FANFICTION: FICTION BY FANDOM

Yani Osmawati
Literature in Cultural Studies, UI

Email: yani.osmawati@gmail.com

J enkins has formulated participatory culture as effect of social media in the internet. With the formula, we could understood that fandom has not only had a role as consumer. Fandom could be a producer that made something from what they had consumed with the presence internet. Product that are launced for them to be consumed has continued to be new product in their hand. Social media has connected them with other people who have encourage them to develop their creation. Fanfiction is a example of fandom creation that develop from participatory culture. Fandom that has consumed what the produser has offered, then written their creation that has developed from what their consumed. This article will explain about the creation that has been made by fandom from something that had been comsumed by them. Why have they made made different creation from something they has consumed if they like it? I will analyse fanfiction that posted on fanfiction.net. I also will only focus the fanfiction in indonesian.

Keyword: Fans, Fanfiction, Internet, Participatory Culture

INTRODUCTION

Jenkins has formulated participatory culture as effect of social media in the internet. With the formula, we could understood that fandom has not only had a role as consumer. Fandom could be a producer that made something from what they had consumed with the presence internet. Product that are launced for them to be consumed has continued to be new product in their hand. Social media has connected them with other people who have encourage them to develop their creation. Fanfiction is a example of fandom creation that develop from participatory culture. Fandom that has consumed what the produser has offered, then written their creation that has developed from what their consumed. This article will explain about the creation that has been made by fandom from something that had been comsumed by them. Why have they made made different creation from something they has consumed if they like it? I will analyse fanfiction that posted on fanfiction.net. I also will only focus the fanfiction in indonesian.
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The development of the internet as a development in the world of technology has encouraged developments in other field. One of developments that driven by the internet is the development in the literature. Literature is no longer written by people who live as professional writer. Currently, there is genre of literature that written by fans based on their favorite original text (anime / manga, books, movies, songs, etc) that is known as fanfiction. They do not write because of their profession as a writer, but they write voluntarily and share it because of their love of the original text. With this internet presence, fanfiction could thrive. An extensive network of internet has made many advantage for them to spread their writings to be read by many people. This is what jenkins define as the Participatory culture

Categorize fanfiction as a literary may a debate of its own. Unlike the literary works that are known by many people, fanfiction doesn't have enough aesthetic value, but the popularity of fanfiction can not be ignored. In fanfiction.net, one of the site that archive fanfiction, *Naruto*, the most fanfiction that are written in Indonesian, in September 2015 recorded around 7700 works in the past year. So far the work of *Naruto* fanfiction that are written in Indonesian itself has reached approximately around 34 700 works, followed by *Bleach* that has reached around about 4800 works. Apart from the aesthetic value held in fanfiction, writing fanfiction number that shows the large numbers and still allow it to continue to grow making fanfiction deserves attention as a study that will enrich the academic world.

In addition to the popularity of fanfiction that may be a reason to give fanfiction our attention, fanfiction writers who come from many young-adult can also be other reasons. The involvement of young-adult in fanfiction writing was a lot written in many journals, especially in view of fanfiction as a learning tool in the literature and language. One article that studied about fanfiction, young-adult, and their relation to learning written by Mathew and Adam, who wrote many young people find the cyber universe to be the space where they are most comfortable expressing Themselves personally, as well as artistically, and may even Be the Safest place they know. They have maneuvered Reviews their interests and education outside the walls of the traditional classroom and engaged with reviews their own pedagogical processes, the which evolved naturally for them online (Mathew & Adams, 2009). For many youth, the creative work of the imagination is an integral part of that is facilitated reviews their lives and shared through networked technologies (Black, 2009).

Fanfiction as one of the activities of the fans showed that fans do not only act passively. They are no longer just enjoy what is presented by

the original writer of original text, but they are also involved in enriching the work with their writing. They write fanfiction because they have had a previous engagement with the work of the original text. Original text triggers of the creative process conducted by the writer. The contradiction of attachment to the original text of their fans and the drive to produce an other writings as an alternative become an interesting problem for me. Therefore in this article, I will attempt to explain the reason as fans write fanfiction, and the developmet of fanfiction in Indonesian as a language in fanfiction.net.

