NYAH! FANFICTION AND THE TRANSFORMATIONS OF LOVE

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ABSTRACT
This paper aims to make explicit how love is updated in romances produce by fans from Nyah! Fanfiction, as well as to evaluate if such community can be configured as a Community of Inquiry. We present reflections upon the concept of Community of Inquiry, proposed by Peirce, and upon the transformations of intimacy in contemporaneity, with Gidens, which permeate the analysis of a romance by content analysis, according to Bardin. The analyzed romance amalgamates specificities of passionate, romantic and pure love and, thanks to the interaction emprehended in the community, fans can resize their beliefs about love.

KEYWORDS: Fan Fiction; Community of Inquiry; Love; Semiosis; Content Analysis.

Introduction

The amateur production of stories derived from books, movies, games and other entertainment products is not a recent initiative, but it remained in a more restricted scope of fan groups and fiction aficionados, until the emergence of the Internet. With it, the so-called Fan Fiction has expanded and caught the attention of the mainstream media. Early versions of big market hits such as "*The Mortal Instruments*", "*50 Shades of Gray*" and "*After*" were first released as amateur productions published on the net. At the same time, major publishers and distributors are betting on open writing platforms such as *Wattpad* and *Kindle Direct Publishing* as the sources of the next fiction market hits.

Similarly, the academic interest in Fan Fiction expands, especially in the area of education, headed by the research of Rebecca Black (2008) on the use of fan production within the classroom, as a method of awakening interest in reading. In the 2015-2017 triennium – which we used as for the state-of-the-art survey for this article –, the research of Fidelis and Azzari (2016) stands out by using the work of Black (2008) and Jenkins *et al.* (2013) to suggest a new methodology for teaching literature in Brazil, encouraging students to read the works from the fan-reader's perspective. Melo (2017) applies the findings of Jenkins *et al.* (2013) when using Fan Fiction as an auxiliary tool for reading "*Alice in Wonderland*" with seventh grade students, with positive results, with greater

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engagement with reading and great expressiveness of students towards the work, bringing Alice's characters to their own experience and social reality.

On the other hand, research such as that of Plácido (2016) and Cavalcanti (2015) attempts to classify Fan Fiction productions as literary genres, although their results differ. While Plácido (2016) argues that it is a *sui generis* form of literature, with sub-genres proposed by the community, Cavalcanti (2015) calls into question the very notion of Fan Fiction being an "amateur" work, given the enormous dedication and complexity that fans put into these works. For the author, Fan Fiction works compose a form of archivist literature that, according to Derecho (2006), are derivative works but which build a textual super-mesh to the source work, and thus are no less important.

Finally, the third axis of academic research focuses on the social relationships built by fan communities, such as the work of Alves and Lima (2016), which is based on the concept of Discourse Community by Swales (1990), to analyze the interactions between members, finding, for example, that a large part of the producers were initially just readers. They become producers as they socialize with the other members and participate in the discussions.

However, the three axes presented in this brief state of the art reveal a still not so comprehensive look, because those researches that deal with users' experiences in the production and interaction processes are not interested in their productions themselves and those of educational interest take the productions out of their natural environment – the fan community – and bring them into the classroom, incorporating the school's own logic, such as the teacher's control of the process, the productions' evaluation, among other practices. Our research, by taking the *Nyah! Fanfiction* community as the empirical object of study, seeks to bridge this gap, by treating production as inseparable from social interactions. In other words, we treat amateur stories, fans, and media products as a web of relationships, in which beliefs, habits, and ideas are put into flux. In this respect, the research is justified, for presenting this differential.

The community that makes up our research is one of the largest in the country, both in number of members and in volume of production. To be able to analyze this amount of interactions and creations, we used new techniques of data collection on the network, of our own construction, another point of innovation in our work. In this sense, the research meets the Peircean conception of science as something that is in constant metabolism and, therefore, that always requires the construction of new research methods and techniques. At last, the use of the concept of "community", in the sense employed by the American logician C.S. Peirce – which underlies our research – allows

us to analyze the *Nyah! Fanfiction* community, beyond the fact that it contributes to literacy or increases the consumption and dissemination of media products.

