

**THE PARTICIPATORY CULTURE OF CATHER AVERY IN THE
FANGIRL BY RAINBOW ROWELL**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2024**

**THE PARTICIPATORY CULTURE OF CATHER AVERY IN THE
“FANGIRL” BY RAINBOW ROWELL**

THESIS

Presented to

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MALANG
2024**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "Participatory Culture of Cather Avery in The *Fangirl* By Rainbow Rowell" is my original work. I do not include any material previously written or published by another person except those cited as references and registered in the bibliography. As a result, if there is any objection or claim, I am the only person responsible for them.

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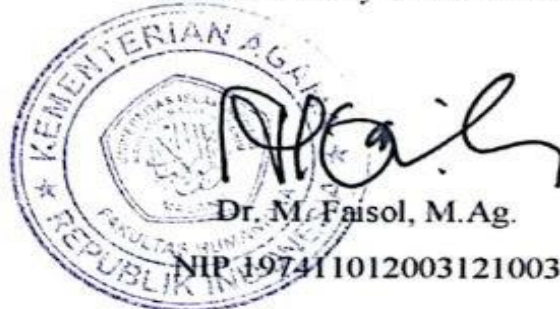
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MOTTO

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا

For indeed, with hardship comes ease

(Q.S Al-Insyirah:6)

I usually solve problems by letting them devour me

Franz Kafka

DEDICATION

I am glad to dedicate this simple research to:

Myself,

My beloved Mom and Dad, Ibu Marjan and Bapak Syafrullah,

And my sweet happiness, Fajrul, Husnah, Ical, Al, and Gibran.

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The Researcher

A handwritten signature in black ink, appearing to read 'Putri Juliana', with a stylized flourish at the end.

Putri Juliana

ABSTRACT

Juliana, Putri (2024) *The Participatory Culture of Cather Avery in the Fangirl By Rainbow Rowell*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Hafidhun Annas, M.Hum

Keywords: Participatory Culture of Henry Jenkins, fan fiction

Popular culture consumption is now an integral part of daily life. Consumers of popular culture now also participate as producers, creating new media such as fan fiction. This study aims to explain the forms of the participation of the main character, Cather Avery, in the novel *Fangirl* according to Henry Jenkins' participatory culture theory and how the main character, Cath, using her participation to overcome her personal struggles to create fan fiction. This study uses the theory of participatory culture by using data sources from the novel *Fangirl* by Rainbow Rowell. The method used is literary criticism with qualitative approaches. Then, data is collected by analyzing and recording data applicable to the theory and the study problems. The results of this study are as follow: (1) the four forms of participatory culture found in the character Cather Avery, namely affiliation, expression, collaboration, problem-solving, and circulation; (2) Cather Avery's driven her participation to help her cope with personal struggles. Cather solve her personal struggles using some participation when creating *Carry-On* fan fiction, which consists of participation based on appreciation, participation based on existence, and participation based on pleasure. Through an examination of fan engagement in virtual community and creative production, this study contributes to enhance understanding of participatory culture and its intersections with real-life narrative storytelling.

مستخلص البحث

جوليانا ، بوتري (٢٠٢٤). ثقافة كاتر أفيري التشاركية في *Fangirl* بقلم رينبو رويل. أطروحة البكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية، مالانج.

المستشار حفيظ أنس ،. الماجستير

الكلمات المفتاحية: الثقافة التشاركية لهنري جينكينز ، خيال المعجبين

أصبح استهلاك الثقافة الشعبية الآن جزءاً لا يتجزأ من الحياة اليومية. يشارك الآن مستهلكو الثقافة الشعبية كمنتجين، ويدعون وسائل جديدة مثل خيال المعجبين. بناء على نظرية الثقافة الاشتراكية لهنري جينكينز وطريقة تفسير الشخصية *Fangirl* ويهدف هذا البحث إلى شرح أشكال مشاركة كاتر أفيري كالشخصية الرئيسية في رواية لرينبو رويل. *Fangirl* الرئيسية كاث هذه الثقافة الاشتراكية لا ابتداء خيال المعجبين. يستخدم هذا البحث نظرية الثقافة الاشتراكية باستخدام مصادر البيانات من رواية استخدمت الباحثة النقد الأدبي بالمنهج النوعي كمنهج البحث. ثم جمعت البيانات من خلال تحليل البيانات وتسجيلها بمنظور النظريات ومشكلات البحث. وقامت الباحثة نتائج هذا البحث كما يلي: (1) وجدت أربعة أشكال للثقافة الاشتراكية في شخصية كاتر أفيري، وهي الانتماء، والتعبير، والتعاون، وحل المشكلات، والتداول، (2) شجعت كاتر أفيري المشاركة لمساعدتها للتغلب على الصراعات الشخصية. قامت كاتر بحل مشكلتها الشخصية باستخدام مشاركات متعددة عند إنشاء قصص المعجبين، والتي تتكون من المشاركة على أساس التقدير، والمشاركة على أساس الوجود، والمشاركة على أساس الاستمتاع. من خلال دراسة تفاعل المعجبين في المجتمعات الافتراضية والإنتاج الإبداعي، تساهم هذه الدراسة في زيادة فهم الثقافة الاشتراكية وتقاطعها مع السرد القصصي الواقعي.

ABSTRAK

Juliana, Putri (2024). *Budaya Partisipatif Cather Avery dalam Fangirl Oleh Rainbow Rowell.*

Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor Hafidhun Annas, M. Hum.

Kata Kunci: Budaya Partisipatif Henry Jenkins, Fan Fiksi

Konsumsi budaya populer kini menjadi bagian tak terpisahkan dari kehidupan sehari-hari. Konsumen budaya populer kini juga turut berpartisipasi sebagai produsen, menciptakan media baru seperti fan fiction. Penelitian ini bertujuan untuk menjelaskan bentuk-bentuk partisipasi tokoh utama, Cather Avery, dalam novel *Fangirl* menurut teori budaya partisipatif Henry Jenkins dan bagaimana tokoh utama, Cath, menggunakan partisipasinya untuk mengatasi perjuangan pribadinya dalam menciptakan fan fiction. Penelitian ini menggunakan teori budaya partisipatif dengan menggunakan sumber data dari novel *Fangirl* karya Rainbow Rowell. Metode yang digunakan adalah kritik sastra dengan pendekatan kualitatif. Kemudian, data dikumpulkan dengan cara menganalisis dan mencatat data yang sesuai dengan teori dan permasalahan penelitian. Hasil penelitian ini adalah sebagai berikut: (1) empat bentuk budaya partisipatif yang ditemukan dalam tokoh Cather Avery, yaitu afiliasi, ekspresi, kolaborasi, pemecahan masalah, dan sirkulasi; (2) Cather Avery mendorong partisipasinya untuk membantunya mengatasi perjuangan pribadi. Cather memecahkan masalah pribadinya dengan menggunakan beberapa partisipasi saat membuat fiksi penggemar *Carry-On*, yang terdiri dari partisipasi berdasarkan apresiasi, partisipasi berdasarkan eksistensi, dan partisipasi berdasarkan kesenangan. Melalui pemeriksaan keterlibatan penggemar dalam komunitas virtual dan produksi kreatif, studi ini berkontribusi untuk meningkatkan pemahaman tentang budaya partisipatif dan persimpangannya dengan penceritaan naratif kehidupan nyata.

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CHAPTER I

INTRODUCTION

This chapter covers the background of the study, the problems of study, the significance of study, the scope and limitations, and the definition of the key terms.

A. Background of the study

Popular culture is the current issue nowadays. Various events have mobilized society to participate in creating popular culture, including the rise of fandom culture. Raymond Williams (1983) defines culture as a way of life encompassing specific practices (Storey, 2018, p. 2)

As a cultural product, popular fandom or fandom is starting to become a domain and dominate people's lives. Fandom culture is closely linked to mass media, serving as a model for understanding media interactions. Henry Jenkins (2018) argues that fandom studies have emerged as an alternative for the past two decades, contributing to understanding the media era with the pressure of their engagement in various communities and networks and presenting creative and ideological transformations through mass media. How they invest in replying to texts, making their schedules, producing fellow fans, and determining the type of popular culture they will consume (Jenkins, 2018, p. 14)

Participatory culture transcends consumerist tendencies by enabling fans to become producers of media, as seen in fan fiction. In this case, Jenkins et al. (2009)

noted that a culture of participation emerged as a form that could enable people to interact more as producers and not media consumers. In this case, the fandom also not only presents a culture of consumption, where fans flock to buy various attributes and merchandise to fulfill their desires as fans, but also gives rise to various positive experiences, which can be said to be producing an idea by presenting fan art such as fan fiction.

The United States has been a central hub for the creation and spread of popular culture' including television programs, music programs, fast food, and films (Permana, 2014).

Therefore, the emergence of fandoms is no longer commonplace. The significant influence of the United States makes it a direction for cultural products, as argued by Jenkins (2007), the spread of Potterheads (fans of the Harry Potter series) in the 'never-ending' transmedia world, in their order as prosumer fans. Creating original fiction as an unauthorized expansion of the franchise to elaborate and fill narrative gaps (Ravell, 2023).