Participatory Culture

The importance of culture's complex relationships with technologies is why Jenkins is more focus on the concept of participatory cultures rather than on interactive technologies in his book, *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Participatory culture is emerging as the culture absorbs and responds to the explosion of new media technologies that make it possible for average consumers to archive, annotate, appropriate, and recirculate media content in powerful new ways. A focus on expanding access to new technologies carries us only so far if we do not also foster the skills and cultural knowledge necessary to deploy those tools toward our own ends (Jenkins, 2009)

Jenkins (2009) identifies participatory culture as one with,

1. relatively low barriers to artistic expression and civic engagement,
2. strong support for creating and sharing creations with others,
3. some type of informal mentorship whereby what is known by the most experienced is passed along to novices,
4. members who believe that their contributions matter, and
5. members who feel some degree of social connection with one another (at the least, they care what other people think about what they have created)

In addition, He conceptualize the definition of participatory culture, Jenkins (2009) also conceptualize the forms of participatory culture that occur in the internet.

1. Affiliations Memberships, formal and informal, in online communities centered around various forms of media, such as Friendster, Facebook, MySpace, message boards, metagaming, or game clans.
2. Expressions Producing new creative forms, such as digital sampling, skinning and modding, fan videos, fan fiction, zines, or mash-ups.

3. Collaborative problem-solving   Working together in teams—formal and informal—to complete tasks and develop new knowledge, such as through Wikipedia, alternative reality gaming, or spoiling.
4. Circulations Shaping the flow of media, such as podcasting or blogging.

Textual Poacher

In Textual poachers: television fans and participatory culture, Jenkins (2009) rejects Michel de Certeau's argument that has characterized such active reading as "poaching," an impertinent raid onthe literary preserve that takes away only those things that are useful or pleasurable to the reader. Rejecting media-fostered stereotypes of fans as cultural dupes, social misfits, and mindless consumers, Jenkins perceives fans as active producers and manipulators of meanings. Drawing on the work of Michel de Certeau, it proposes an alternative conception of fans as readers who appropriate popular texts and reread them in a fashion that serves different interests, as spectators who transform the experience of watching television into a rich and complex participatory culture.

Jenkins (1992) uses textual poachers to describes a social group struggling to define its own culture and to construct its own community within the context of what many observers have described as a postmodern era; it documents a group insistent on making meaning from materials others have characterized as trivial and worthless. Textual poaching is the act of taking preexisting work (a television show, a movie, etc.) and making it ones own either through such actions as writing fanfiction based on the original text, writing original songs based on existing characters, publishing newsletters or Web sites devoted to the material, or even writing to the creators to make suggestions or demands about a favored text.

Intertextuality

Fans, like other consumers of popular culture, read intertextually as well as textually and their pleasure comes through the particular juxtapositions that they create between specific program content and other cultural materials (Jenkins, 1992). Intertextuality plays a crucial role in the design of meaning within the fanfiction community. Chandler-Olcott and Mahar claimed that "as a form, fanfictions make intertextuality visible because they rely on readers' ability to see relationships between the fan-writer's stories and the original media sources. To begin with, the genre of online fanfiction allows for and even encourages intertextual connections that extend far beyond the

original media sources. For instance, it is perfectly acceptable to create a "songfiction" in which the writer uses a popular song as a framework and then incorporates the characters from the anime series into the song. It is also common for writers to borrow the plot from a movie or book that is unrelated to the anime se ries, as long as this is acknowledged somewhere in the text summary or introduction (Black, 2005).

Linguistic and Cultural Hybridity

For discussing fanfiction in indonesian, I felt the need to discuss the linguistic and cultural hybridity. This is because the original text which became the foundation by fanfiction writer archice in fanfiction.net come from cultures and using different languages with fanfiction written.

Hybridity is another key concept is useful for understanding the multi modal negotiation of meaning taking place as writers design texts in the fanfiction community. Hybridity is an aspect of design that involves rearticulating conventionally accepted "modes of meaning" such as discourses and genres in order to create new meanings. To make their fictions seem more authentic, many fan writers choose to create linguistically hybrid texts and will request help with adding vocabulary of the language from the original text to their stories (Black, 2005).