To do so, we took the productions which involves romance and intimacy as the outline of the object and, in order to understand how the community discusses and develops these concepts, we used Giddens' (1993; 2002) theories about modernity and the transformation of love. Below, we outline the procedures for collecting the data to be analyzed, reflections on love and community, and the analysis of a piece produced by the community and its unfoldings within the community.

Other theoretical contributions: Community of Inquiry

Charles Sanders Peirce became popular in Brazilian academia mainly in the area of Semiotics, thanks to the work of researchers such as Lúcia Santaella (1993), Nöth (1995) and Ibri (2015). However, Peircean work is much broader and deeper than merely a theory of signs. Following the example of Kant and the classical philosophers he admired, Peirce sought to establish a philosophical architecture, categorizing the sciences and human knowledge, highlighting their relationships and connections. To deal briefly with the concept of the Community of Inquiry, therefore, we believe it is necessary to take the article "On a New List of Categories" (EP 1.1) – published by the journal *Proceedings of the American Academy of Arts and Sciences*, in 1968 – as the initial landmark of the development of this concept, tied to pragmatism and then to pragmaticism, as the key piece to his philosophical system. Peirce is considered the founder of semiotics as a general science of signs, that is, as a science of all possible types of signs, on which the theory of research methods is built. "From it stems pragmatism, or the method for determining the meaning of intellectual concepts, and on it is founded the metaphysics or theory of reality, which cannot express itself except through the mediation of signs" (SANTAELLA, 1993, p. 34).

The American logician proposes that the things that can have meaning are those known via categories, which permeate and guide semiotics. The quality or feeling, lacking relations, is called Firstness; the dual relation between subject and object, the confrontation with raw facts, is Secondness; while the triadic relation of representation is "the designation of something as something to an interpretive consciousness" (APEL, 1997, p. 45), which constitutes what Peirce called Thirdness (CP 1.369-372).

In this way, Peirce (CP 5.310) ties the concept of reality to the concept of cognizability, so that what is not cognizable cannot be real. "The real, then, is that which, sooner or later, information and reasoning would finally result in, and which is therefore independent of the vagaries of me and you" (CP 5.311).

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With the definition of the real as the knowable, Peirce (CP 5.311) further clarifies that "the very origin of the conception of reality shows that this conception essentially involves the notion of a COMMUNITY, without definite limits, and capable of a definite increase of knowledge". The community envisioned by Peirce, a community of inquiry, needs to be real, able to communicate through signs and to actualize the categories of Firstness, Secondness and Thirdness.

For Peirce (EP 1.30), inquiry always takes place against a background of beliefs taken for granted. He explains that the astronomer who wishes to investigate how a particular star formed, not only takes for granted that there is an external world and that the star belongs to it, but also trusts that our knowledge of astronomy, chemistry and physics is more or less correct, that is, the formulas, the measurements, the behavior of the elements, and the veracity of the measurements and instruments are more or less correct. Thus, the role of these beliefs is fundamental and the philosophical method proposed by the author could not exist without their presence.

This Community of Inquiry, also called community of philosophers or community of scientists, according to Peirce (EP 1.29), plays a central role in early pragmatism, because it is determinant for the inquiry to reach a truth Thus, according to Peirce (CP 5.265), "we individually cannot reasonably hope to attain the ultimate philosophy which we pursue; we can only seek it, therefore, for the *community* of philosophers," which means that truth can be reached by the exchange of experiences and arguments in the group.