Fan fiction has gained popularity, influencing authors like Rainbow Rowell, who incorporated fandom elements into her novel *Fangirl*. Overall, Musikaningtyas (2014) in Jenkins (1992) argue that fandom has become a culture of participation that has converted the experience of consuming media into new texts, cultures, or communities. This statement is evidence that participatory culture cannot be underestimated in influencing people's lives by

drawing on the common thread of fandom, which is part of participatory culture (Pangestika & Kusuma, 2023).

Besides, fandom's dominance, which has become a culture, has resulted in many communities appearing in the real world, online, or in cyberspace. The ease of accessing technological information and communication with the internet network as a medium for allocation has given birth to various online communities (Azizah, 2014).

This aligns with the culture of participation that emerged when culture sucked up and replied to the denotation of new media technologies that enabled consumers to archive, annotate, appropriate, and recirculate media content in innovative and powerful ways (Garcia & Haddix, 2015). The latest innovative form of media participation is then reflected in literary works such as fan fiction novels. One novel that describes the form of fanfiction experienced by the characters in the story is the novel "*Fangirl*" by Rainbow Rowell. Widyaningsih said fan fiction is a story that created to acknowledge something that is copyrighted or already exists. Fan fiction means "fan imagination". Moreover, when you create a story based on your favorite boyband, girl band, or animated film and still use the word, concept, characters, and several other aspects, it is called fan fiction (Lestari, 2021).

Fangirl itself is a fan fiction novel explaining the main character in the novel. Namely, Cather Avery is a huge fan of the popular fantasy fiction book series, the "*Simon Snow*" series, and she is also a successful fanfiction writer in the

Simon Snow fan community. The fan fiction she writes is a creative expression of the series as a fan. *Fangirl* describes how Cather Avery interprets the participatory culture to create her fanfiction and identifies and expresses herself. Fanfiction is a form of creative expression, and she feels connected to the fan community through her writing. As a successful fanfiction writer, she has loyal followers and readers in the fan community, which also helps boost her self-confidence.

Fangirl was published in 2013 by Rainbow Rowell; the novel is set on a fictional university campus commonly referred to as the "University of Nebraska." University Nebraska is located in Omaha City, Nebraska, United States. This story occurs explicitly during Cather Avery's (nickname Cath) first year at the university. Cath has a twin named Wren, who has a personality that tends to be more social. At the same time, Cath is an introvert who is more comfortable expressing herself through writing fan fiction and through fandom communities both online and offline. She interacts with fellow fans. Cath's actions are to interact with the fan community by exchanging ideas, sharing knowledge, theories, and discussions about topics they love, *Simon Snow*, and the fanfiction he writes. This activity is then referred to as fandom. As time passed, his writing about the *Simon Snow* series and the characters in the stories became popular, and this community became popular.

Fandom is an element that exists in the social reality of people's lives and literary works. The application of this theory is based on the point that each literary

work has characters. The fandom element in the scholarly work *Fangirl* by Rainbow Rowell can be explored through a participatory culture approach. The researcher uses the theory of participatory culture by Henry Jenkins; several literary works use Henry Jenkins' theory of participatory culture to analyze literary works, such as the researcher Rohmawatin, 2018 in the article *Budaya Partisipasi: Studi tentang Budaya Partisipasi dalam Komunitas Virtual Penggemar Anime* analyzed a virtual community of anime fans regarding the involvement and acceptance of the expression of community members and found out what types of anime fans are, with the results that official online members of the anime community can be namely a sharing participatory culture and quite participatory culture (Rohmawatin, 2018)

Furthermore, Hidayanto & Eriyanto use participatory culture as a studies approach specifically, analyzing anecdotes and memes in the *#crazyrichsurabaya* phenomenon; researchers use participatory theory by Henry Jenkins with the research results that Participatory culture has four elements, namely Affiliations, expressions, collaborative problem solving, and circulations can be used to respond to this phenomenon, where the anecdotes and memes that emerge are examples of forms of creative work experience in participatory culture (Hidayanto & Eriyanto, 2019).

Then, Octavia 2021, through the research *Budaya Parisipasi Penulisan Berita pada Media Online: Etnografi Virtual pada Komunitas Virtual Kompasiana* uses the participatory culture to explain involving compasianers with research

results showing that forms of participatory culture are found, namely affiliation, expression, collaboration problem solving, and circulations which use three typologies named participation based on appreciation, participation based on the existence, and participation based on pleasure (Octavia, 2021).

Subsequently, Jones, 2022 through the article *From Folklore to Fanfic: An Examination of Transformative Texts through Subversion, Sexuality, and Social Commentary* examines three core texts, namely *Harry Potter* series by J. K. Rowling, *Carry-On* by Rainbow Rowell, and *Rebel-Rebel* by BasicBatsheba by connecting the relationships between these works with participation culture, fan culture, and queer literature, namely about creators, Harry Potter content and community. Researchers use participatory culture theory to explore, with an ethnographic focus, cultural practices, and fan media participation. The research results show that participatory culture provides an understanding of fan fiction of literary works, not only being the owner of an author and the reader. However, both have an essential role in showing expression, collaboration, and a complex involvement that shows the story belongs to all parties involved in its creation and consumption (Jones, 2022).

Otherwise, Lestanti & Kusuma, in the article *Menulis Fanfiction di Wattpad sebagai Produktivitas Fandom* use participatory culture theory to show that fandom is not a consumer; moreover, it is a part that can produce literary works such as fan

fiction. The research results show that apart from entertaining the BTS fandom, fan fiction was also created as a medium to promote BTS (Lestanti & Kusuma, 2023).

However, as an Object in this research, Rainbow Rowell's *Fangirl* has been studied by many researchers and has had varying effects. To begin with, Permatasari (2020) in *Borrowing Technique as Reflected in Rainbow Rowell's Novel Fangirl*, examines the borrowing of dominant words in the novel, with the research results finding two forms of borrowing techniques used in the novel *Fangirl*, namely naturalized and pure borrowing (Permatasari, 2020).

In addition, Simatupang et al., 2021, through the article *Pragmatic analysis of deixis in the novel Fangirl by Rainbow Rowell*, used *Fangirl* as a study Object to analyze types, functions, and factors of deixis. The research results showed 30 data from five types of deixis in *Fangirl*; the data consisted of person, place, time, discourse, and social deixis, with different deictic functions (Simatupang et al., 2021). Furthermore, Lestari 2021, through the research of *The Analysis of the Main Character's Internal Conflicts In Fangirl's Novel By Rainbow Rowell*, examines how the conflict experienced by the main character in *Fangirl*, which Rowell also influenced as a narrator who interprets real life through the character Cath. Rowell felt that his life situation tormented him because he had a bad father. Then he explains his past when Cath and her twin sister Wren were still young by making Cath's mother a lousy parent who abandoned her family, and that is when the conflict in the story begins (Lestari, 2021).

Otherwise, Anténe, in the journal article *On Writing and College Life: Rainbow Rowell's Fangirl as a Campus Novel. East-West Cultural Passage*, with research results showing how the novel *Fangirl* depicts diverse campus experiences, including new students' social and academic challenges. The research results show the complexity of the main character's growth, namely creativity and self-expression, in overcoming personal challenges and finding identity amidst environmental changes (Anténe, 2022).

Overall, Ananditha and Rahayu, 2023 through the article *Dysfunctional Family in Rainbow Rowell's Fangirl*. The proceeding of the Undergraduate Conference on Literature, Linguistic, and Cultural Studies also used *Fangirl* as an Object of study with the results of two analyses, namely signs of unstable family in the Avery family, which were reflected in spiritual violence, abandonment, censure, antagonism, conflict, miscommunication, and role change of heart. The unstable family type in the Avery family can be identified as having a chaotic family class, a morbidly family class, or a chronic conflict family class (Ananditha & Rahayu, 2023).

Based on several studies, not a single researcher has analyzed how the main character, Cath, is involved in participatory culture as fandom productivity, especially in Rainbow Rowell's *Fangirl* novel. Therefore, this research explores the engagement of the main character, Cath, in fandom using aspects contained in the theory of participatory culture. Regarding the analysis of Rainbow Rowell's

Fangirl, this study fills the knowledge gap and provides Through an examination of fan engagement in virtual community and creative production, this study contributes to enhance understanding of participatory culture and its intersections with real-life narrative storytelling. This study focuses on analyzing the main character Cather Avery form of participatory culture in *Fangirl* by Rainbow Rowell. Then, continued by discussing how Cather Avery's driven her participation to help her cope with personal struggles. Cather solve her personal struggles using some participation when creating *Carry-On* fan fiction. The researcher also chose *Fangirl* as the research Object because the story presented is similar to the reality of the researcher's life, who is also part of the fan community and is the main character in this novel. However, the direction of leisure interest of researchers focuses on K-pop (Korean pop). Specifically, it focuses on listening to K-pop music, watching streaming to monitor idol activities, and having a bias (favorite members of K-pop idol groups). Cath, the main character in *Fangirl*, is passionate about the *Simon Snow* series, making her a member of the fan community for the book series. As long as Cath does as a fan, she writes fanfiction about *Simon Snow*, the main character in her favorite novel series. Cath also entered an online platform called FanFixx.net (the *Simon Snow* series fan club online platform to interact with other fans). The researchers are part of the K-pop fan community, Exo Lover (a boyband fan club from South Korea), and they are on the Instagram platform to interact with other Exo fans.