In Black (2005) researchs about fanfiction from anime/manga who is written by native english, she views fanfiction writer also ask for clarification of culturally specific symbols, folklore, and themes that appear in the anime or manga. Many writers request information about typical home and school practices in Japan and China in order to make their fictions more realistic. In addition, it is not uncommon to see reviews of a fiction in which the writer is criticized for an inaccurate portrayal of Japanese life. This gives some English-language learners (ELLs) the opportunity to act as "experts" and to gain some status and confidence within the community by acting as "cultural consultants" of sorts. When ELLs post their own fictions, the texts are generally reviewed with an emphasis on communicative function over form, meaning that an ELL's fiction may be valued for its creativity, accurate depiction of Japanese culture, or introduction of interesting information about anime or Japanese life, even when it contains grammatical and spelling errors.

Fanfiction Type

Jenkins (1992) has already suggested, fan culture reflects both the audience's fascination with programs and fans' frustration over the refusal/inability of producers to tell the kinds of stories viewers want to see. Fan writing brings the duality of that response into sharp focus: fan writers do not so much reproduce the primary text as they rework and rewrite it, repairing or dismissing unsatisfying aspects, developing interests not sufficiently explored. A survey of some of the dominant approaches employed by fan writers indicates the community's characteristic strategies of interpretation, appropriation, and reconstruction.

1. Recontextualization. Fans often write short vignettes ("missing scenes") which fill in the gaps in the broadcast material an provide additional explanations for the character's conduct these stories focus on off-screen actions and discussions that motivate perplexing on-screen behavior.

2. Expanding the Series Timeline. The primary texts often provide hints or suggestions about the characters' backgrounds not fully explored within the episodes or rewrite unpopuler ending.

3. Refocalization. While much of fan fiction still centers on the series protagonists, some writers shift attention away from the programs' central figures and onto secondary characters, often women and minorities, who receive limited screen time.

4. Moral Realignment. Perhaps the most extreme form of refocalization, some fan stories invert or question the moral universe of the primary text, taking the villains and transforming them into the protagonists of their own narratives.

5. Genre Shifting. Genre represents a cluster of interpretive strategies as much as it constitutes a set of textual features, fans often choose to read the series within alternative generic traditions. Minimally, fan stories shift the balance between plot action and characterization, placing primary emphasis upon moments that define the character relationships rather than using such moments as background or motivation for the dominant plot.

6. Cross Overs. This type blurs the boundaries between different texts. "Cross-over" stories break down not only the boundaries between texts but also those between genres, suggesting how familiar characters might function in radically different environments. "Cross-overs" also allow fans to consider how characters from different seriesmight interact

7. Character Dislocation. An even more radical manipulation of generic boundaries occurs when characters are removed from

their original situations and given alternative names and identities. The program characters provide a basis for these new protagonists, yet the fan-constructed figures differ dramatically from the broadcast counterparts.

8. Personalization. Fan writers also work to efface the gap that separates the realm of their own experience and the fictional space of their favorite programs.

9. Emotional Intensification. Fans often emphasize moments of narrative crisis. Fans relish episodes where relationships are examined, especially those where characters respond in a caring fashion to the psychological problems, professional turning points, personality conflicts, and physical hurts of other major characters. One genre of fan fiction, "Hurt-Comfort," centers almost entirely upon such moments, sometimes building on a crisis represented within the series proper other times inventing situations where thecharacters experience vulnerability

10. Eroticization. Fan writers, freed of the restraints of network censors, often want to explore the erotic dimensions of characters' lives. Their stories transform the relatively chaste, though often suggestive, world of popular television into an erogenous zone of sexual experimentation.

Method

In collecting data on the interaction of the original text and the fans, I conducted interviews to four people at the owner of fanfiction.net accounts and write their fanfiction. In addition I also analyze interactions that are done by them and readers who write a review of fanfiction. To analyze the evolving story, I read 6 *Naruto* fanfiction as the most populer in fanfiction.net after filtering to get fanfiction in Indonesian. After reading fanfiction then I do the categorization according to the categorization of fanfiction that is presented by Jenkins. I also saw elements in the fanfiction.net such as the inside of the filter tool to see the elements that are considered important in fanfiction.

Participation Culture: Interaction between Original Text and Fans

With the presence of internet, fans are not only a passive party now. They do not only become a party who consume original text that is offered by the original writer. On the other hand, they can also be actively involved in original text that they consume. By fanfiction writing, a fan is no longer just consumers, but they also become producers that connected with the original text that they consume. Fans

in fanfiction writing activities can be categorized as a participatory culture and textual poacher that I will explain farther.