Peirce's dissatisfaction, as stated in EP 2.2, with the works developed around his pragmatism eventually forced him to abandon the term and coin a new one, which would describe his more mature and expanded version of the method: pragmaticism. Unfortunately, not even Peirce himself liked the term, which found great difficulty in being accepted. Thus, the concept of community initially proposed by Peirce also has a subtle but significant change. In the community of inquirers that Peirce had proposed, the real importance was not in wanting to believe, but in wanting to reach the truth. Thus, according to Peirce (EP 2.47), "there is but one thing needful for learning the truth, and that is a hearty and active desire to learn what is true," from which he postulated the corollary: "do not block the way of inquiry" (EP 2.48), exalting the perennial quest for knowledge, the primary issue of the community of inquirers.

Beliefs, conceptions and concepts need to flow in a Community of Inquiry. In this sense, although the pertinent place is what Peirce calls the University, we can think of the possibility that they, to a greater or lesser extent, can be updated in communities of

people, or of other minds, even if not only that of researchers, but of people, as a rule, who need to develop their beliefs, keeping them alive.

For Peirce, knowledge develops through a cycle of doubt, an uncomfortable state of not knowing that leads to inquiry, a search for the state of belief. When we obtain a belief capable of resolving the initial doubt, we return to a mentality of tranquility and satisfaction. Over time, our beliefs become habits that guide our actions. However, this process does not occur in isolation, and for knowledge to advance, there needs to be a community of inquirers, who put their beliefs to debate, extending the inquiry process and generating new doubts, new beliefs and new habits. In these communities, there is not just an amalgamation of the members' skills and knowledge, but a real clash capable of transforming the beliefs of its participants.

With this, we will try to evaluate to what extent *Nyah! Fanfiction* makes itself as a Community of Inquiry. Finally, to complete the analysis, we reference the stories to the topics that gave rise to them, either by recommendation, commission or dissemination, and compare the discussions in the topics with the referenced stories, aiming to understand how the concepts presented in the topics are incorporated into the stories.

Analysis of the piece "Uma Nova Lenda" ("A New Legend") by Kaline Bogard

The work entitled "A New Legend" is authored by Kaline Bogard and appears in the thread started March 6th, 2017, classified as Relevant, subcategorized as History Recommendation (for asking for works already published), with the following restrictions:

> Harry Potter FIC REQUEST
>
> - Harry and Ginny based on the books
>
> - Harry and Hermione based on the movies
>
> - Harry and Draco in alternate universe
>
> Finished only

This thread illustrates some of the most interesting points of the *Fan Fiction* universe. The community member specifies their *One True Pairings*, their favorite couples, but separates them by media: for the books, they want the "canon" OTP, the one that author J.K. Rowling herself built in the original narrative. In the films, the character Ginny had a smaller onscreen participation than the deuteragonist Hermione Granger, and many fans prefer the interaction/relationship of Harry and Hermione to the canon couple in the film (which is also Harry and Ginny). More interestingly, the thread presents an alternative that has not been explored nor is present in the original Harry

Potter universe: a homosexual *One True Pairing*. Finally, the member wishes for "finished" stories. In *Nyah!*, as well as in Fan Fiction in general, stories are published piece by piece, that is, parts of the text (the chapters) are published one at a time, with varying amounts of time between them. A relatively long story (called *longshots* by the community) can take months or even years to complete.

"A New Legend" is one of those longshots. Featuring nineteen chapters, 13,687 words, it was started in 2011 and finished only 4 months later. Kaline, the author, is particularly respected within the community, being part of the site's admin team and one of the founders of *Nyah! Fanfiction* in 2005. On Facebook, she is also part of the admin team, having the power to expel members who disrespect the rules, and permanently delete threads deemed inappropriate. As an author, Kaline is particularly prolific, having produced (as of this research), over 150 stories, almost always involving male homosexual romances.

By the standard literary classification available on the site, "A New Legend" is a romantic novel (and therefore interesting for our research), but it is also adventure, action, comedy and *yaoi*[1]. Although there is no such classification option on the site, it is also called by members an "Alternate Universe" (AU), for using the characters of a media product in a different context than the original work. Kaline replaces the fantastic universe of wizards and spells from Harry Potter with pirate fiction, but with fantastic elements: ships float in the air, conducting aerial battles, while spells and potions are still part of the narrative. Some classic elements of the original story are repaginated: the sinister street "Knockturn Alley" becomes a pub of little reputation, the Ministry of Magic (the body that rules and controls the British magical universe) becomes a kind of Marine, always on the hunt for buccaneers, while the villain Voldemort is an evil and infamous pirate, opposed to the "good pirates" of the Winged Basilisk, the group of heroes of the plot.