Therefore, the story becomes familiar to the researcher's life and makes him feel personally close to the Object used in the research. Karen Hellekson (2018) argues that the fan experience is not only about activities that intersect with a shared fandom but also about relationships among fans—that is, fans learn about and engage with the fandom itself (an activity known as "meta") (Hellekson, 2018).

However, as one of the characters in the novel *Fangirl* by Rainbow Rowell, Cath engages herself and interacts as the *Simon Snow* series lover, indirectly creating a new media flow. Cath is a fan and has fans out there who love the fan fiction works she creates online, indirectly creating a circulation media in the culture of participation. Cath becomes part of the affiliation with her membership in the fandom, and her fiction writing is a form of expression of the culture of participation. Lestanti and Kusuma (2023) said fan fiction is proof that fandom not only consumes content from the media but can produce it (Lestanti & Kusuma, 2023).

Jenkins argues when consumers start producing and distributing media, they erode the boundaries between amateurs and professionals who are then called consumers of inspiration, connectors, or influencers (Jenkins, 2007). Jenkins explores how new media culture allows the general public to take on the role of media consumers and producers (Octavia, 2021). Fanfiction as one of the new media productions created by fandom and forms of participatory culture will be explored in this study.

B. Problems of Study

From the background of the research explained above, the researcher worked out several problems with the research, including:

1. What is Cather Avery's form of participatory culture in *The Fangirl* by Rainbow Rowell?
2. How does Cather Avery participation help her cope with personal struggles to create fan fiction in the '*Fangirl*' by Rainbow Rowell?

C. Significance of The Study

Hopefully, this study provides benefits to readers both theoretically and practically.

1. Theoretically

The study theoretically adds to our understanding and interpretation of cultural studies. This research clarifies how cultural participation theory is used to examine literary works, especially our understanding of fan culture and its influence on reducing fans' consumer culture by producing new texts and media. For individuals conducting analysis who utilize the same theory, this research aims to provide a comprehensive understanding of participatory culture theory within cultural studies.

2. Practically

Practically, this study can provide a new perspective to the public on how to behave and how to be self-aware when entering the fan culture base, especially the public's understanding of Rainbow Rowell's *Fangirl* novel. It is also hoped that this research satisfy the public regarding the adaptation of fanfiction stories, especially Rainbow Rowell's novel *Fangirl*.

D. Scope and Limitations

This study focuses on the analyzing the participatory culture of Cather Avery's as a producer of fan fiction stories in Rainbow Rowell's novel *Fangirl*.

E. Definitions of Key Terms

Participatory Culture : A participatory culture can be defined by how members think their participation matters. Members observe some standard of social interrelation with other individuals, and they care what other people think about the processes created (Jenkins, 2009, p. 3).

Affiliation : Can be defined as a memberships, official and unofficial, in online

communities centered around matches forms of media, such as Friendster, Facebook, message boards, meta-gaming, game clans, or My Space (Jenkins, 2009, p. 3).

Expression : Bring a new creative forms, such as digital sampling, skinning, modding, fan video-making, fan fiction, writing, zines, mash-ups, etc (Jenkins, 2009, p. 3).

Collaborative Problem Solving : Working together in a group, formal and informal, to finish tasks and expand new knowledge (Jenkins, 2009, p. 3)

Circulation : This can be described as shaping the passing of media (Jenkins, 2009, p. 3).

Participation Based on Appreciation : According to Henry Jenkins participatory culture in Rohima, et al, (2021) participation based on appreciation is a form of cultural participation that seeks recognition from the community for the results of

work or knowledge contributions provided (Rohima et al., 2021).

Participation Based on Existence : According to Henry Jenkins participatory culture in Rohima, et al, (2021) participation based on existence is a form of cultural participation developed to maintain existence or popularity (Rohima et al., 2021).

Participation Based on Pleasure : According to Henry Jenkins participatory culture in Rohima, et al, (2021) participation based on pleasure is a form of culture that is carried out as a form of pleasure and as an effort to interact and establish relationships (Rohima et al., 2021).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the literature correlated to how the participatory culture aspects and approaches. The definition of participatory culture in literature is described at begin. Next is Henry Jenkins's participatory culture theory, categorized into four elements: affiliation, expression, collaborative problem-solving, and circulation. The last one explains the meaning of participation.

A. Participatory Culture of Literature

Literature emerged as a form of expression of human activity in life; every activity that occurs in human life becomes a source of interest in living everyday life, which was originally a human habit itself. These habits are what represent the emergence of culture. Literature is a cultural product that conveys emotions, human ideas, and experiences in return for the influence of creativity and imagination.

According to Kuusela (2018), the expansion of literary works involving human beings in the writing process in various ways has spread almost throughout society. Various textual installations, performances, and collaborative events have encouraged participation, and writing collectives and reading events have once again become popular, creating a new participatory culture in literature (Kuusela, 2018). This is understandable because literary works are cultural products that always accompany the development of human thought. The universality of literary

works in viewing human problems is always ongoing to be discussed (Syafuruddin, 2010).

Participatory culture emerged at the intersection of trends in interactive technology; we should document the interactions between media consumers, media consumers and media texts, and media consumers and media producers (Jenkins, 2002). The context of documenting the interactions in question is the relationship between producers and consumers with media texts; the point is readers, authors, and literary works.

In this view, new media literacy is intended to complement and expand traditional print literacy in ways that enrich our culture and refer to the deepening of our appreciation of classic stories. New media platforms and practices produce far greater opportunities for communication than previous generations could have imagined. However, significantly, young people need to be able to read and write; they need to know how to mobilize their contemporary experiences with a much older tradition, and literature classes are the best choice to represent a very rich environmental contribution to combining various ways of learning (Clinton et al., 2013). Participatory culture means having an important role in connecting media literacy and literary works that can develop or refresh literary works so that they remain existent and dynamic.

Endraswara (2013) argues that participatory culture in literature refers to the ability of individuals to understand, appreciate, and participate in literary works

and related cultural aspects (Chadijah et al., 2023). This statement proves that participatory culture cannot be separated from literature. Absolute with technology that can archive, annotate, customize, and re-circulate media content characteristic of participatory culture (Jenkins, 2002).

Begin to fan culture in the offline era Jenkins (2006) said that participatory culture itself has been understood as a culture with strong support for creating and sharing one's creations, and also a culture where members feel a social connection with each other, where the expansion of one's creation that appears without limits makes participatory culture timeless (Tanudjaja, 2007).

The social relationship in question comes from the participation of various fan communities that give birth to a production culture (setting aside consumerism), such as fan fiction, which is part of literature. The author uses various literary techniques as elements in building a fictional world. Narrative fiction develops complex characters and explores certain themes or messages built by the author with an imaginative nature. For this reason, training in literary works allows one to interpret literary works very easily and find literary works that must be interpreted in a complex, dynamic, and internally balanced way (Connor, 2004).

In this case, a participatory culture that encourages fans or a large fandom to become creators of their own stories expands the existing narrative. Therefore, participatory culture is a study approach used to study literary works in the fanfiction genre. The presence of fanfiction is evidence of a complex interaction

between fans and the fictional works they like. We can see a rapid existence and increasingly large participatory fandom culture, where users take action and shape their media experience according to the way they want (Güldenpfennig, 2011). In the context of participatory culture, expressing creativity becomes a form of enjoyment for fans, namely participating in the life of someone they idolize through the artwork they create. The presence of fan fiction narrative fiction is one form of expression of this work of art.

B. Popular Culture Approach

The popular culture approach is used as an object to acquire key skills and competencies as a form of participation in which the children and youth interact with popular culture. Appropriate to Jenkins (2009) three concerns suggest the need for policy and pedagogical interventions (Jenkins, 2009, p. 3):

1. The participation gap describes the unequal access to the opportunities, experiences, skills, and knowledge that will prepare youth for full participation in the world of tomorrow.
2. The transparency problem describes the challenges young people face in learning to see how media shapes perceptions of the world.
3. The ethics challenge describes the breakdown of traditional professional training and socialization forms that might prepare young people for increasingly public roles as media makers and community participants.

C. Participatory Culture by Henry Jenkins (2009)

Nowadays, participatory culture seeks to present more engaged in literature; critical media and art scholars have raised similar concerns about participatory cultural practices, but these perspectives have only occasionally entered literary criticism. Given the emphasis on participation and collaboration in contemporary art and media, digital can encompass a wide range of storytelling practices, including those already established through non-digital platforms and those "born digital." Digital storytelling can include stories produced through digital devices, stories that involve various forms of networked participation or interactivity, stories distributed through digital platforms, or stories consumed on digital platforms (Jenkins et al., 2017). The production of new media is a form of participatory culture, the emergence of video images, sounds, and digital storytelling, such as fan fiction, that was initially enjoyed on digital platforms and then appeared on non-digital platforms.

The term participatory culture describes a more complex series of relationships between producers and consumers (Jenkins, 2012). A participatory culture is a culture with a proportionate low fence to artistic expression and urban engagement, strong support for fabricating and sharing one's creations, and some informal coaching whereby what is known by the most knowledgeable is passed along to newcomers (Jenkins, 2009, p. 3).

