digital venues and promotes dialogue about new trends and subgenres. The academics explore the difficulties brought about by the quick changes in how different generations view fiction as well as the significance of recognizing the variety of fan fiction forms that exist within micro communities.

Moreover, the researchers explore how evolving platforms and user interfaces impact fan fiction developments. They emphasize how limitations imposed by various platforms—such character restrictions on USENET and the significance of metadata and tags on platforms like AO3—have a creative influence. From a literary, cultural, and technological standpoint, the roundtable offers a thorough examination of fan fiction's aspects.

Within the ever-changing fan fiction community, conversations on sites such as Live Journal, AO3, Tumblr, Twitter, and TikTok take on many shapes. Francesca observes how fan fiction has spread to visual platforms such as TikTok, where it has given rise to embodied performances. Khursten emphasizes the impact of the economy on international fan communities. In the future, they envision a varied and welcoming environment for fan fiction research that embraces the dynamic inventiveness seen in fan groups.

Hellekson, K. (2009). Fan Fiction and Fan Communities in the Age of the Internet. In K. Hellekson & K. Busse (Eds.), Fan Fiction and Fan Communities in the Age of the Internet (pp. 3-28). McFarland.

Hellekson and Busse provides insights into the impact of the internet on fan fiction communities, exploring how online platforms have influenced the creation and dissemination of fan-created content. They discuss about the changing landscape of fan fiction and communities with the advent of the internet. It provides a foundation for understanding the role of online spaces in shaping fan fiction practices.

Baym, N. (1999). Tune In, Log On: Soaps, Fandom, and Online Community. Sage Publications.

This paper explores the intersection of soap opera fandom and online communities. While not

exclusively focused on fan fiction, it provides insights into how the internet has facilitated fan interaction and creative expression within specific media fandoms.

Jenkins, H. (2004). The Cultural Logic of Media Convergence. International Journal of Cultural Studies, 7(1), 33-43.

While not exclusively focused on fan fiction, this paper by Henry Jenkins discusses the broader concept of media convergence, providing insights into how the internet has facilitated the convergence of different media forms and influenced fan practices.

Textual Poachers: Television Fans and Participatory Culture by Henry Jenkins is a seminal work that explores the participatory nature of fan culture, specifically focusing on television fans and their engagement with media texts. The book, published in 1992, delves into the practices of fans, emphasizing their active role in appropriating and transforming media content.

Participatory Culture and Appropriation: Jenkins argues that fans are not passive consumers but active participants in the creation of meaning. He introduces the concept of "poaching" to describe how fans appropriate elements of media texts, including characters, narratives, and symbols, and transform them according to their own interpretations. "Fans are not passive consumers of mass-produced commodities but active social agents who resist the meanings inscribed in texts and who produce their own meanings in defiance of the intentions of the producers. The book explores the sense of community among fans, emphasizing the formation of subcultures with their own norms, values, and practices.

Fan Fiction as a Form of Resistance: Jenkins discusses fan fiction as a central aspect of fan culture, representing a form of resistance to mainstream media narratives. Fans engage in writing their own stories, exploring alternative plots, character relationships, and worlds, challenging the authority of the original creators. "Fan fiction writers reject

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the notion of authorship as proprietary and instead engage in a series of complex negotiations over the ownership and control of narrative."

Identity Construction: The book explores how fan culture contributes to the construction of individual and collective identities. Fans often find empowerment and a sense of belonging through their engagement with media texts, shaping their identities in the process. "Fans draw on popular cultural materials to construct both individual and group identities and to articulate resistant social and cultural positions."

Media Fandom as Participatory Democracy: Jenkins suggests that media fandom can be seen as a form of participatory democracy, where fans actively engage with media content, negotiate meanings, and create their own cultural productions. This participatory aspect challenges traditional hierarchical models of media consumption. "Media fandom can be viewed as a form of participatory democracy, as a mode of subcultural resistance, and as a vehicle for the acquisition of new literacies."(Jenkins, 1992).

In summary, "Textual Poachers" by Henry Jenkins provides a foundational exploration of fan culture, emphasizing the participatory and transformative nature of fan practices. Jenkins' insights continue to shape the academic study of fan fiction and participatory culture.

Research Plan

The paper probes the history and select works of this genre. In the select works, prospective authors and artists are furnished with an opportunity to demonstrate their inventiveness inside a pre-existing framework, experimenting with various plots, character arcs, and situations. Fan-fictions act as a medium, to talk about crucial subjects like mental health and the representation of LGBTQ+ spectrum, as well as an effective form of fleeting escape from the pressures and difficulties encountered in everyday life.

The target audience of his writing style is formed by young adults and teenagers, who interact with well-known plotlines, using fan fiction as a platform to develop their reading comprehension, language skills, and writing skills. However, Fan fiction is typically written by amateurs, hence its caliber and consistency can vary greatly. In fact, the texts examined in this paper are notorious for centralizing sexually explicit content, toxic masculinity, unhealthy lifestyle and unattainable parasocial relationships in their plotlines because there is no provision of authorization or censorship. And as a young or inexperienced reader, this leads them to believe that this is usual and accurate when it isn't.