From the interviewed with the fanfiction writer, writing fanfiction can not be separated from their interest in the original text. There are elements that are interesting in the original text that makes the fans are bound by the original text, such as character, plot, and the values that are offered in the original text. The engagement with original text makes the fans have expectations of what will happen in the original text. These expectations that are created by them then becoming stories in their imagination. They do not only precipitate the stories that exist only in their imagination, but they write and spread it because they like writing. By writing fanfiction of the original text, they feel a sense of satisfaction.

In addition to their interest in the original text, on the other hand there are also disappointments that they feel from the original text. It is also an the reason for them to write fanfiction. They feel disappointment because the writer of original text can not bring expectations that will come in the original text. It can include plots disillusionment, the lack of exploration of character that they like, and disappointment because the original text should end. With disappointment that they have against some of the elements that exist in the original text, then they create an alternative story of their own by making the plot that they like, exploring character that they like, and developing the story based on the original text so that the story does not never ends.

Fanfiction writing activity on the Internet that they write has its own meaning. By writing fanfiction on the internet, they write fanfiction to get a chance to be read by other people. People who read their fanfiction has a value that are no less important. The presence of fanfiction reader, fanfiction writing activities will grow to be larger. Fanfiction writer who previously had the urge to write because of the their own satisfaction, with the presence of fanfiction reader, the satisfaction that they get before by writing fanfiction will becomes insufficient. They will expect any positive response to what they write. They want the appreciation and criticism that can develop their skill to write fanfiction. In addition, they can also meet with other fans who have similar views related to what is supposed to happen in the original text. Such interactions can strengthen the bond that exists between fans, both the fanfiction writer and the reader, with the original text.

Fanfiction writer are usually read fanfictions that are made by other fans. Reading fanfiction become their own entertainment. Besides functioning as entertainment, by reading fanfiction, they can also learn to develop their ability to write stories better and provide additional references for their new fanfiction. Annelies Shofia said that "She should

read more fanfiction. Good writers are good readers too. In addition to adding entertainment, by reading fanfiction she can be a compare fanfiction that write by other and by herself. What could be better than that? Or it could be an additional reference for new stories. Sizing each other and sharing with other writers, encouraging, actively commenting will foster mutual relations also with other writers ". It is also said by Aika Namikaze who said that "reading fanfiction can inspire her as well. And she can learn a lot about fanfiction writing from the writers who are more senior."

Fanfiction writer can write imagination, but not all fanfiction can be accepted by others. The changing of the original text ushered into the debate. One of the examples of the differences that occur among fans is the problem of pairing characters in fanfiction in the romance genre. Several fans accept pairing character in the original text, but some others do not. The different point of view of pairing character in this fanfiction can make the fans who do not like to pairing characters in the fanfiction write offensive comments, it is known as flame. For the Aika Namikaze and KAmichiZU , flame is an unpleasant thing. When people give them a flame, they will iqnore or erase the flame.

The change from traditional mass media (television, radio, and film) to newer, more audience-centered media (niche-based cable programming, Web rings, specialty Web sites, etc.) seems to allow for a certain amount of creativity, but we must be careful to avoid technological determinism or overeager assumptions. The opportunity to influence narrative has been available since before written stories even existed (Aquila, 2007).

She explains that we must always remember: although technology may make all things possible, it does not make all things probable. It is true that the internet and related, customizable media make it easier to create, circulate, and locate subversive fan material. However, it is also true that the new media fabricate, disperse, and pinpoint these subversions while under the control of human hands and minds- hands and minds that are not always eager to subvert. Members of this community generally seek to expand upon existing knowledge of a show, explain character motivations with fabricated backgrounds, bring minor characters into the spotlight, and magnify existing emotion.

The majority of fan readers and writers do not approve of stories that go too far in rebelling against the original intentions of the series' creators. Although fans poach freely, we can see from their discussions that they still maintain a high degree of respect for the writers of their favorite shows and disapprove of any action that

defiles their work. Subversion is always possible, but a safe, familiar status quo is generally preferred. For example, the erotization category is especially disapproved of by many for the often risqué treatment of characters (examples include bondage, fetishes, and other less conventional sexual themes). Even writers tend to place disclaimers before their stories so that people under eighteen and those who dislike this genre can avoid it. From this tendency, we see that the writers have come to expect a certain amount of backlash for their efforts (Aquila, 2007).