According to Jenkins, Shresthova, Gamber-Thompson, Kligler-Vilenchik, & Zimmerman (2016), Participatory culture is a way to help expand who has access to the means of cultural production and circulation (Jenkins et al., 2017). Furthermore, Jenkins (2017) argues that new media in the form of digital has greatly reduced production costs, allowing for a variety of forms of expression and thus expanding who can make films; digital has also opened up new channels of distribution and circulation, creating spaces where amateur media content can be engaged with by a wider audience and thus have a major impact on culture. However, access to the means of production and circulation also limits who can engage. This is a more participatory culture—not a fully participatory culture. Subsequently, there are regulations and policies to limit who has access to media literacy and who is needed to fully participate or control the ownership and flow of content, especially regarding the relationship between amateur and commercial production (Jenkins et al., 2017)

The concept of participatory culture began to emerge when folk cultural traditions met mass cultural institutions, starting with the amateur press movement, various forms of post-war DIY culture more generally, underground newspapers and comics, the Indie Media Movement, and, more recently, various online community forms. This statement is a benchmark for ensuring public access to cultural production and circulation can be described as encouraging participatory culture (Jenkins et al., 2017).

Participatory culture by Jenkins is categorized based on the form of communication, which, in this case, is inseparable from communication technology that enables interaction. According to Jenkins (2009) the four elements of Henry Jenkins participatory culture are affiliation, expression, Collaborative Problem Solving, and circulation. The description of the four elements is as follows (Jenkins, 2009, p. 3):

1. Affiliation

Fans are generally depicted as people who cannot speak, unable to explain their motives or actions. This claim of being unable to speak is usually accompanied by an academic refusal to engage with the community, thus rejecting the value of ethnographic methods (Jenkins, 2012). So, this form of rejection and inability of fandom to speak and argue requires direct engagement with a community. In more detail, Jenkins defines affiliation as an interaction carried out by fans in association with the community (Jenkins, 2012).

In the sense that affiliation is a form of membership activity in the community itself. Affiliation is a formal experiment to observe how community practices work. Furthermore, in his book *Textual Poachers: Television Fans and Participatory Culture*, Jenkins gives many examples of fan affiliation. For example, in the character in Conrad's novel, the ethnographer tries to find the "*heart*" of fandom when the village elders slowly reveal their secrets to him. Then, fans widely reject the character correlation results because such exotic

language is considered unpleasant. Jenkins expresses this as the availability to show the type of affiliation expressed by the concept of aca-fan (Jenkins, 2012). Where the activity of rejecting exotic language is a form of association or activity carried out by the aca-fan community, which refers to academic fans in their membership in the fandom; therefore, Jenkins said social networking software that has been so central to youth culture can be a vehicle for extracting and strengthening a sense of affiliation (Jenkins, 2009, p. 53).

A more fluid idea of affiliation is being able to get involved. In any case, by being transparent about one's positionality, one can be flexible in selecting appropriate analytical details, actual knowledge, interest, and experience in the fandom (Jenkins, 2012).

2. Expression

According to Jenkins' participatory culture, there are types of remixes that are expressed politically, such as Right Wing Radio Duck, then fan videos that tend to be melodramatic or romantic rather than comic, some fan video streams become around gender issues Women's Workor race How Much for the Geisha in the Window? Moreover, some fan videos are humorous about the original material. To express the collective fantasies and desires of the fan community (Jenkins, 2012). Some forms of participation carried out by fans above are symbols of expression.

Expression is a way to convey a fan's perspective on an issue. This can be an issue around intellectual property, sexual politics, and racial equality to the wider community and others (Jenkins, 2012). An expression can be defined as participation in producing new creativity as long as it can be found when popular culture references are spread within and between fandoms. Jenkins elaborates that an expression is mobilized for media or public attention (Jenkins, 2012).

Analogous fan fiction is rewritten by fandom through their stories as a form of expression to gain attention from their idols and the general public; another example Jenkins elaborated about Constance Penley in 1992, which tells the story of fans who identify as a female-dominated community who also actively rewrite the script of masculinity through the stories they create themselves for their entertainment (Jenkins, 2012).

The form of expressing collective fantasies and desires of the fan community is by using the media to mobilize to get the media's attention or the general public (Jenkins, 2012). Expression is also used as a form of real-world inquiry by engaging students who require them to seek information, interview experts, secure with other students around the world, create and share multimedia, assess digital documents, write for actual audiences, and resort to new participatory cultural resources (Jenkins, 2009, p. 57).

3. Collaborative Problem Solving

Development of more collaborative relationships with a community of fans around the show readiness to grapple with the problems that Cut addresses in the text to address social problems through representation and cultural evolution (Jenkins, 2012). We should push remoter by discussing how meaning appears collectively and collaboratively in the new media surroundings and how cooperatively operates differently in an open-source culture based on a questionnaire, appropriation, alteration, and repurposing (Jenkins, 2009, p. 20).

According to Jenkins (2012), Collaborative problem-solving is a form of participation that refers to the main issues when working around creativity. Fans have struggled with the risks of going public, including the concerns you raise (Jenkins, 2012). Jenkins explains that these problems can emanate from the community itself or in the form of copyright. Copyright risks are very vulnerable, considering new media production is distributed in a widely accessible digital world.

Based on the book *Textual Poachers: Television Fans and Participatory Cultures*, Jenkins gives an example in the essay he wrote, "What Happened Before YouTube?" (Jenkins, 2012), about fan videos that are produced by risking the decision to go public through a video sharing platform. Because of the many different videos circulating today on YouTube seem so abundant that everything created by humans will sooner or later be on this platform (Jenkins,

2012). The issue of legal and illegal access is included in the list of concerns. Therefore, copyright concerns emerge as a problem that must be addressed. This statement is the basis for the emergence of Collaborative problem solving where cooperation in the community is included in collaboration to solve problems from community members.

4. Circulation

According to Jenkins in Octavia (2021), circulation is sharing links and comments that can create a media flow to provide information (Octavia, 2021). Circulation is part of the fan-vidding world that productively explores what is at stake in the decision to go public beyond just a video-sharing platform and showcase a variety of cultural works that create interconnected media streams, the process of negotiating the meaning of the text and the terms of their relationship with the producer (Jenkins, 2012). Circulation can be interpreted as spreading and distributing cultural content through various channels and platforms in the community network.

Circulations to purpose shaping the flow of media, such as podcasting or blogging (Jenkins, 2009, p. 3). Circulation can also encourage the use of sites such as snopes.com, which regularly reports on fraud and misinformation spread online and provides a good illustration of how one can test the credibility of information (Jenkins, 2009, p. 48). The statement can be understood as a form of interconnected media flow to create concrete information.

D. The Categories of Participation

Focus on autonomous, creative expression falsifies the actual process by which meaning is generated and new works produced (Jenkins, 2009, p. 32). The main character of the novel *Fangirl* by Rainbow Rowell, Cather Avery, creates the product of appropriate transformation, or what we would now call "sampling" and "remixing." Cather Avery makes a new story of *Simon Snow* by Gemma T Leslie in her own words or reborn and remakes the new production story.

Fan fiction (stories about characters or settings in original works written by fans of the original work, not by the original authors) engages the use of existing media content. However, it is often treated as simply a new form of piracy. That way, Jenkins said, remixing requires an appreciation of their emergent structures and latent potential meanings (Jenkins, 2009, p. 32). Through participatory culture by Henry Jenkins, the main character of Rainbow Rowell's novel *Fangirl* encourages her participation to help her overcome personal difficulties.

Appreciation is closely related to cultural participation activities that are carried out with high intensity. The act of participation can be formed into the role of a producer who has a desire to share information (Rohima et al., 2021). Cather, a fan fiction story producer, overcomes her personal difficulties in creating *Carry-On* by using several participations, consisting of participation based on appreciation, participation based on existence, and participation based on pleasure.

1. Participation based on appreciation

Participation based on appreciation is a form of cultural participation that seeks recognition from the community for the results of work or knowledge contributions provided.

2. Participation based on the existence

Participation based on existence is a form of cultural participation developed to maintain existence or popularity.

3. Participation based on pleasure

Participation based on pleasure is a form of culture that is carried out as a form of pleasure and as an effort to interact and establish relationships.

CHAPTER III

RESEARCH METHOD

This chapter contains information about the research design, data sources, data collection, and data analysis used in the study.

A. Research Design

Peck and Coyle (1984) argue that literary criticism analyzes, interprets, and disseminates a literary work (Obi, 2015). Therefore, the design of this study is literary criticism. Literary criticism can be defined as a discipline that focuses on the analysis, interpretation, and evaluation of literary works. Golban and Ciobanu (2008) say that literary criticism examines works as artistic creations and reflections of human experience, cultural values, and historical contexts (Golban & Ciobanu, 2008).

Golban and Ciobanu (2008) describe literary criticism as exploring texts from various perspectives, such as formal analysis, thematic studies, philosophical investigations, and contextual readings. This definition allows a critic to assess a work's quality or artistic value and how the involvement of a deeper understanding of literature interacts with the world around it and with the individual interpretation of the reader (Golban & Ciobanu, 2008).