With its focus on action and adventure, the romance comes in fragments that permeate the entire work, which winds its way through three distinct events: in the present, pirate captain Harry Potter and his small band of sailors illegally obtain a magical artifact, the Marauder's Map, capable of mapping in detail any location where it is physically present – a tool that would enable Harry to find the traitor who delivered his parents to their deaths, and execute his revenge; in the past – portrayed by the captain's memories – the pirates break into prisons established by Voldemort and free its

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[1] *Yaoi*, like "*Nyah!*", are Japanese words, more commonly used by another community, that of Oriental culture fans. "*Yaoi*" refers to male homosexual romance, and is one of the categories available on the *Nyah!* website.

prisoners, at which time Harry meets Draco Malfoy for the first time; at the end, after giving up his revenge, Harry leads the gang on a new mission: to find the four magical artifacts capable of opening Hogwarts, where a treasure awaits them.

At the beginning of the story, Draco is described as a young blonde woman of great beauty and sensuality, who exerts a strong attraction, even on Harry Potter himself, who sees her as "a temptation", as we read in the text. In order to steal the Marauder's Map, Draco uses a magic potion capable of making him assume a female form, possibly using his "skills" to seduce and deceive the bearer of the artifact. Although Harry is amused by the unusual situation, it is evident his desire, and also that of his own companions, for the woman, which arouses the protagonist's jealousy and possessiveness.

Giddens (1993) shows that this uncontrollable desire for the other is characteristic of the first and oldest form of love, which he calls *amour passion* or passionate love. This feeling is "marked by an urgency that sets it apart from the routines of everyday life, with which, in fact, it tends to conflict" (Giddens, 1993, p. 48). In this relationship, completely overwhelmed by the invasive presence of the lover, the lovers feel unable to live without the other. Such a conflicting relationship causes social barriers to be challenged and customs to be ignored, which leads Giddens (1993, p. 48), to conclude that, "from the point of view of social order and duty, it is dangerous". This deviant characteristic of passionate love is presented in the flashbacks to the past that permeate the narrative: the Winged Basilisk gang invades and destroys an illegal prison, freeing Draco. Although concerns about homophobia are absent in the narrative, Draco and Harry have distinct social positions, compounded by the captain's illegal activity and wanted-for-justice status. Still, both decide to start a relationship, unable to resist their attraction to each other. A characteristic effect of this type of love, as described by Giddens (1993), is the intense sexual desire between lovers, and Harry and Draco's relationship at the beginning of the narrative is punctuated by the sexual attraction between them, which embarrasses Draco. Harry decides to keep a picture of Draco in his female version, to which the boy "blushes still with a sulky expression" and responds by accusing his boyfriend of being a "pervert." Draco, however, also maintains possessive and ravishing feelings for the captain: in Draco's encounter with the character Ginny, Harry describes the event as "two chimeras fighting over territory." Ginny is also shown to have traces of passionate love for Harry, so that Draco sarcastically comments that the girl "goes into heat every time he [Harry] is around."

Physical attraction, however, is not the only aspect of the reaction between Harry and Draco. Giddens (1993) reports that passionate love was not related to marriage (in

fact, the explosive and deviant aspect of this love often puts it in opposition to socially imposed marriage), but marriage had a strong social function in pre-modern Europe. Through it, noble families raised their social status or, among merchants, built business relationships, while for peasants it was a way to organize the agrarian or craftsman labor force. Passion had no place in this structure, being relegated to extra-marital relationships, as reported by Mitterauer and Sieder (1982), to the point that married couples in France and Germany in the seventeenth century rarely exchanged caresses and signs of affection, such as kisses.