Original text and fanfiction relation is a mutual relationship. If we just look at the consumption of the fans and the creative process that they have done in writing fanfiction occur because of the original text, as if the only positive impacts are given by original text to the fans. That is wrong because the positive impacts is also given by fans to the original text. Writing fanfiction has made people keep talking about the original text. More and more text is made, the popularity of original text will remain even will continue to grow. Fanfiction writers are constantly motivated to write fanfiction of the original text they like, contribute to make people will remain to talk about the original text, even it can also encourage others to write fanfiction and increased the popularity of the original text. When the readers read the fanfiction and they like what they read, they will encourage the writer to wrire more. In making decision to write fanfiction from the original text, writer will also consider the populer original text in fanfiction writer forum that will be fanfiction that will are written by them. It like what Hanaruppi did to write her fanfiction. She wrote *Naruto* fanfiction because *Naruto* fanfiction is the most populer fanfiction in indonesian.

The Stories that Develop in Fanfiction

In order to understand the changes that occur in fanfiction, then I will use six fanfiction in fanfiction.net to explain changes. Before I explain about the change that occur in fanfiction from original text, first I give the description about Naruto.

Anime / manga *Naruto*, anime / manga is written by Masashi Kishimoto. Naruto tells the story about Naruto struggle to become Hokage. *Naruto* itself an anime / mange the shonen genre, action, and adventure. Setting used a ninja world composed by the writer with the influence of Japanese culture.

Fanfiction 1 - Hana No Uta by Hanaruppi
Summery:
Sakura loves Sasuke who is her bestfriend, but she doubts expressed love to Sasuke because she is worried Sakuke will

go away from her when Sasuke knows Sakura loves him. In addition, Sakura gets a letter from her secret admirer. He asks Sakura to come to a Cafe to be able to meet him. On the advice of Sasuke, Sakura comes. Finally in the café, she meets Sasuke, and knows that Sasuke is her secret admirer.

Focusing story by romance tell us that there is genre shifting in this story. In the other hand, the setting of this story also has changed as sign as refocalization. While in the Naruto, Sakura, Sasuke, and Naruto are not high school student, in Hana no Uta, they are high school student.

Fanfiction 2 – Gokon by Arlene Shiranui

Summery:

Sakura attends gokon to be able to move on from Sasuke. There she meet with Neji. They chat while drinking sake. In the morning, she wakes up in Neji bedroom and she do not have memory of what happened during the night. From Neji, he knows that she has been married to Neji. Their marriage was not running happy at first because Sakura has not been able to love Neji, and Sakura think that he do not love her. When the Sakura have started to love Neji, Sakura thought Neji has an affair with Shion, and Sakura feel hurt. She leaves Neji, but Neji follows her. Neji finally said that he and Shion do not have a love affair. Someone he loved was Sakura. They can live happily and have children.

Genre shifting also occurs in fanfiction entitled *Gokon*., Gokon is a love story, while *Naruto* is not .Emotional intensification also occurs in this fanfiction. In the story, Sakura experience psychological crisis over her relationship with Neji, Neji, her husband does not show love for him, and she thinks Neji have an affair with Shion, but in the end of the story, it is not proven because Neji actually love Sakura and they live happily. Neji as the main character in this fanfiction shows that there Refocalization because in *Naruto*, Neji is not the main character. On the other hand this fanfiction contains Eroticization, the story explores Neji and Sakura when they make love.

Fanfiction 3 - Amazing Grace by Aelona Betsy

Summery:

Hashimoto Keiko is Fans of anime / manga Naruto, Especially Uchiha Itachi, one of the characters in it. She was so fond Uchiha Itachi, even he was eager to meet him as if Itachi is not just a fictional character. The Night Angel Keiko hear the request and grant it. Then, Keiko found herself in the world of Naruto. There she got a message from The Night Angel, that The Night Angel granted Keiko

and provide an opportunity for Keiko to prevent the dead of Uchiha Itachi as what is in the Naruto story.