Therefore, literary criticism can be used as a design in this study through the participatory culture framework, as proposed by Henry Jenkins, which

emphasizes the active and collaborative role of the audience involved in producing media content. Participatory Culture by Jenkins explores how fans create new narratives by expanding or reinterpreting existing literary works. Fanfiction is a form of literary criticism that goes beyond text consumption; it involves fans' active engagement with the original work's themes, characters, and world (Jenkins, 2012). This study uses a participatory culture approach to examine Cath's (Cather Avery) involvement in creating fan fiction using her participation to overcome her personal struggles. This study used Henry Jenkins' participatory culture theory to determine how fandom, part of participatory culture, influences the main character's life in Rainbow Rowell's novel *Fangirl*.

B. Data Source

Rainbow Rowell's novel *Fangirl*, released on September 10, 2013, by the St. Martin's Press, served as the research's data source. It is 456 pages long and divided into 38 chapters consisting of two parts: first, Fall Semester 2011, and second, Spring Semester 2012. The researcher uses the data indicating participatory culture (affiliation, expression, collaborative problem-solving, and circulation) based on Cath's participation to help her cope with personal struggles to create fan fiction. This study was conducted to discover how fandom, part of participatory culture, influences the main character's life. The researcher analyzes this novel using sentences, words, and dialogues.

C. Data Collection

This study's researcher used several steps to collect the data. The first step is systematically reading Rainbow Rowell's *Fangirl* and repeating it to understand the story. The researchers then re-read the novel and classified the participatory culture form involving Cath's participation to help her cope with personal struggles to create fan fiction in the novel, underlining any data related to the theory being used. Then, quote selected sentences from the novel.

D. Data Analysis

The researcher uses the literary criticism method in the data analysis to analyze the main character, Cather Avery. The researcher categorized the data using Henry Jenkins's participatory culture theory. The researcher first classifies the form of participatory culture Cather Avery in *Fangirl* by focusing on the four elements of participatory culture: Henry Jenkins affiliation, expression, collaborative problem-solving, and circulation. Then analyze Cath's participation to help her cope with personal struggles to create fan fiction. The researcher explicates the data that has been obtained. Next, in the final step, the researcher concludes.

CHAPTER IV

ANALYSIS AND DISCUSSION

In this chapter, the researcher describes the research results and discusses the novel *Fangirl* by Rainbow Rowell, using participatory culture theory by Henry Jenkins. The researcher divided this chapter into two parts. The section describes the form of participatory culture Cather Avery does in *Fangirl*; the last section explains how does Cather Avery participation help her cope with personal struggles to create fan fiction in the '*Fangirl*' by Rainbow Rowell

A. Cather Avery Forms of Participatory Culture

Participatory cultures make members believe that their contributions matter and care about what others think about what they create (Jenkins, 2009, p. 3). In *Fangirl*, Cather Avery exemplifies participatory culture through her engagement in fan fiction writing, specifically reflecting Jenkins' elements of affiliation, expression, collaborative problem-solving, and circulation.

1. Affiliation in FanFixx.net

Affiliation is the form of participation in official and unofficial online groups focused on different media types, such as Friendster, Facebook, forums, meta-gaming, gaming clans, or MySpace (Jenkins, 2009, p. 3).

The first affiliation Cather Avery in FanFixx.net is when Cath stated that she had yet to check the online media group Fanfixx.net. As the following datum shows.

Datum 1:

Cath picked up her phone and turned off the alarm, remembering that she still hadn't texted Abel. She hadn't even checked her e-mail or her FanFixx.net account before she went to bed. (p.15)

In *Fangirl*, Rainbow Rowell explains that there is a media that is the center of Cath's activities as the main character, namely a media where she reads, writes, and uploads stories, a place to share stories, comment, and respond to each other in an online fandom media called FanFixx.net. This online activity manifests her participation in the official FanFixx fandom group, where the main character, Cath, is part of an affiliate.

Cath affiliation with the FanFixx.net community is evident in her regular engagement with the platform, checking her account even before bed to stay connected. The check she did shows her interest in staying in her affiliation.

Datum 2:

The comment on her page all week had been friendly..." how are you?" "just checking in." "can't wait for the next post!" " Gah! I need my daily baz." But to Cath, they felt like demands. (p.41)

Jenkins argues that when someone participates in an activity, specifically in an online group media, it can be said to be affiliated (Jenkins,

2009, p. 3). The next data shows several comments from various parties who can be said to be praisers of Cath's fan fiction story. The comments on her page indicate that there is activity in the affiliate column owned by Cath. The various comments show interaction by reading and reacting to comments on the page, which is a form of Cath's participation in the affiliate. This proves that Cath participates in the affiliate when her fans are waiting for her fanfic story. Through her responses to fans' comments on FanFixx.net, Cath fosters a sense of community, exemplifying Jenkins' notion of affiliation in participatory culture.

Datum 3:

Hey guys, Cath started typing now into her FanFix journal. She wished wren were her, to read this before she posted it.

So I guess it's time for me to admit that college is hard__College is hard! Or, at least, time consuming!__and I'm probably not going to be updating Carry-On as much as I used to, as much as I'd like to...

But I'm not disappearing, I promise. And I'm not giving it up. I already know how this all end, and I'm not going to rest 'til I get there. (p.42)

Based on the data above shows another activity Cath did to demonstrate her participation in the FanFixx.net affiliation. On nights like that, Cath could always go downstairs and keep writing on her dad's computer if she wanted to, but she did not like crossing Wren. They listened to each other when they Would not listen to anyone else (Rowell, 2013, p. 42). Although she wants to continue her creative expression in writing and carrying on fan fiction stories

that she posts on her fandom account, her other obligations during offline lectures also take up much of her time.

Cath has to divide her time between posting stories and lectures. For that, she has to inform her story followers and fans not to expect more from her story posts every week. The activities carried out by Cath in the data are her way of interacting well with her fans in the fandom group, which Jenkins categorizes both formal and informal participation in online media groups as affiliation

Datum 4:

Cath opened her FanFixx account and paged idly through the comments. (p.273)

Furthermore, the following datum shows another participant of the main character. It can be explained that Cath is used to her activities, namely writing, giving reactions, commenting, and responding to each other. This habit can be seen in her very relaxed character when she accepts every comment she gets when she opens online media. When Cath takes part in reading the comments and feedback on the Fan.Fixx.net account page, it reflects her participation in affiliation because she has entered the social network.

2. Creative Expression Through Fan Fiction

According to Jenkins (2009), expression can be defined as producing new creative forms, such as fan fiction writing (Jenkins, 2009, p. 3). The form of expression of the main character, Cather Avery, can be seen from her

activities in creating the fantasy story of *Simon Snow* by Gemma T Leslie, which is her favourite. Cath is the main character in the novel who loves the story of *Simon Snow*; she is described as a character who loves the characters Baz and *Simon* in the fantasy story.

Rowell included several pieces of the *Carry-On* story with the description posted on the FanFixx account to clarify that Cath's character loves the fantasy story. *Carry-On* is a story developed by Cath from the original version by Gemma T Leslie, which, according to Jenkins this activity is said to create new creativity. By reimagining *Simon Snow*'s world in her fan fiction, Cath not only exercises creative agency but also demonstrates how fans transform exiting narrative to create personal and communal meaning.

Datum 1:

Basil frowned. He narrowed his smoky grey eyes and folded his arms, like he was forcing himself to keep standing there. Like what he really wanted to do was throw another sneezing spell at Simon.

"I know," Basil said almost angrily. "I know what you're going through. I lost my mother, too."

Simon wiped his snotty nose on the sleeve of his jacket and slowly sat up, his eyes as wide and blue as the Eight Sea. Was Basil lying? That would be just like him, the prat.

__from "friends for life __and After," posted August 2006 by FanFixx.net authors Magicath and Wrenegade (p.49)

In *Fangirl*, Rowel shows some fan fiction pieces that Cath has written to show her contribution to uploading stories to the online media FanFixx. One of the *Carry-On* pieces can be seen in the data above on page 49 of the novel. Cath had only posted one chapter of *Carry-On, Simon*, this week, and it was

half as long as usual. She usually posted something on her Fan Fixx.net page every night, if not a full chapter, at least a blog entry (Rowell, 2013, p. 41).

The hashtags in the last sentence of the data are a form of grouping online media content to make it easier for people to find the posts she writes. According to Cath's point of view, this makes it easier for fans of the *Carry-On* story. Cath's act of writing and posting *Carry-On* stories in online media is categorized as an expression because it produces a new creative form, namely *Carry-On* fan fiction adapted from her favourite *Simon Snow* series.

Datum 2:

"I've got an aero bar," Simon said. "Want half?"
Baz peered down, his long face as grey as his eyes in the gloaming. He flicked his black hair back and frowned, setting down next to Simon on the hill. "What kind?"
"Mint." Simon dug the candy out from the pocket in his cape.
"That's my favorite," Baz admitted, grudgingly.
Simon flashed him a wide, white grin. "mine, too."
__from "Secrets, Stars, and Aero Bars," posted January 2009 by FanFixx.net authors Magicath and Wrenegade (p.71)

The humor and emotional depth in Cath's story reflect her mastery of fan fiction as a medium of personal expression. These creative choices resonate with Jenkins' view of participatory culture as a platform for fans to assert their voices and challenge traditional producer-consumer dynamics. Cath, and her twin sister Wren sometimes write together. This can be proven by the presence of the pen name Wrenegade next to the pen name Cath Magicath. Proof of the pen name uploaded to the FanFixx account can be seen from the tag listed in the last sentence in the data. Their actions in creating fan fiction by Jenkins are a form of expression. Other acts of expression can be seen in data 3.

