

CHAPTER I

INTRODUCTION

This chapter presents the background of the research, the questions of the research, the aims of the research, the method of the research, the scope of the research, the significance of the research, and the clarifications of the terms.

1.1 Background of the Research

Appropriation can be understood as a way to adjust the meaning of new literary works with the source text, involving novels, short stories, paintings, songs, culture, and other things (Valentene, 2009). Some studies have discussed appropriation in literary works and arts, for instance: a novel written by Americans is appropriated by Asians and a painting is appropriated into a story. Sanders (2006) argues that appropriation means taking an influential journey of a source text and making it into a new domain and a new cultural product. Meanwhile, Young (2008) argues that appropriation is a way of borrowing literary works and culture of the insiders by the outsiders. Therefore, appropriation is a way of taking and borrowing the elements of literary works and culture which produce a new product. One of the ways in appropriating a source text into a new product in writing is writing fan fictions.

Fan fiction is a writing activity which borrows plot, characters, issues, and ideas of a story or popular culture, for instance: films, TV shows, and novels and attempts to create a new tale in all styles and forms (McCardel, 2003). There are three types of fan fictions: crossover, het, and slash. Crossover is blending ideas and characters from different stories while slash is homosexual bonding between fictional characters. In addition, het fan fiction is heterosexual relationship between the two characters unromantically linked in canon (Jenkins, 1992, as cited in Lee 2011). Fan

fiction that the researcher wants to examine is het fan fiction, in which the author borrows the *Running Man* members the TV Show as the characters in the fan fiction.

Fan fiction is generally written by fans even though some anti – fans may write it (Hillman, 2014). Since fan fiction is one of the tools of fans to express their feeling toward their idols, every fan has his/her expectation. However, there is also a possibility that they have the same expectations. As Brooker argues (Chaney & Liebler, 2007) that fan fiction is rich in imagination and detail, which fill the gaps in the official plot, suggest new direction, flesh out the secondary characters, and even build a new plot and a new issue. Thus, fan fiction is created by fans to fulfill dissatisfaction of fans toward a particular segment of popular culture, such as films, novels, or television shows by writing. In addition, Jenkins also notes (Lee, 2011) that fan fiction is like an artifact in a community which they share their expression and personal meaning related to the behavior, interpretation, interest, and interaction between text and individual writers; hence fan fiction communities are associated with popular culture, social dynamics, cultural norms, and identities. Therefore, fan fiction can show the identity of the characters in the story, the identity of the country, and the identity of the TV Show.

Studies of fan fiction have been done by some researchers, including Chung (2007) and Tunca (2012). Chung (2007) examined the culturally appropriated of characters in Harry Potter which focuses on the copyright and the author. The study revealed that when characters enter into mainstream culture, they acquire unanticipated meanings and significances for which the author cannot account because the author cannot control the readers who wish to appropriate the characters to the derivative works, and the author is not responsible for the cultural value of particular resonant characters. Tunca (2012) also examined the appropriation Achebe: Chimamanda Ngozi Adichie's *Purple Hibiscus* and "The Headstrong Historian" which shows that *Purple Hibiscus* and "The Headstrong Historian" are appropriated the short story of Achebe, titled *Things Fall Apart*, which characterization, plot, and issues

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are almost the same. However, the issues involve gender and religion is obviously described in “The Headstrong Historian” and *Purple Hibiscus* which describes the situation of African people between 19th century and 20th century as well as stereotyping the African people.

The studies above discuss the appropriation of characters between a novel and a fan fiction, and between a novel and another novel. However, this research attempts to examine the appropriation of characters in the fan fiction of *Running Man* the TV Show. In addition, the subject of the studies above is American novel and Western novel. The researcher attempts to analyze the fan fiction which is written by an American who appropriates Asian TV Show.

The researcher intends to examine fan fiction stories of *Running Man* appropriate the members of *Running Man* the TV Show. The title of the fan fictions are *Don't, Please Don't* written by Zephyr120 and *The Beautiful World* written by Stersskq which are taken from *Asianfansfics*. The reasons why the researcher chooses both stories because there are significant differences in how the characters/members are presented in the fan fiction from the TV Show that will support the data. The fan fiction is analyzed by engaging cultural appropriation of James O. Young (2008) and Rimmon – Keenan method of characterization (2005).

1.2. Research Questions

This research attempts to investigate the two fan fictions: *Don't, Please Don't* and *The Beautiful World* in order to answer these following questions:

1. How do the members of *Running Man* the TV Show appropriate the characters of *Running Man* members in both fan fictions?
2. What does the appropriation in the fan fictions mean?

1.3. Aims of the Research

This research aims to analyze the appropriation of characters in online fan fiction of *Running Man* the TV show by the construction of members: life background of the members, the identification of members, and the characterization of the members.

1.4. Scope of the Research

This research focuses on the appropriation of *Running Man*'s members in the two fan fictions, *Don't, Please Don't* written by Zephyr120 and *The Beautiful World* written by Stressqk. *Running Man* performs some mission games to get the victory. The show is recorded in traditional places or landmark of South Korea. There are seven members in the TV show. They are Yoo Jae Suk, Kim Jong Kook, Gary, Ji Suk Jin, Lee KwangSoo, Haha, and Song JiHyo. However, the members who are examined in the research are Song JiHyo, Kim Jong Kook, and Gary.

This research focuses on the appropriateness of *Running Man*'s members in two fan fictions of *Running Man* the TV show which analyzing the members' construction through life background of the members, identification of the members in the TV Show, and the characterization of the members.

1.5. Research Method

The data are analyzed through a qualitative approach. Barker (2000) argues that a qualitative method is a method which the data are produced by words not numbers. The data are two fan fictions written in English taken from *Asianfanfcs*. The fan fictions are *Don't, Please Don't* written by Zephyr120 and *The Beautiful World* written by Stressqk. The dialogue and the narration of the story in the fan fictions are counted as the textual evidence which formed into words, phrases, and sentences. The data are analyzed by engaging cultural appropriation of James O. Young (2008) to see the meaning of the appropriation of *Running Man* fan fictions connected to *Running*

Man the TV Show. In addition, the characterization of members in both fan fictions is analyzed by engaging Rimmon – Keenan theory (2005) of characterization.

1.6. Significance of Research

Researcher expects that this study gives benefit to the researcher and other researchers. By this research, the researcher and other researchers are able to improve our knowledge in viewing the phenomenon that occurred in the world. In addition, we learn how to analyze phenomenon in the world and suggest the resolutions and the new arguments to the phenomenon. Theoretically, this study expects to enrich the knowledge about the appropriation criticism and fan fiction, in which appropriation criticism is not only engaged in art but also in text. Practically, this study is expected to give benefit to the other researchers. They can analyze this research further and compare with other studies or examine the fan fictions in terms of cultural studies.

1.7. Clarification of Terms

Appropriation: takes the influential journey from the source text and making it into a new cultural product and domain (Sanders, 2006).

Characters: persons, animals, or plants which are represented in the story or dramatic works that has moral, emotional, attitude shown by dialogue and interactions between a character with another character (Abrams, 1999).

Fan fiction: “borrows the settings, plots, characters, and ideas from all forms of popular culture in the attempt to weave together new tales that build upon existing stories in all styles and forms” (Lee, 2011, p.247).