Amazing Graze is the example of personization fanfiction. In this fanfiction the writer personalize him/herself as Hashimoto Keiko, the fan of Naruto. He/she write this story in order to change the situation than occur in Naruto. As a fan he/she wants to have interfere something that he/she do not want in the story, so he/she makes him/herserl to do it by write fanfiction that personalize him/herself to be Hashimoto Keiko, the character that he/she create.

Fanfiction 4 - StalkerS—Kushina no tanjoubi by Noel-nuvola

Summery

Rukia, a friend of Kushina leave Kushina cleans the classroom alone. Kushina feel annoyed by Rukia. In the other hand, Rukia leave Kushina alone to preper the birtday of Kushina that will come tomorrow. On Kushina's birthday, Rukia and friends throw planes that are created by paper to Kushina. In the paper, they write happy birthday to Kushina and in one plane from Minato that write that he loves her.

While Kushina is from *Naruto*, Rukia is from *Bleach*. Naruto and Bleach is two anime/manga that do not have relation. By writing this story want to make *Naruto* and *Bleach* become one story that connect. This is crossover fanfiction. The fanfiction write the element from two or more and write those to be one story.

Fanfiction 5 – Insyaf by Kazemaki Natoshi

Summery:

After killing Asuma, Hidan starts a conversation with Kakuzu about life. Hidan aware of good and evil is a different. He is a bad guy, but he believes in God's goodness. Hidan also say human beings are special. Human beings may be the most perfect because they have love, but human beings can also be the worst because he did a bad thing. The end of the stories they are dead.

In Insyaf, the writer seeks to incorporate moral values which he believes is in the community. Moral realignment is the type of changes made by the writer. Through the character Hidan, he slipped the debate about good and evil.

Fanfiction 6 - Back In Time by Bad Sector

Summery:

Uzumaki Boruto, son of Nanadaime Hokage must accept the fact that the world is heading Shinobi final round.

Utsutsuki clan wants to make the shinobi world as part of their power. However, amid the crisis that occurred, he decided not to give up and try to defend what had been his father made.

The fanfiction writer hsa expanded the timeline story of Naruto. As we can read in Naruto, the peace has been achieve, but in this fanfiction, the story has expanded the story until there is a clan that make the peace go. The people must face the war again.

Character is also other interesting things in fanfiction. From the all fanfictions above we can see the character are the central in making a fanfiction. Things that become important in this fanfiction is a character that is frequently changing. The discourse about pairing the previous characters also provide information that in fanfiction, fans focused on a character to their liking. Differences interest in these character would lead them to be the communities of lovers or haters.

From the stories above, hybridity occur in all of stories. For Example, in the first and second fanfiction, the use of the Japanese in the title indicate the existence of hybridity, althought the whole story, the language used is Indonesian. Other than Indonesian and japanese hybridity, the is also hybridity with other culture as we can see in *Amazing Grace, Back in Time, StalkerS—Kushina no Tanjoubi, and Insyaf*. From the three fanfiction we can see the hybridity of language that the fanfiction writer write other that japanese and Indonesia. In *Amazing Grace and* StalkerS—Kushina no tanjoubi, they write in english too, There are some word that can we characterize as japanese, but most of the language are Indonesian. In Insyaf, We can indicate the arabic in term insyaf that term are also be indicated as islamic term, although insyaf is the common term in indonesian society. Lingustic hybridity conducted by the writers is give a sense to be closer to the original text that comes from Japan.

CONCLUSION

Fans write fanfiction because their interest with the original text, but the disappointment was also held simultaneously. On the basis of the sense of love and disappointment they write fanfiction and give other stories as an alternative to offer. By writing fanfiction recording their appreciation to the writer's original text. Fans also an important element that is owned by the original text. Their presence has preserved the original text to not stop to be discussed. The original text can be more populer because the fans help to distribute them through fanfitions that are written.

Fanfiction is fans culture has brought them to the participatory culture. Participatory culture in fanfiction writer can be seen from their involvement in the internet that allows them to express themselves. Moreover they can also easily write fanfiction and share with each other. They can also learn from people who are more experienced in writing fanfiction. They believe that fanfiction they do have significance. Moreover, they felt an attachment between fans of both writers and readers fanfiction.