Datum 3:

Baz slammed his books down at Snow's station. Snow put his safety goggles on and adjusted them; it did nothing to dim his blue eyes or blunt his glare.

"For the record," Snow grumbled. "I don't want to spend any more time with you either."

Stupid boy... Baz sighed to himself, taking in Snow's tense shoulders, the flush of anger in his neck, and the thick fall of bronze hair partially trapped in his goggles... what do you know about want?

__from "Five Times Baz went to Chemistry and One Time He Didn't," posted August 2009 by FanFixx.net authors Magicath and Wrenegade (p.82)

Furthermore, Cath writes her fan fiction and continues the story about Baz and *Simon*, and her posts on the FanFixx.net page show her creative expression. This action proves that Cath is very oriented to producing new creations.

Datum 4:

Baz. "Have you ever done this before?"

Simon. "Yes. NO?"

"Yes or no?"

"Yes. Not like this."

Baz. "Not with a boy?"

Simon. "Not when I really wanted it."

__from "Shall We?" posted April 2010 by FanFixx.net author Magicath (p.129)

The sentence in the data above shows a piece of the *Carry-On* story written by Cath. Rowell only includes a piece of the story from each chapter of the *Carry-On* version written by Cath. In addition to completing the story, it also aims to describe how the fictional world is a place to express Cath's

feelings; the story's writing is also used by the main character to connect with other people who are also members of the online media fandom.

Rowell also explains in the reality of Cather Avery's life that it is quite difficult to interact with the outside world other than the online media she uses. (can be seen in the collaborative problem-solving section) When it came to continuing the story about *Simon* and Baz, this shows how Cath contributed to making new text media a form of expression. The fourth data proves this: Cath posted the continuation of the story in April 2010 on the FanFixx.net page as the author of Magicath.

Datum 5:

“Because I know you. And I know you wouldn't hurt me.” Simon held out his hand and gently pushed back the errant lock of black hair. Baz's tilted up with the touch, his fangs popped and gleaming. “You're so strong Baz.”

Baz reached for him then, cuthing Simon around the waist and pressing his face into his stomach.

Agatha slid out from between them and ran toward the fortress. Simon held Baz by the back of his neck and curved his body over him. “I know,” Simon said. “I know everything.”

—from Carry-On, Simon, Posted February 2011 by FanFixx.net author Magicath (p.162)

Cath's action align Jenkins' framework through the closeness between *Simon* and Baz. As in the previous data, Cath also continues to modify *Simon Snow's* story as one of the fans involved in the fandom, which reflects the aspect of active participation, where Cath or Cather not only consumes the original work but also develops her version to express the story to a more intense stage.

Cath sat in front of her computer. After finishing her fiction-writing project, she would leave the room and get the internet. She would stop typing once she had a first draft (Rowell, 2013, p. 165). Cath always spends her time writing fiction, which is a form of her consistency in creative expression. This statement can be proven in the six datum about Cath, which relates to her version of the story.

Datum 6:

“You’re wasting your time,” she said and damned if she didn’t sound tired. “Her thinks she’s his destiny_ he can’t help himself.”

“I know.” Baz said, turning into the shadows. “Neither can I.”

__from “Tyrannus Basition, Son of Pitch, posted December 2009 by FanFixx.net author Magicath and Wrenegade (p.170)

In the datum above quote, Cather returns to fill every chapter to continue the *Carry-On* story. She used to read and respond to every comment on her stories (Rowell, 2013, p. 41). The routine described by Rowell, aside from Cath taking part in affiliation, namely her activities when commenting and giving feedback to fans, is also described as enjoying writing as a manifestation of her creative character. This creative activity is part of the expression.

Datum 7:

“I don’t want to be a hero.”

“liar.” Baz’s eyes well cool grey and serious.

“Today.” Simon said chastened. “I don’t want to be a hero today.”

Baz look at his apple core, then tossed it onto Simon desk. “Are you trying to talk me into skipping politickal science?”

“Yes.”

“Done.” Baz said. “Now get up.”

Simon grinned and leap out of bed

__from Carry-On, Simon, posted January 2012 by FanFixx.net author Magicath (p.198)

She was upstairs, writing, when Wren came up that afternoon to start packing. Cath didn't have much to pack or not to pack. All she really brought home with her was her computer (Rowell, 2013, p. 193). Based on the data above was also posted on the FanFixx.net platform. Cather's persistence in writing fan fiction can be seen in her inability to be away from her computer to write. This reveals that Cath frequently writes *Carry-On* as a creative expression.

Datum 8:

“I don't trust you,” Simon said, grasping Basil's forearm.

“Well, I don't trust you,” Basil spat at him. Actually spat at him, bits of wet landing on Simon's cheeks.

“Why do you need to trust me?” Simon asked. “I'm the one hanging off a cliff!”

Basil looked down at him distastefully, his arm shaking from Simon's weight. His swung his other arm down and Simon grabbed at it.

“Douglas J. Henning,” Basil cursed breathlessly, his body inching forward. “Knowing you, you'll bring the both of us down just to spite me.”

__from Carry-On, Simon, posted November 2010 by FanFixx.net author Magicath (p.207).

Based on the data above also features excerpts from stories written by Cath. This has become her habit of posting fan fiction on FanFixx.net. The page above shows the title of the *Carry-On* story from the new version of the Gemma T. Leslie *Simon Snow* story.

As Rowell explained in *Fangirl*, Cath borrowed every character's name in Gemma's *Simon Snow* story. She developed every plot, the evolution of each character, the dialogues and how the characters interact. Although similar to the original by borrowing the Mage world, Cath created her own version of magic. Cath or Cather created a new product that proved her creative expression.

Datum 9:

Simon was laughing so hard, he nearly fell forward onto Baz. Baz shoved him up with his free hand.

"I mean, honestly," Baz said, still holding back his hair, trying to keep a straight face. "it's like an arrow on my face. This way to the vampire."

Simon swatted Baz's hand away and kissed the point of his hairline as gently as he could. "I like your hair," Simon said against Baz's forehead. "Really, really."

—from Carry-On, Simon, posted March 2012 by FanFixx.net author Magicath (p.242)

"You write fiction all the time." "I write fan fiction." (Rowell, 2013, p. 240). In the conversation, Cath and Levi explained that Cath's character is always writing her fan fiction stories. This proves that Cath has always contributed greatly to showing her creative expression in the form of writing.

As stated in datum nine, Cath describes the special relationship between Baz and *Simon*, the way they interact and give each other a gentle touch that is different from the reality depicted by Gemma in *Simon Snow* story. This statement is a form of character development from Cath, which is different from

the original version, emphasizing that the new media version of the fan fiction she wrote is purely her creativity, which is the basis of the form of expression.

Datum 10:

“you’re infuriating.” Simon said.

“Good, I’m fulfilling my role as your nemesis.”

“You’re not my nemesis. The Humdrum is.”

“Hmmm,” Baz said, letting the ball drop and kicking it back to Simon. “We’ll see. The story’s not over yet.”

from “Baz, You Like It,” posted September 2008 by FanFixx.net authors Magicath and Wrenegade (p.268)

Cath is still writing with Wren in this datum, working together to showcase their love of *Simon Snow* fantasy stories through their *Carry-On* fanfiction. However, according to the upload dates, Wren stopped writing when he went to college, as evidenced by the absence of the Wrenegade pen name in the next years.

As Rowell explains in *Fangirl*, Cath is very good at most of the dialogue, while Wren writes the plot and mood of each character's development in *Carry-On*. This statement is very helpful in completing the fan fiction they write. When the twin sisters took part in writing fan fiction, Jenkins called it a form of expression.

Datum 11:

“Have I decided that?”

“Maybe it was me who decided. Never mind. Same difference.”

Simon took a deep, obviously unnerved, breath.

“Snow. Are you unnerved?”

“Slightly.”

“Aleister almighty, I never thought I’d see the day.”

*__from Carry-On, Simon, posted February 2012 by FanFixx.net author
Magicath (p.276)*

Cath continues the story of Baz and *Simon*, this time no longer relying on Wren to co-write with her. She writes independently and posts on her FanFixx.net page. As seen in the data above, Cath is very detailed in explaining every reaction and manner of the characters she develops. This proves Cath's seriousness in creating a new story that is fresh and different from the original version in the sense of her seriousness in presenting a medium of expression.

Datum 12:

“Right,” Penelope said. “I was starting to wonder whether you’d ever figure it out. You have figured it out, haven’t you?”

Simon felt himself smiling and blushing, not for first time this week. Not for fiftieth.

“Yeah...”

*__from Carry-On, Simon, posted March 2011 by FanFixx.net author
Magicath (p.292)*

Cath has posted the latest continuation of the *Carry-On* story on her FanFixx.net page. She begins reading the story she wrote at the request of her loved one, Levi. Also, Cath's actions express her creativity towards those closest to her. "I love the stories. And I love the way they relax you. You never finish reading me those rabbit stories, you know. And you never read me anything from *Carry-On*." (Rowell, 2013, p. 283).