The texts studied in the paper highlight the preoccupation of counter-productive and objectionable themes, perpetuated through fan fictions and puts, the psychic developments and the subconscious motivations of fan-fiction community, under extensive perusal. This paper features application of psychoanalytical postulations to debate the reverberations of such themes on the young readers.

Synopsis of the Select Fan fiction texts

Fifty shades Trilogy by E.L. James

- **About the author: E.L. James**

E.L. James, born Erika Leonard James, gained global recognition for her *Fifty Shades* trilogy, starting her career in television production before transitioning to writing. Initially crafting fan fiction online, James transformed her work into a trilogy comprising *Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed.* The series, exploring the provocative relationship between Anastasia Steele and Christian Grey, became a cultural sensation despite polarized critical reception due to its explicit content and themes of BDSM. The books achieved immense commercial success, becoming bestsellers worldwide and sparking film adaptations.

- **Summary: Fifty Shades – Trilogy**

The trilogy by E.L. James follows the passionate and tumultuous relationship between Anastasia Steele, an inexperienced college graduate, and Christian Grey, a wealthy and enigmatic entrepreneur.

Fifty Shades of Grey follows the evolving relationship between Anastasia and Christian. The novel begins when Anastasia reluctantly agrees to interview Christian on behalf of her roommate for their college newspaper. Their encounter marks the beginning of an unconventional and intense romantic journey. But Anastasia soon discovers his inclination toward control and dominance in intimate relationships. As their relationship progresses, Anastasia grapples with Christian's complex desires, particularly his interest in BDSM (Bondage, Discipline, Dominance, Submission, Sadism, and Masochism). Despite her initial hesitance and apprehension, Anastasia becomes entangled in a passionate and sexually charged affair with Christian.

The narrative ends with Anastasia confronting Christian about his need for control and the intense emotional impact it has on her. Their relationship reaches a crossroads, setting the stage for further exploration and development in the subsequent novels of the trilogy.

In *Fifty Shades Darker,* the second book of the trilogy, Anastasia Steele navigates her complex relationship with Christian Grey after their separation at the end of the first novel. As the story unfolds, Anastasia begins a new job at a publishing house while Christian struggles with his feelings of loss and his desire to win her back.

Anastasia and Christian reunite, cautiously rekindling their romance under different terms. Christian is determined to change and be more open in their relationship, while Anastasia demands more equality and transparency.

As they attempt to move forward, both protagonists are haunted by their pasts. Anastasia grapples with Christian's past relationships, meanwhile, Christian is haunted by memories of his traumatic childhood and struggles to let go of control, which affects their intimacy and communication.

Throughout the story, Anastasia learns more about Christian's troubled upbringing, his emotional scars, his possessive tendencies, and tries to understand his complex personality. The book ends on a cliff-hanger, setting the stage for the final instalment, "Fifty Shades Freed," as Anastasia and Christian grapple with unresolved issues and the looming threats to their relationship.

In *Fifty Shades Freed,* the third and final book of the trilogy, Anastasia Steele and Christian Grey navigate the complexities of their married life while facing external threats and personal challenges.

The story begins with Anastasia and Christian's grand wedding, celebrating their union. As they embark on their honeymoon and settle into their married life, Anastasia embraces her role as Mrs. Grey while Christian tries to balance his controlling tendencies with being a supportive husband.

Their blissful honeymoon is short-lived as Jack Hyde, Anastasia's former boss who had an obsession with her, resurfaces seeking revenge. His actions pose a threat to their safety and happiness, leading to heightened tension and suspense.

Amidst the external threats, Anastasia discovers that she is pregnant, which brings both joy and anxiety to their lives. Their impending parenthood adds new layers of complexity to their relationship as they navigate their roles as expectant parents while dealing with the dangers posed by Jack Hyde.

The novel delves into the challenges faced by Anastasia and Christian as they attempt to protect their love and family from external forces.

Throughout the story, Anastasia and Christian confront their past traumas and insecurities, seeking to forge a future together while overcoming obstacles. The narrative interweaves moments of intimacy, passion, and emotional turmoil as the couple strives to strengthen their bond and build a secure future. The book culminates in a climactic showdown with Jack Hyde, resolving the immediate threats to their lives. Anastasia and Christian emerge stronger, reaffirming their commitment to each other and their determination to face life's challenges as a united couple, marking a hopeful conclusion to their tumultuous yet passionate journey.

"After" series by Anna Todd

- **About the author: Anna Todd**

The *After* Series is a collection of fan fiction novels written by New York Times bestselling author Anna Todd, which was inspired by the One Direction band. Todd, who has always been a voracious reader, started creating tales on Wattpad under the pseudonym **'imaginator1D'** when one of her most popular series, with over two billion reads, was published. Tessa, the main protagonist, is based on Anna Todd, Hardin, the male lead, is based on Harry Styles. In 2014, Simon & Schuster released Todd's adaptation of this Wattpad story and more than 12 million copies of the book have been sold worldwide, and in certain nations it is the top bestseller.