Fanfiction in Indonesian has developed original text into other story that give us alternative. These changing include, expanding the series timeline, refocalization, moral realignment, shifting genre, crossovers, dislocation character, personalization, emotional intensification, and eroticization. On fanfiction in Indonesian, linguistic and cultural hibridity occur. This is because the original text that came from different countries that have different languages and cultures. In fanfiction also occur intertextualitas occurs because fanfiction derived from the text that are connected with the other text that can bring us to many information and knowledge.

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DOCUMENTARY TELEVISION AS ART CULTURE MEDIA PROMOTION THROUGH THE LOCAL TELEVISION

Renta Vulkanita Hasan and A. Lilik Slamet Raharsono.
Fakultas Sastra Universitas Jember

Email: voelca@gmail.com

Local television is a product of the mass media are not only born from the womb of aesthetics, but also of his birth is a mixture of local culture with the culture of the material from which was born the commodity form of television documentary. The reality that in this case commonly known as a consumer, is one of the main components that can not simply be ignored, because through that commodity has value and recognized. Television documentaries eventually became one of the works that are considered to mediate between the needs of the consumer (market) with the viability of local television. Content television documentary on a local television show constructed so as to approach the reality, though in certain portions also indicate something more than just reality (hyperreality). This study is an initial review by the discourse of deconstruction Derrida put into perspective in the main to assess reality television content, which to date has only focused on the language and symbols of hyper-reality, so that the meaning of television as a public media becomes ambiguous. A new perspective on the television obtained through a process of deconstruction became the basis for further research to uncover the discourse of power and control directly on environmental awareness through aesthetic purpose-built commodity.

Keywords: *documentary, television, promotion, art, culture, local television*

INTRODUCTION

Local television is one of the local television channel broadcast local-scale industry which is still reaping some problems. Among them is a problem of competitiveness with television national scale, both in terms of operational and display content that is considered not worth it. Practitioners local television, in this case, it is required to have an extra creativity and hard work in producing content impressions that can attract consumers and sponsors to support the continuity of production. One display content as a result of the creativity of the instigators of local

television is a television documentary. Television documentaries is one form of content impressions with documentation video format that has a wide variety of genres, such as documentation of travel reports; documentary history; biographical documentation; and documentation of comparison. Textually television documentary has a different character with a documentary. In addition to the duration of the time slot, media impressions that characterize a television documentary is through the television screen.

Furthermore, contextually documentary content produced for television interests substantially different to make a documentary in the form of independent films. This happens because in the process of making a television documentary just doing enough research brief, limited time, and the production approach is quite simple. Of course, with the orientation of the production of the show is still struggling around the reality of (market). Based on current realities, consumers documentary with the most potential are still at the level of the television audience, especially in Indonesia. Television documentaries have distinctive characteristics in which the audience can see it in different situations. Through this understanding, packaging television documentary can use several styles such as: anecdotes, formal, satire, and jenakan (humor). Then there are also several types of documentary television exposure, the exposition, observation, interactive, reflection, and performative (Fachruddin, 2012).

Picture 1. Documentary Footage "Ternak Madura", Madura JTV production
(Source: www.youtube.com/watch?v=8nFKqkM8nfw)

If we look closely, the real local television has a stronger tendency than the production of national television in producing works of local cultural nuances. The trend is based on the grounds that the tradition built by local television and society in a place it is possible to be appointed as a series of interesting impressions. In addition, local television also have a greater opportunity to contribute to the development of local traditions and potential of the region, especially arts and culture and local wisdom (Hasan, 2014).

DISCUSSION
Documentary Television: Characteristics of Attendance and Reality Deconstruction

Interesting phenomenon appears between content impressions television show with the audience is the term "audience characteristics". Characteristics of a metaphor that is often constructed by the television industry in an attempt to condition certain cues to the audience about the proximity between social life on a display content with the life of the audience (Hartley, 2010: 191). Soap operas and other television dramas are often used as a display content to express the closeness in this case no longer be the only one. Impressions of non-drama, such as the documentary be another answer for the construction of metaphors that are considered to have more proximity with the audience. Occurrences program drama and non-drama is a textual form that is more likely to trigger the imagination, emotion, and the talent the audience in order to find certain patterns (Cavallaro, 2004: 99).