Levi's request proves that those closest to Cath also understand Cath's enthusiasm and habit of immortalizing her creativity in written form. In addition to sharing her creative expressions with her online followers on FanFixx media, she also allocates to somebody close to her.

Datum 13:

Simon manage a laugh and raised a hand to the back of Baz's neck. Holding him firmly. "I don't know what I'm going to do. But I'm done fighting, Baz. If we go on like this, there won't be anything left to fight for."

—from Carry-On, Simon, posted April 2012 by FanFixx.net author Magicath (p.320)

The quotation above of the *Carry-On* story is the last part of Cath's writing series. This can be explained by the dialogue between Cath and Levi below. "So I've been working two years towards this." "Towards finishing *Carry-On*?" "Yes, and I have to finish before the series ends (Rowell, 2013, p. 318). The dialogue explains Cath's desire to end the *Carry-On* story even before the original version of Gemma was finished being posted.

This statement emphasizes that Cath, despite being influenced by the *Simon Snow* Gemma story, still carries on a fan fiction story she wrote as her creative expression. The final depiction of both of the main characters, Baz and *Simon*, hugging in the story, as stated in the data, implies a happy ending to the struggle of the two characters.

3. Collaborative Problem-solving

Collaborative problem-solving is a form of participatory culture; collaborative problem-solving can be described as cooperating in formal or informal groups to create new knowledge (Jenkins, 2009, p. 3).

Datum 1:

It was almost like writing with Wren back when she and Wren would sit in front of the computer, pulling the keyboard back and forth and reading out loud as the other person typed.

Cath always wrote most of the dialogue. Wren was better at plot and mood. Sometimes Cath would write all the conversations, and Wren would write behind her, deciding where Baz and Simon were and where they were going once Cath had written what she thought was a love scene, and Wren had turned it into a sword fight.

Even after they'd stopped writing together, Cath was still follow Wren around the house, begging for help, whenever she couldn't get Simon and Baz to do anything but talk. (p.46)

Based on the data above shows how Cath and her twin sister Wren collaborated in writing a fan fiction version of *Simon Snow's* fantasy. Wren helped Cath with plot and mood writing issues, bringing new knowledge into the thinking process and collaboration in writing fan fiction. Cath would even follow Wren and beg her to help her create the characters *Simon* and *Baz*, who are conversing.

Cath and Wren's actions show how they were collaboratively solving problems. Wren helped solve the plot part of the story to develop the various events that occurred so that the story moved properly. Meanwhile, Cath helped bring each character to life through her ability to create dialogue. Cath's early

collaborations with Wren in co-writing fan fiction chapters demonstrate a shared creative process. This aligns with Jenkins' idea of collaborative problem-solving, where fandom fosters collective innovation.

Datum 2:

After class, Nick held up his pinkie to her. When she stared at it, he said, "Come on, we're making on oath."

"Partners automatically, any time we need one deal?" His eyes were set so deep, it made everything he said more intense. "Deal," Cath said looking away. (p.52)

The data above shows how Cath and Nick work together to write a story to be presented. They exchange paragraphs that show collaboration between both in problem-solving the narrative writing problem of the assignment Professor Piper gave. The invitation to partner also reinforces that Cath and Nick see the benefits of working together to problem-solve in the future and share new knowledge, especially when there is a writing assignment.

The Professor had filled the margins with A's and drawn the little caricature herself in the corner, shouting, AAAA! She had a few of writing teams the people who had done really well read their stories out loud in class. Cath and Nick went last, trading paragraphs so they were always reading what the other person had written. They got tons of laughs. Probably because Nick acted like he was doing Shakespeare in the park. Cath's cheeks and neck were burning by the time they sat down (Rowell, 2013, p. 52).

Cath and Nick interaction show their chemistry in completing college assignments. How they solve problems as partners in a script writing group.

The high marks were a manifestation of problem-solving as a form of appreciation for the collaboration between the both. Another collaborative problem-solving between Cath and Nick is shown in the following datum below.

Datum 3:

All the reading, all the writing. The essays, the justifications, the reports. Plus Tuesday and sometimes Thursday writing with Nick.

Cath tried to laugh, but yawned instead. "Come on," he said, "it's midnight."

She gathered her book. Nick always took the notebook. It was his notebook after all. And he worked on the story between library dates. (Or meetings, or whatever these were.) When they got outside, it was mucj colder than Cath was expecting. "See you tomorrow," Nick said as he walked away.

"Maybe Piper'll have our papers done." (p.79)

The statement above shows that Cath and Nick routinely collaborated on essay assignments given by Professor Piper. Their regular meetings on Tuesdays and Thursdays show they frequently worked together to solve writing problems. So, the results of their hard work gave them a sense of satisfaction when their academic grades came out.

4. Circulation

Circulations are the way to shape the flow of media, such as podcasting or blogging (Jenkins, 2009, p. 3). Circulation can be explained to spread online and provides a good illustration of how one can test the credibility of information (Jenkins, 2009, p. 48). The relation in this novel to circulation can be defined as how works are distributed in online communities so that they can be accessed. Simply put, that means spreading and sharing information in the

media. Cath consistent posting on FanFixx.net illustrates the element of circulation, as her fan fiction reaches a global audience creating a dynamic flow of media within the fandom.

The form of circulation that show a global audience can access *Carry-On* fan fiction by the main character Cather Avery as the datum shows:

Datum 1:

Hey, Guys, she typed. Sorry about yesterday. First day of school, family stuff, etc. today might not happen either. But I promise you I'll be back in black on Tuesday, and that I have something especially wicked planned. Peace out, Magicath. (p.16)

The following datum above is part of Cath's response to fan comments demanding a new *Carry-On* chapter requested by her fans on the page. Fifteen then continued by disseminating information about Cath's activities, which are busy with her offline world, as on the page 16 according to what is stated in the datum above. She flipped open her laptop while she chewed on a carob-oat and clicked through to her FanFixx account. There were a bunch of new comments on her page, and all people were wringing their hands because Cath hadn't posted a new chapter of *Carry On* yesterday (Rowell, 2013, p. 13).

Based on the statement above is a part of circulation. This can be proven by the message upload that Cath sent to report her delay in posting the *Carry-On* fan fiction story consistently. The message uploaded and sent in the community is a form of circulation. Overall, Cath spreads information in

fandom media, and a global audience can access it through media online platforms.

Datum 2:

Welcome to FanFixx.net__ where the story never ends.

We are a volunteer-run archive and forum, accepting quality fiction from all fandoms. Volunteer or make a donation [here](#). Set up a FanFixx.net author profile [here](#). You must be 13 years old or older to submit or comment at FanFixx.net

__Fan Fixx.net homepage welcome message, retrieved July 1, 2011 (p.37)

The welcome message on Cath's FanFixx.net online media page explains that the account welcomes fiction from all fandoms, which shows how information about the fandom is shared and that anyone who is part of the fandom can access it, including Cath. The welcome message is the official information on the FanFixx homepage, similar to content marketing notifications on blogs or social media update notifications. The welcome message is intended for *Simon Snow* or *Carry-On* fans and all fandoms spread across the FanFixx.net website. According to Jenkins (2009), the statement that various information and access to a people's online media stream is the definition of circulation.

Datum 3:

Then one of the heavies on the biggest fansite, Ficsation, called Carry-On “the eight-year fic” __and Cath’s FanFixx page got thirty-five thousand hits in one day. (p.41)

The statement in the data above shows the form of circulation. This can be proven by the statement that Cath's fan fiction spread more widely among

the fan community and generated many responses from various groups who explored the site. Even the biggest fansite, Ficsation, paid great attention to making Cath's fan fiction content highly hot. The number of hits in the data explains that all information can spread quickly, proving how the circulation process works.

Datum 4:

If you wanted to meet other Star Trek fans in 1983, you'd have to join fan clubs by mail or meet up with other Trekkies at conventions...

When readers fell for Simon in 2001, the fan community was as close as the nearest keyboard.

Simon Snow fandom exploded on the internet__and just keeps exploding. There are more sites and blogs devoted to Simon than to be the Beatles and Lady Gaga combined. You'll find fan stories, fan art, fan videos, pus endless discussion and conjecture.

Loving Simon isn't something one does alone or once a year at a convention__for thousands of fans of all ages, loving Simon Snow is nothing less than a lifestyle.

__Jennifer Magnuson, "Tribe of Simon," Newsweek, October 28, 2009 (p.111)

The following data above shows the media flow, where the circulation can be evidence of the media craze's spread. The above data explains information about *Simon Snow's* fandom and how fandom media can be accessed by people who consume fan story flow media, fan art, and others to get discussions and conjectures. The last sentence in the form of a hashtag indicates that the data is one of the news spread in online media and can be accessed by anyone who searches it.

Cath journey in *Fangirl* underscores the transformative power of participatory culture. Her engagement with fan fiction not only reflects her

personal growth but also highlight the broader impact of fandom as a space for creative expression, community building, and the redefinition of cultural production.