- **Summary:** *After – series*

After: Eager to meet new people, Tessa begins hanging out with Steph, her flat mate, and Hardin's group of friends. At a party, she surprises herself by kissing Hardin, which starts a pattern between them. Tessa eventually ends her connection with Hardin after he tells her he "needs" her (Todd,2014, px,) even if she is still seeing Noah. Hardin's behavior changes as he becomes more willing to spend time with his father, Tessa, due to their growing relationship. However, their dating relationship only perpetuates arguments and sexual activity. Tessa kisses Zed in front of Hardin and agrees to go on a date with him. but later Hardin and Tessa confess their love, and Tessa loses her virginity to Hardin. Soon after they move in together, Hardin stays out all night without telling Tessa where he is, and shows up drunk the next day after a fight. They eventually make up, but Hardin still refuses to tell Tessa why he was in a fight. Tessa discovers that Hardin and Zed had a wager about who could steal her virginity first. By the end of the book, Tessa is sad, furious, and bewildered, asking Zed to tell her everything.

After we collided: When Tessa hears about Hardin's wager with the group, she feels deceived, saddened, and furious. When she visits Landon, he tries to apologize and explain his love to her. Once more shattering her heart, Tessa kisses an unidentified man in a pub after getting wasted. When Hardin comes to Landon for assistance, he tells her that he loved her and never intended for anything to happen

between them. After believing Hardin was leaving for London to see his mother, Tessa welcomes him back to her flat. After spotting Hardin with his mother Trish, she decides to put up with his misbehaviour. After finding out that her father has been hunting for her, Tessa makes the decision to never speak to her mother again.

Tessa makes an effort to make things right with Hardin, but they end up fighting once more and Hardin walks out on Tessa. Zed becomes close to Tessa, but she still has feelings for Hardin. Knowing this, Hardin fights Zed and gets taken into custody. Zed agrees when Tessa visits him in the hospital and begs him not to file charges. Tessa and Hardin make up, but on their walk together, she spots her father standing on the side of the road.

After We Fell: Richard was dumped by Carol due to his drunkenness, but Tessa and her boyfriend Hardin take him in to their flat. While Hardin mistrusts Richard and offers him money to leave, Tessa wants to let him stay so they may get to know one another. Tessa and Hardin talk about how Tessa moved to Seattle to be nearer to Vance Publishing, her place of employment.

For a few days, Tessa and Hardin don't talk after she relocates to Seattle. When Hardin sees her journal, she apologizes for hurting her and talks about the anguish their relationship has brought her. Hardin offers him a watch as payment for the debt when he discovers Richard severely battered in his flat.

Tessa goes with Hardin to his mother's wedding in London. The night before the wedding, they find Trish and Vance having sex, which causes them to argue. The following day, Trish marries her fiancé, and Tessa tells Kimberley about Vance's adultery. After talking about what happened, Hardin and Tessa learn that Vance is actually Hardin's father, much to the infuriation of Hardin, who storms out of the bar.

*After Ever Happy***:** After learning about a mystery surrounding his mother's wedding, a furious Hardin breaks up with Tessa. He burns Trish's house on fire after breaking in, but Vance manages to get him out. Tessa informs Hardin that Vance assumed responsibility for him. After leaving the hotel, Hardin is discovered at a party high and intoxicated. When Tessa gets back to the US, she learns that her father passed away from a heroin overdose. After Richard's burial, Tessa and Hardin go to a farewell dinner for Landon, who is leaving for school in New York City. Tessa makes the decision to leave Vance Publishing and move to New York with Landon. The information hurts Hardin, but Landon reassures him of his friendship with Tessa. Tessa moved in with Landon and goes to work with Nora at a restaurant. Hardin enrolls in college and completes his studies.

Landon offers to host Hardin while he is in New York City for business. Tessa meets Hardin in her restaurant even though she works double shifts to avoid him. Tessa and Hardin reconcile and talk about their love. Tessa discovers "After," a book about their relationship, in his suitcase and confronts Hardin about it. He informs her that the book is the subject of a bidding war and that he is powerless to stop it from being released. Feeling slandered, Tessa declares their breakup, but to a surprise, Hardin's book becomes a New York Times Best Seller. Tessa sneaks into Hardin's book signing that night in order to listen in. As Tessa turns to go, Hardin catches her misinterpretation of a glance that was exchanged with a woman.

The epilogue of the book is marked after Tessa's graduation from NYU. Couple of years later, Hardin and Tessa meet again, at Landon's wedding. Having overcome their traumas and problematic past, they reunite and are shown committing to an engagement with each other. The last chapter of the series, showcases middle aged Tessa and Hardin sending off their kids to college.

Summary: Short stories

Writers with Pseudonyms

Anonymity is a common factor in arena of fan-fiction. Fan fiction anonymity allows authors to freely express their views without worrying about criticism or repercussions. It provides a safety net against any legal or personal repercussions while encouraging experimentation with a variety of subjects and approaches. The detachment from individual identification promotes equality throughout groups, reduces outside pressure, and provides for solitude.

Fall For Mafia

Author's Pseudonym (@SouthDesi)

This Wattpad short story centers on the Y/N (your name) subgenre, with Kim Taehyung and Jeon Jungkook as fictionalized main characters. The narrative primarily centers on an imagined world in which the reader—a South Korean pop singer named Jungkook—is the male protagonist and the reader herself is the female protagonist. After developing a romantic relationship, the two protagonists get married. With the advent of the Alternate universe —a setting for a fan fiction work that deviates from canon and is transformed into the fictional reality that the fan work is placed in—the novel tackles themes of love, trust and mistrust, jealousy.