Picture 2. Excerpt docudrama "Orang Pinggiran" production of trans-7
(Source: http://www.lacamomille.com/)

Simulation of the content presented in the average content of television, such as drama and non-drama considered to have a charge of 3 things: social systems, economic structures, and ideologies, which, according to Baudrillard three commonly known as power (Cavallaro, 2004: 373). Furthermore Baudrillard also revealed that the power is continuously sell the facts and reject the fact that it is just imagination, so it appears that the apparent claim is true. It is of course a problem when the audience tried to spark his imagination in finding the truth in the text of the television documentary.

Social systems, economic structures, and ideologies in the perspective of deconstruction Derrida is a group of symbols and language that did not automatically represent things that exist in the real (visible) in the world. The content of television itself is actually the meaning of the accompanying text which is now no longer be the absolute truth about how the power of the media claims about what is definitely in the lead of the television audience to the realm of simulation and hyper-reality. Television documentary into a new text that is associated with power readings television, where there is an emphasis that the impression of the audience manifested through language and symbols on a television documentary is a different perspective.

A different perspective in understanding the television through a television documentary to browse trail actually is the truth about how the real meaning and role of the television for the viewer and the object viewed. Truth in the deconstruction of reality on television will not be fully obtained by considering each of the existing text of it (for example, a television documentary) will always move in the vortex of the text itself. At least in the deconstruction process uses two patterns, namely: discrimination and delay (Wattimena, 2015). In the context of the distinction explained that one sign or one language can be read with a variety of different ways, even in this case can be contradictory. During this time the television is constructed as an active language shaping the lifestyle of onlookers towards consumptive using metaphors justification characteristics. But not for the context of the distinction, television is now not only seen as a justification for the metaphor, but the chances of it appearing readings that television is a benefit to the locality.

Documentary Television Media Culture Promotion Through Local Television

Media promotion of art and culture and local knowledge of an area through local television into a new form of television documentaries as text, even though the truth in this case is not absolute. At least through the deconstruction process, rereading of the language and symbols in a

television produce other useful discourse. Symbols in this case no longer contain natural meaning, because in this case a language and truth only a matter of interpretation or an interpretation that is inseparable from the process of forming together and temporary (Hakim, www.academia.edu/963419th/Jacques_Derrida_Teks_dan_Strategi_Dekonstruk si).

TV issues in the context of globality which almost always relate to the content of the hyper-reality of trying to disentangle by putting a new perspective related to locality. Local television is a combined form of globality and locality which is now considered as a new agenda in the context of television culture. Character that are local, minimal sponsorship, and show relatively idealistic be the next alternative of how television is viewed by the audience. Through one character putting local content in production orientation, then the television documentary content into a new breath to the image of television in Indonesia.

Picture 3. Footage docudrama 'Wakatobi "
(source: www.antaranews.com)

TV culture which previously put the narrative of simulation and hyper-reality as a major in the production of content, in this case it provides an alternative for makers of documentary television to put other narratives which states that the production of television documentaries should follow the principle of journalistic work that watched the accuracy of the facts, the competence speakers, and the principle of balance. (Fachruddin, 2012). Production of a documentary on television stations must take into account the time, cost, resources are limited, and the schedule is very tight deadlines. A television documentary impressions must prioritize the facts with creativity director in it. Local television real strength lies in the consistency of impressions that refers to the strength of the local culture.

Content impressions it must contain an interesting format that can accommodate local potential. Order impressions format has been designed to attract the audience so that the sustainability of local television as an entertainment and information in each region is maintained. Television documentaries regarded as the solution of problems related to aspects of the format of the event and the number of programs. The format of the show is simple themed promotional originally packaged only in format coverage of the activities alone, can be packaged with a travel documentary format that takes some interesting side.

CONCLUSION

Television is one of the solutions for a promotion, especially arts and culture and local wisdom in a region. Indonesia is one example of a country with the cultural diversity that is expected to optimize the Local Television as one means of promotion of art, culture and local wisdom. A variety of assumptions about the content Local Television shows are far from standard, will be pushed along with the creative process and apply the practitioner to try a new format for the program on their television station. One solution was the implementation of impressions format television documentary that puts a high artistic value and an interesting fact. Through television documentary, the public interest is expected to be content on a local television show to be high, so that the efforts of Local Television in producing quality impressions can be achieved.

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