B. How Cather Avery participation help her cope with personal struggles to create fan fiction

Participatory culture is a way to help expand who has access to the means of production and cultural circulation (Jenkins et al., 2017). The culture of participation that is carried out repeatedly can foster meaning to individuals who do it. The interactions carried out often make the understanding in someone who shapes the meaning of the action taken. The meaning of questionable participation is formed by the actions of the actors who produce culture (Octavia, 2021)

Cather Avery as the main character in the novel takes the sample of the *Simon Snow* character owned by Gemma T Leslie to be a fan fiction with the new story. Jenkins mentioned that remixing requires an appreciation for the structure that arises and the meaning of latent potential (Jenkins, 2009, p. 32). Although Jenkins calls it a new type of piracy, fan fiction emerges and exists as a production of newly born works, or Jenkins calls it new media content.

Through Henry Jenkins' participatory culture, the main character using her participation to help her cope with personal struggles, whether she is stuck in writing, constrained by personal problems such as college and family, so that she

needs pleasure, appreciation and maybe popularity to motivate her as an author. Here are some categories of how Cather Avery encourages participation to help her cope with struggles when creating fan fiction.

1. Participation based on appreciation

Participation based on appreciation is a form of cultural participation that seeks recognition from the community for the results of work or knowledge contributions provided. One of Cather Avery's ways to help her cope personal struggles when writing is to encourage her participation based on the appreciation she gets from *Carry-On* fans

Datum 1:

...her story comments were like gold start, like May Day bouquets_but ever since Carry-On, Simon took off last year, it had all gotten too big for Cath to manage. She went from getting around five hundred hits per chapter to five thousand. Regularly. (p.41)

Based on the datum above shows how the many activities and comments that appear bring struggles to Cath, the form of struggle she gets, namely over comments and responses that appear, makes it difficult for himself to manage the *Carry-On* fan account that is exploding. But on the other hand, various comments, followers and responses from fans are an appreciation that encourages his participation to write *Carry-On*. Its difficulty in managing the account is due to the increase in the number of readers. But the large number of readers gives great appreciation so that it motivates her to write.

Datum 2:

If cath stayed up to late writing too many nights in a row, if she was obsessing over the comments or the criticism. Wren would climb into Cath's bed and steal her laptop, holding it like a teddy bear while she slept. They listened each other when they wouldn't listen to anyone else. (p.42)

Based on the data above, it shows that Cath has a sleep disorder because of the critical comments she gets. However, criticism is also a form of appreciation that he gets from his readers. Cath's form of obsession when receiving comments, praise, or criticism from fans reflects his contribution influenced by Simon Snow's recognition and assessment of the fan fiction community as a form of *Carry-On* fan fiction creation. In this context by herself, Cath has the sanity to listen to his twin sister, although not help her cope those struggles directly at least sleep will recover her. At least Cath has external support from her twin sister.

Datum 3:

Cath want to work on her own story now. not the one for class. Carry-On. Carry-On was cath story. Thousand of people were reading it. Thousand of people want her to finish. (p.166)

The data above shows that Cath's participation in writing *Carry-On* has sparked a lot of appreciation from many of his readers. But it also triggered a lot of pressure that he got, because many fans were waiting for Cath to finish

the story. On the other hand, the response also encourages her participation to continue the fictional fan story.

2. Participation based on the existence

Participation based on existence is a form of cultural participation developed to maintain existence or popularity. One of Cather Avery's ways to help her cope personal struggles when writing is to encourage her participation based on the existence she gets from *Carry-On* fans

Datum 1:

Cath had an audience now, a following. All these people she didn't know, who expected things from her and questioned her decisions. "You don't owe them anything," wren would say at three in the morning and pulling Cath's laptop away "Go to sleep." (p.41)

Based on the data above, it shows some of the struggles experienced by Cather, namely the pressure of high expectations from her followers and criticism and questions that question her decisions. The demands of her audience and followers require Cath to maintain her existence in writing *Carry-On* fan fiction. To overcome this problem, Cath always listens to advice from her twin sister's Wren.

Datum 2:

Everyone wanted to take a crack at the big ending before the last Simon Snow book was released in May, but, Carry-On was already it. Somebody had even started selling T-shirt on etsy that said KEEP CALM AND CARRY-ON with a photo of Baz and Simon glaring at each other. Wren bought Cath one for her eighteenth birthday. (p.42)

The sentence above shows the creation of merchandise in the form of *Carry-On* T-shirts that depict Cath's role as a fairly well-known fan fiction writer in the fandom community. This shows that Cath's existence and *Carry-On*'s popularity as one of the fan fictions in the fandom have a big influence. Although the event put a lot of pressure on her to finish the story even before *Simon Snow GTL* was released, the creation of the merchandise gave Cath satisfaction in the existence of her participation as a writer.

The establishment of merchandise is a trendsetter that not only benefits members but also benefit external parties who are invited to collaborate in activities (Saraswati et al., 2023). This is also a phenomenon that exists the outside of narrative stories. Furthermore, the same statement that shows Cather's participation based on existence is on the same page as the following datum below:

3. Participation based on pleasure

Participation based on pleasure is a form of culture that is carried out as a form of pleasure and as an effort to interact and establish relationships. One of Cather Avery's ways to help her cope personal struggles when writing is to encourage her participation based on the pleasure she gets from *Carry-On* fans

Datum 1:

She did some reading for class. Then she stayed up working on Carry-On until her eyes burned and she knew she'd fall asleep as soon as she climbed into bed. (p.57)

The time Cath spent writing *Carry-On* until late at night shows that she enjoyed and got more pleasure from the process of writing fan stories. Although her body was physically tired which was a problem she faced. However, the pleasure Cath felt when writing encouraged her to participate in making *Carry-On* fan stories.

Datum 2:

Her dad worked. So Cath worked with him logging more words on Carry-On, Simon than she'd written in weeks. On Saturday night, she was still wide awake at one o'clock, but she made a big show of going to bed, so that her dad would too.

Then she stayed up an hour or two more, writing. (p.76)

Based on the data, it shows Cath's dedication when writing *Carry-On*. Despite her irregular sleep which will also affect her health, Cath's enjoyment in writing can be proven by her character who is willing to stay up late to satisfy her desire to create new episodes for each part of the *Carry-On* fan story.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This study examines the participatory culture of characters in literary works. Henry Jenkins' participatory culture theory was chosen to analyze the form of participation of the main character in the novel *Fangirl* by Rainbow Rowell, Cather Avery. Henry Jenkins' participatory culture theory is divided into affiliation, expression, collaborative problem solving, and circulation. These forms of participation are the basis for researchers to find out how Cather Avery's activities are in producing fan fiction, which later researchers can find out how the character encourages her participation to help her cope personal struggles to create fan fiction.

The forms of Henry Jenkins' participatory culture reflected by Cather Avery's or Cath's actions include four forms. The first is affiliation within FanFixx.net, which is Cath's form of participation in official and unofficial online groups that focus on various types of media, such as FanFixx.net, an online media where fandoms gather to share comments and post stories. Cather, who is a member of the affiliation, also uploads her *Carry-On* fan fiction story, gives reactions, and comments on it on the FanFixx.net online site. Second, expression is a new creative result, such as writing fan fiction. *Carry-On* is a creative expression written by

Cather Avery; she took characters from Gemma T Leslie's Simon Snow fantasy series, such as Baz and Simon, Agatha, and Penelope, and turned them into fan fiction versions that she wrote herself.

Third, collaborative problem solving, which is working together in formal and informal groups to create new knowledge. In the novel *Fangirl*, Cather or Cath collaborates with other characters to solve problems in her life, such as when she collaborates with Wren to write *Carry-On* or when she collaborates with Nick to complete her college assignment.

The last form is circulation, which is a way to form a media flow, such as podcasting or blogging. This happened when Cather Avery formed a media flow by posting *Carry-On* on the FanFixx.net page so that it could be read, shared, and discussed by members of the Simon Snow fan community. Cather Avery's actions that encouraged her participation in resolving the personal struggles she experienced when creating *Carry-On* included Cather's participation based on appreciation, namely her need to be recognized and appreciated for her contribution in creating *Carry-On* fan fiction.

Then, participation based on existence is a form of cultural participation developed to maintain existence or popularity. Cath's consistent activity in writing *Carry-On* is a form of her participation in maintaining her existence and popularity. In addition, the demands of her audience and followers require Cath to fulfill her existence by creating *Carry-On* fan fiction, participation based on pleasure, which

can be interpreted as a form of culture that is specifically carried out as a form of pleasure and an effort to interact and establish relationships. Her satisfaction in writing fan fiction can be described from Cath's dedication and seriousness in writing *Carry-On*. This study explores Cather Avery's involvement in participatory culture in a deep and realistic way, showing the various advantages and disadvantages of narrative characters when involved in participatory culture through contributions as fans in virtual communities and creative production.

B. Suggestion

Based on the results and conclusions obtained from this study, the researcher suggests that further research can use a fandom approach to examine how online communities such as FanFixx.net support the formation of writing skills and creativity. Further researchers can analyze how the main character's involvement in the fandom community affects their growth and development as fan fiction writers in terms of writing techniques and the ability to accept criticism and develop new ideas. In short, the researcher suggests that further researchers use different approaches and theories.

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