In the Bleak Midwinter

Author's Pseudonym (@manhattansunset)

The characters from the British television series Peaky Blinders are shown in an alternate universe in this short fiction. It tells the tale from a different angle; the main

ensemble of characters remains unchanged, but Kaia, a fictional female protagonist, is introduced. She relies on thievery and prostitution to support herself. Bonnie, Kaia's brother, is an affiliate of the Peaky Blinders criminal organization. After some time, Kaia joins this organization and becomes romantically involved with Thomas Shelby, the gang leader. The narrative explores themes of power, love, loyalty, retaliation, and family dynamics while hinting at sensual and sexually explicit content.

Severus Snape's Daughter

Author's Pseudonym (@LilithlilaK)

The plot explores the romantic relationship between the daughter of Severus Snape, a fictional character from the Harry Potter series, and the famous Harry Potter. The plot uses the subgenres of Y/N and alternate universes. The characters are almost the same as in the original series, yet the plot, the circumstances, and the actions are different. The story presents the point of view of Y/N, i.e., the reader itself. The romantic unfolding of love, the hide and seek from the world and its problems. The story ends with the marriage of Severus Snape's daughter to Harry Potter and ends on a merry note.

III.   FINDINGS

Objectives

The following chapter sets out with the objective of mainly base the analysis of the select novels and fan-fiction publications on the grounds of Freudian analysis featuring theories of Id, oedipal complex, sublimation, etc.

Psychoanalytic reading of fan-fiction

Writing and an author are frequently intertwined like a complex tapestry, with the author's experiences, feelings, and psychological subtleties interwoven throughout. Psychoanalysis views fan fiction as an expression of its creators' unconscious imaginations and aspirations.

Fan fiction characters frequently experience changes or create unusual connections, providing a platform for authors to explore their own aspirations, anxieties, and unresolved concerns. An analysis of the motivations and actions of characters, through various Freudian concepts, can provide psychological insights into the fan-fiction prosumer.

Fifty Shades - trilogy

The *Fifty shades* trilogy features multiple psychological problem areas. The novel takes up oedipal complex and connects it to BDSM lifestyle, and Christian Grey's character.

"He takes a deep breath and swallows. "I'm a sadist, Ana. I like to whip little brown-haired girls like you because you all look like the crack whore—my birth mother. I'm sure you can guess why."" (James, E L 233-234)

The novel delves on the past of Christian and his troubled childhood, which reveals that his mother was a prostitute. His major sexual trauma emerges from being assaulted, tortured and abused by the pimp of his prostitute-mother. Christian's birthmother couldn't protect him from that violence and even abandoned him as she committed suicide. A three-year old Christian was found severely starved and anorexic, next to his birth mother's corpse, when the police came. He was later adopted by the Grey family and developed physically, but his emotional trauma never healed. He wanted to perpetuate the same violence, on other brunette women, which he had to experience because of his mother.

At the Submission scene in Fifty Shades Darker, the protagonist Christian Grey admits that he is suffering from an Oedipal complex, as his birth-mother shadows all his partners. Anastasia, a young brunette, whom he chose to marry, is the greatest representation of the mother figure he genuinely aspires to have.

The trilogy exposes the protagonists' unconscious motivations and conflicts in their actions. Christian Grey's BDSM behaviours might represent his efforts to regain control over his traumatic background. The power and repression ideas of Freud are reflected in the dominant-submissive relationship. Anastasia Steele's submission might be seen as an underlying need for security via giving up control. Interpretations of the story that highlight the interaction between conscious and unconscious drives in the interactions between the characters might be seen as a manifestation of Freudian themes.

After – Series

Anna Todd, a New York Times bestselling author, created the After Series, a fan fiction series, inspired by the band One Direction, follows Tessa Young, a college freshman, as she meets Hardin Scott, a moody and rebellious young man with a dark past. Todd began writing stories on Wattpad under the pseudonym 'imaginator1D' after, while she was very unsatisfied with the state of her life. She discusses in an interview with Cosmopolitan.com, "I was so sad, and I was like, 'What am I doing with my life? I'm such a loser." (Amy Odell, 2014)

In 2014, Simon & Schuster released Todd's adaptation of his Wattpad story, *After*, which has now sold over 12 million copies globally. The 'After' series by Anna Todd features four books, namely, *After, After We Collided, After We Fell,* and *After Ever Happy,* which chronicles Hardin and Tessa's difficult love, distinguished by passion,

anguish, and personal growth. As their love story progresses, the series dives into themes of toxicity, redemption, and self-discovery.

Fans frequently project their own personalities into characters, forming profound bonds that reveal buried desires and unsolved issues inside their own psyche. The act of creating or reading fan fiction becomes a continuous process of sublimation, which is as described by Freud, "…diversion of sexual driving forces from sexual aims, and their direction to new ones" (Freud, 2017).

Examining Todd's interpretation of relationships and human nature in the After series, it could be pointed out that the *After series* serves as a vehicle for her own wants, struggles, and emotional experiences. Anna Todd had met her husband Jordan when she was in high school, and they married one month after she graduated. Jordan soon joined the army, and Anna was forced to go to Texas with her husband. Anna had indulged herself into the world of one direction fandom base as a means of recreation which soon became an outlet from unconscious identification for her. Upon being alleged for showcasing and romanticizing an emotionally manipulative and tumultuous relationship between the Hardin and Tessa, Todd explains that She just wanted to depict a connection between two young people who are discovering who they are and what an adult relationship entails.

 "It was just sort of a reflection of me. [Tessa] doesn't know who she is," Todd said. "She's learning not to be like her mom. So, she gets much stronger throughout the book, but she doesn't know who she is. She's 18……I'm writing about people like me, who maybe had a rough childhood." (Amy Odell, 2014).

Three agencies of the mind vie for dominance, as suggested by Freud in *The Ego and the Id* when the Id's fierce passions and demands for fulfillment and the Superego's crushing, even authoritarian demands for submission to its dictates make this an ongoing and often fruitless task for the Ego to master.

With a psychic analysis, it is revealed that Hardin's character, is the manifestation of Id in the narrative, as his passionate and often destructive activities in relationships are mirrored by the id's need for rapid fulfillment without regard for repercussions. Tessa Young, the heroine who personifies the ego, navigates between her impulsive impulses and cultural conventions, demonstrating the truth principle of balancing personal desires with societal expectations.

The superego, which represents morals and society conventions, impacts individuals such as Carol Young, Tessa's mother, who exhibits societal expectations. The conflict between the superego's moral compass and the

protagonists' id-driven aspirations adds to the narrative of her character.

Tessa Young and Hardin Scott's relationship in the novel is intense and volatile, and has the potential to be manipulative or violent, and perpetuates the glamorization of an emotionally abusive relationship

Short Stories

Short stories on Wattpad, often delineated from the examination of subconscious themes and the workings of the human brain, can be connected to Freudian theory. Characters struggle with suppressed wants or conflicts and express them in a more acceptable literary setting, which may be a manifestation of Freud's idea of sublimation—the channelling of repressed desires into forms that are acceptable in society. The Freudian idea of sublimation appears as a sophisticated literary strategy in Wattpad short stories, allowing writers to channel and change their socially undesirable urges or desires into narratives that conform to social norms.

"The water was running down his body. yn's jaw dropped" and "oh lord! Mr. Jean Jungkook, were you so hot? I want to touch his abs."(*Fall for Mafia*, Wattpad)

A venue for writers to explore delicate matters via the prism of fiction, these short tales frequently delve into forbidden subjects by incorporating their own wishes into the experiences of fictitious characters.

Sublimation is a technique used by writers to subtly explore complicated emotional landscapes inside a controlled narrative setting by incorporating their own wishes into the experiences of fictitious characters. It can be seen through character development, creation of alternate realities, exploration of dark themes, conflict resolution.

Given that the behaviours of the characters mirror the interaction between the id, ego, and superego, they may be seen as representations of Freud's structural model of the mind. In keeping with Freud's views on the intricacy of human awareness, the storyline may represent how people grow psychologically as they resolve internal problems and battles. In the short story, *Fall For Mafia*, the author intelligibly shows these underlying problems where the male and female protagonists, overcome their problematic traits through proper resolution of their psychic traumas.

The anonymity on fan fiction platforms such as Wattpad, Fan fiction.net, Ao3 etc. provide writers a canvas on which to sublimate their own imaginations and wants while avoiding direct personal recognition by creating imaginary settings.

Perpetuation of Toxicity

Fifty Shades – trilogy

Concerns concerning Christian Grey and Anastasia Steele's relationship's depiction of dominance and control have been voiced by critics of the *Fifty Shades* book series. In addition to emotional abuse and manipulation, Christian's demand for power extends outside of the bedroom.

When he follows Anastasia's phone and places severe restrictions on her social life, his possessive behaviour frequently veers towards emotional abuse and manipulation.

The way that Anastasia is portrayed as a subservient character raises questions about the agency and autonomy of women. Despite the narrative's best efforts to present Anastasia as a free agent, the power dynamics within the partnership frequently erode the concept of willing and informed consent—a crucial component of wholesome partnerships.

Nevertheless, remarks on toxicity are a criticism of the narrative's hazy boundaries between permission and control, not an assault on consenting BDSM behaviours.

After – Series

The novel *After* by Anna Todd has attracted notice for its in-depth examination of difficult subjects in the setting of an intense romance. The depiction of a passionate and turbulent romantic connection between the main characters, Tessa Young and Hardin Scott, is one of the main issues in the *After series.* In actual relationships, these behaviours may be viewed as emotionally manipulative or even abusive, but the story romanticizes by comparing the couple to Catherine and Heathcliff from Wuthering Heights. "The only two things After and Wuthering Heights have in common are passion and toxic relationships." (Grizila, 2023)

The characters in *After* occasionally fit into negative clichés that may encourage stereotypes. For instance, Tessa's 'good girl' archetype and Hardin's 'bad boy' image might reinforce constricting and false expectations for uniqueness and personal development. These depictions have the potential to oversimplify the intricacies of individual personalities and reinforce a limited comprehension of identity.

The narrative arc of the book might convey harmful ideas to its readers since it frequently exalts the concept of staying in unhealthy relationships for the sake of love, persuading viewers to accept or even romanticize bad behaviours.

Short Stories

The process of exploration of unconventional ideas cannot be viewed as entirely positive because stories on fan fiction platforms often idealize controlling, aggressive, or possessive relationships as displays of charm or power.

These representations glamorize harmful actions connected to toxic romantic standards to the readers.

Male characters on Wattpad may adhere to conventional norms of power, toughness, and emotional repression. This encourages toxic masculinity by reinforcing the notion that males must follow strict gender rules.

Men may find it difficult to convey feelings of vulnerability, melancholy, or dread in Wattpad tales. This restriction feeds the toxic masculinity narrative by reinforcing the social norm that men should repress specific feelings. In the short story, Fall for Mafia then male main character portrayed in a similar light where there are instances of internalized anger."he held the phone until it cracked." (Fall for Mafia, Wattpad)

The belief that characteristics connected to femininity are inferior may be reinforced by certain stories that minimize or marginalize feminine attributes. This reinforces the harmful notion that males ought to stay away from anything deemed "feminine" or "weak."

The idea that assertiveness and dominance are crucial components of masculinity, even when exhibited in negative ways, is perpetuated by Wattpad short stories that feature male protagonists that use aggressiveness or dominance in conversation. "you can get out of my house or otherwise I'll throw you out."(Fall for Mafia, Wattpad)

The limited and conventional perspective of Wattpad tales may result in perpetuation of morbid and abusive personal standards for an individual and disrupt the healthy psychic development of young readers.

Discussions

Objectives

The following chapter sets out with the objective of bringing out the ideas that Fan fictions perpetuate through the wide audience base that it has, and what it sets out to achieve. This also makes it clear as to how it impacts the readers, especially teenagers and young adults.

Analyzing the audience

Surveying the demographic spectrum of fan fiction consumers becomes crucial for researching and analyzing the interactions within the fan fiction community, as Fan fiction is a type of interactive storytelling. People's interactions with and contributions to fan-created content are greatly influenced by their age, preferences, fandom background, and social disposition.

Since, the study of fan fictions is a relatively newer subject in the field of research, there hasn't been any prominent surveying of the reader base of fan fictions. Therefore, in this research project, we conducted a survey on a group of 113 individuals, to disentangle the range of demographic

variables, revealing patterns and trends that contribute to a more comprehensive understanding of fan fiction culture.

As per the data we collected in our survey, 61.6 percent of the reader base of fan fiction is comprised of teens and young adults, belonging to the age demographic of 11-20 years. A broad and committed community of writers and readers has been enthralled with this emerging movement, which is changing the storytelling landscape and upending conventional ideas of authorship and creativity. The reason for its popularity among this can be easily connected to Freud theory of the unconscious mind. Psychoanalytically speaking, Fan-fiction offers a secure environment in which young people may project their unconscious desires and thoughts onto the characters and settings they love.

Fan-Fiction as a Consuming Trend

As fan fiction has developed into a dynamic and broad domain where fans become writers and rewrite the stories of their favourite fictional universes, this creative zeal has to be examined because it is beginning to take on the characteristics of an obsessive tendency. According to our survey, which was conducted on over a hundred people, 30.4 percent of them have admitted to be reading it on a regular basis, and 35.7 percent admitted on having read it sometimes.

In the realm of fascination with fan fiction, the distinction between fact and fiction becomes increasingly hazy. Fans give their time, energy, and emotions to fictitious characters and stories, resulting in an emotional connection that goes beyond the usual fervour of a fan-base. As revealed in analysing the data collected in the survey, 56.2 percent of the audience believes that reading fan fictions has affected their social interactions.

Fan fiction involvement levels are frequently so high that they cause a phenomenon called identity fusion, in which fans believe they are inextricably linked to the fandom. An increased emotional engagement results from the fan's self-concept becoming entwined with the stories and characters they like. When followers recognise aspects of themselves in the fictitious worlds they like, this fusion may lead to an obsessive tendency.

This aspect is often manifested through the creation of 'Y/N' in fan fictions, functions as a literary figure that stands in for 'Your Name' and invites the reader to put themselves in the shoes of the main character. The select texts like, E.L. James' *Fifty Shades of Grey,* formerly a Twilight fan fiction series called 'Master of the Universe', the *After* series by Anna Todd and the short stories from Wattpad showcase the manifestation of a prosumer's unconscious and suppresses desires which are cultivated as the protagonists in established fictional settings.

Fan fiction is a prevalent and very popular literary form, especially among teens. Its influence spans several genres, but in the romance genre, it plays a big role in influencing and establishing standards for romantic ideals among this generation. In line with the data collected in the survey, it is seen that 42.4 % percent of the audience indulges into the reading of romantic genres and 23.6% of the readership is culminated through literary pornographic genres such as Smut, Dark fiction, Fluff etc.

Teens' perceptions of what makes a good relationship are shaped by the idealised situations that are offered. Teenagers actively participate in establishing the standards for romantic stories that are developed by fan fiction communities. Teenagers' romantic preferences and beliefs are frequently ingrained in their psyches as a result of narratives exploring identity, particularly romantic identity. This becomes a concerning notion because during their adolescent years, teenagers frequently look to the media for guidance on what makes a good romantic and intimate relationship.

In fan-fiction publications such as the "Fifty Shades" trilogy, power-asymmetrical relationships can be shown in narratives, particularly when examining dominant and submissive dynamics. In the course of developing a healthy relationship understanding, teenagers may misinterpret these power dynamics as desirable or acceptable, which might result in unhealthy expectations in relationships outside of their teen years.

For the sake of drama or intensity, toxic behaviours like manipulation, jealously, and possessiveness may be normalised in fan fiction novels such as the "After" series. As they navigate the complexity of relationship standards, teenagers may interpret some behaviours as appropriate or even romantic, as the origin of those characters root from their beloved fictional universe or celebrity figure, impacting their conception of what makes a good relationship.

Fan fictions such as "In the Bleak Midwinter" and "Severus Snape's Daughter", lets readers lose themselves in imaginary worlds and is frequently used as an escape. But this escape from reality can cause a detachment from reality, making it difficult to distinguish between expectations from real life and fiction. It might be difficult for teenagers to discern real relationships from fictitious or overly dramatic depictions.

Oftentimes at the expense of emotional or intellectual compatibility, several fan fiction stories such as "Fall for Mafia" overemphasise sexual desire and relationships. Teenagers, especially those going through their first romantic encounters, often absorb the notion that sex and

physical attractiveness are the main factors in a successful relationship and overlook other important factors.

Although fan fiction gives fans a creative way to express their desires and sentiments, it also unintentionally shapes romantic ideals that may be unrealistic, idealised, or even harmful to the healthy development of young brains.

Comparison to Authorized/Standard Literature

Fan fiction and authorized literature are two distinct creative expressions in narratives. Fan fiction is passion-driven, unauthorized narrative extension, while authorized literature is legally produced with original creators' permission.

Fan-fiction captures the emotional bond readers have with their beloved novels. It includes adored characters, places, or themes from previous works and lets fans explore uncharted territory inside well-established realms. Fan fiction, however, is in a legal grey area when it comes to copyright law issues since it uses intellectual property without formal permission.

On the other hand, Authorized literature is narrative that has been well written and has the express consent of copyright holders. It goes through a rigorous editing process that produces a polished, refined work that satisfies publishers' and consumers' expectations while still being in line with the creator's vision. Authors of authorized literature have the unique right to reproduce and disseminate their works; this is in contrast to fan fiction, which is not covered by the law.

The contrast also exists in terms of creative freedom, as fan fiction flourishes when it is allowed to explore storylines, romantic relationships, and locations that deviate from the canonical parameters established by its original authors. Authors of fan fiction take great pleasure in their capacity to challenge or reframe accepted conventions, creating a wide and vibrant array of stories. This freedom to try new things and be creative encourages fan fiction writers to use a broad range of techniques and backgrounds, which results in fan fiction of varying quality.

Authors of authorized fiction, on the other hand, are constrained by their own vision, the expectations of publishers, and, in the case of franchise writing, the predetermined boundaries of the current world. Although there is creative flexibility, it usually stays within the parameters established by the original work, and any modifications could need permission.

The two domains are further distinguished by the quality control methods. Because fan fiction is an amateurish endeavour, it lacks the polished quality that comes from a rigorous editing procedure. Within a single community, differences in writing styles and abilities might produce both highly polished and less polished works. Authorized literature, on the other hand, is subjected to stringent editing in order to comply with industry standards, guaranteeing a uniform degree of quality.

Another difference between fan fiction and approved literature is distribution and accessibility. Genre fans freely exchange fan fiction on specialized sites, where it flourishes in virtual communities. Anybody with an interest in the particular fandom is welcome to access it democratically. On the other hand, official distribution channels—such as libraries, bookshops, and internet platforms—are used for authorized literature. Even though they could be subject to copyright limitations, approved works are typically offered for sale or subscription.

Originally published as fan fiction based on *Twilight, Fifty Shades Trilogy* deviates from official literature in order to address legal issues. It stands apart conceptually due to its direct depiction of BDSM, and conversations over erotica's popular acceptance were spurred by its financial success. The novel's path from online fan community to worldwide sensation determines its own course, unlike authorized literature works written with the express approval of the original writers. Although both works of literature make significant contributions to the field, *Fifty Shades of Grey* is distinguished by its non-traditional beginnings, contentious nature, and influence on popular culture and conversations about explicit themes in mainstream writers.

The *After* series deviates from standard literature by its origin as One Direction fan fiction on Wattpad, emphasizing an interactive writing process within a dedicated online community. This departure from traditional literary creation allowed for iterative storytelling based on reader input. As the series transitioned from self-publishing to commercial success and film adaptations, it underscored the transformative influence of digital platforms and fan engagement on literary success. Unlike works born independently of fan communities, *After* exemplifies a dynamic shift in storytelling dynamics, where the line between creator and audience blurs, showcasing the evolving landscape of literature influenced by digital connectivity and fandom participation.

Wattpad short stories are participatory, setting them apart from traditional reading. Direct communication between authors and readers allows them to get immediate feedback on their stories and make necessary adjustments. Serialized publication enables continuous development, allowing tales to be shaped by the reactions of the audience. Because of Wattpad's worldwide accessibility, budding writers may freely share a wide range of genres and ideas in their writing. Although one can get notoriety on Wattpad, other means are usually used for profit. Whereas full narratives of

traditional short tales adhere to recognized literary rules and seek recognition and recompense through conventional means, they follow a more formalized publication procedure.

Finally, it should be noted that fan fiction and official/standard literature appeal to distinct creative impulses and audience expectations. Fan fiction explores unexplored territory inside well-established universes while staying within a legal grey area, embodying the passion and inventiveness of fandom. Copyright holders approve authorized literature that goes through a professional procedure that complies with industry norms and regulatory requirements. Each adds a distinct viewpoint to the infinite realm of imagination, adding to the rich fabric of storytelling.

IV.   SURVEY DATA

Objective: The aim of this chapter is to showcase the results of the quantitative survey conducted, for the purpose of analyzing the audience base of fan-fiction prosumer community.

Survey Data Results

This chapter contains the results of the survey conducted on a group of 113 individuals, in the form of pie-chart presentations.
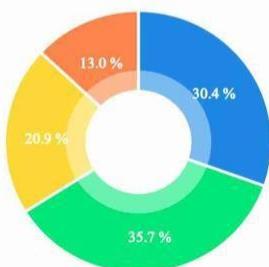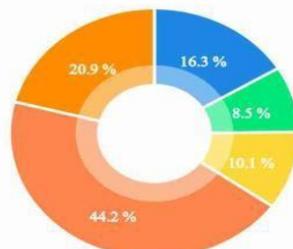
Have you written fan fiction yourself?

PIE CHART

- Yes - 46
- No - 66

41.1 %
58.9 %
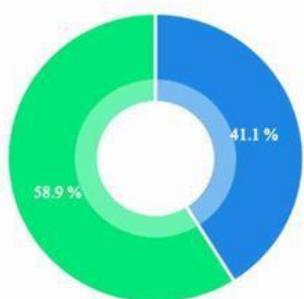
Do you like Y/N ?

PIE CHART

- Ye...
- No - 40

35.7 %
64.3 %
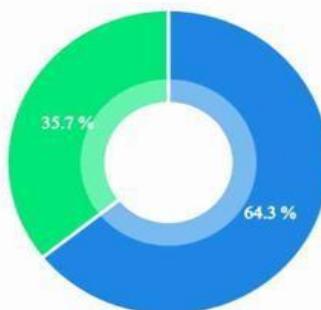
What story tropes do you read?

PIE CHART

- Mafia,Billionaires et...
- Fandom based - 35
- Mythology - 38
- N/A - 15

9.7 %
24.5 %
43.2 %
22.6 %
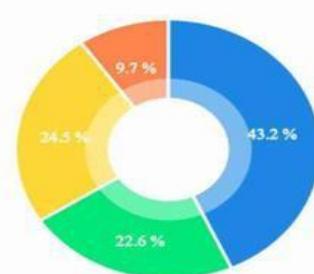
How did you find out about fan fiction?

PIE CHART

- Through intern...
- Through peer circle - 28
- Through social media circ...
- N/A - 9

6.6 %
16.9 %
55.9 %
20.6 %
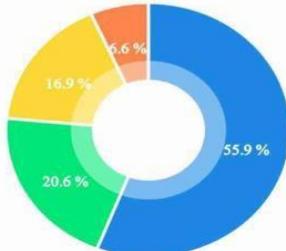
Does reading Fanfictions help you in gaining knowledge?

PIE CHART

- Ye...
- No - 23
- N/A - 18

15.9 %
20.4 %
63.7 %
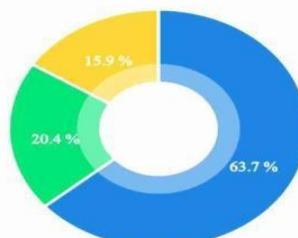
Does reading fan fiction affect your social interaction?

PIE CHART

- Yes - 63
- No - 36
- N/A - 13

11.6 %
32.1 %
56.2 %
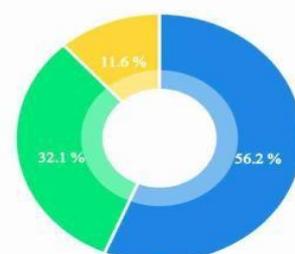
V.   CONCLUSION

Based on a thorough reading and analysis of the primary and secondary sources, we can conclude by negating our research statement that "Depiction of morbidly explicit themes in the works of fanfictions is restricting the development of a healthy psyche amongst the young adults and teenagers." because, Fan-fiction may have both beneficial and harmful effects on the imaginations of young teenagers.

It can result in low quality and erroneous portrayal, the normalization of harmful relationships or behaviours, and the exposure of youngsters to mature subjects. However, fan fiction cannot be termed outrightly damaging, because it provides creative avenues for aspiring authors and fans to connect in healthy and inventive ways with their favourite universes.

Therefore, it can be concluded, that through ethical consumption and a critical approach, fan fiction can develop as a popular means of personal and creative exploration.

ACKNOWLEDGMENTS

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