Female sexual freedom was greater among aristocratic groups, Giddens (1993) reveals, for noble women could pursue their sexual appetites more or less openly with their lovers. However, stories about the terrible fate that befell those who sought lasting relationships with these lovers were part of the myths of these societies, such as Romeo and Juliet itself.

Romantic love, as called by Giddens (1993), emerges from the end of the 18th century, differentiating itself from the passionate love reserved for extra-marital relationships, as the literary genre of the novel took shape. From this narrative line, the novel "Pamela or The Rewarded Virtue" by Samuel Richardson is, for Watt (2001), one of the greatest influences of the genre. The story, grounded in Puritan ideals, unfolds in the epistolary style to give turn to the relationship of the maid Pamela with her employer, who relentlessly tries to seduce her. By rejecting his sexual advances and protecting her virtue, Pamela shows herself to be different from other women, and the master decides to marry her. Her social ascension, through marriage, and the docility capable of taming the violent and restless spirit of the man became the main characteristics of the romantic genre and features of passionate love, proposed by Giddens (1993).

Later, Lord Byron's work in "Don Juan" developed, according to Wilson (1972), the so-called Byronian hero, who would become fundamental in novels from the 18th century on: imperfect, impulsive and aggressive, he maintains characteristics of passionate love by paying little attention to social norms, breaking the tradition of political marriage and establishing a protective and affectionate relationship with his beloved, which takes her out of her ordinary life and elevates her to the position of his wife. On the other hand, the heroine manages, through her generosity, patience and femininity, to win the hostile heart of the hero, diminishing the antagonism between them with her devotion. Thus, "the heroine tames, softens, and modifies the supposedly intractable masculinity of her beloved object, enabling mutual affection to become the main guideline of their lives together" (GIDDENS, 1993, p. 57).

Romantic love, for Giddens (1993), is grounded in a promise for the future, characterized by the gradual advance of intimacy: instead of the sensual explosion of passionate love, lovers first meet, establish their commitment through courtship, confirm it in engagement, seal it in marriage, and then move on to starting a family, the next generation, and so on, always guided by an expectation of ever higher love fulfillment. This is also one of the main aspects of the romance between Harry and Draco during the narrative, who develop plans for the future and intensify their relationship in discrete stages: after the initial attraction, they begin dating – a stage that occupies most of the narrative – ending the story with hints that they would seal the relationship with an engagement and marriage.

Draco confesses that he fears the villain Voldemort, but that the only "safe haven" in his life is his beloved, which can be verified by the dialogue: "Draco realized what he was about to say and shut up without completing the sentence making Harry smirk. I could imagine what he would say —— The only safe place...? Would it be by my side...?".

With this emotional dependence of Draco on his lover, Harry has difficulty developing an equal relationship with him. Sometimes he treats him as property, when the author writes "Not that he was jealous. He just took care of what was his," and then he makes unilateral decisions to exclude his boyfriend from dangerous situations, when he says, "I decided I would be more than a captain to Malfoy. [...] I decided I would be his protector." Draco's physical and emotional fragility (newly released from prison) forces Harry to assume the position of his caretaker and guardian, a position he tries to maintain even after his beloved has recovered from the period of captivity.

The adventure, the focus of the plot, is permeated by the transformation of this romantic love towards a new level of intimacy. Harry now accepts the use of Draco's magical powers, when before he feared he was equal to Voldemort for taking advantage of this magic, an attitude that silently hurt his beloved. Harry reinforces that Draco is not a "freak" for having such powers, but he only gives up his habits when he receives from his beloved a definition of love very different from the sensual passionate love or the protective romantic love: "you can't accept only a part of me and try to ignore the rest". In the face of this, Harry confesses his feelings for his boyfriend and begins his development towards a more equal relationship: "I love you, Draco. I don't try to ignore anything that has to do with you. This makes you happy, so do it.

Giddens (1993) names this third type of relationship as modern love, or even pure love. Purity, here, does not refer to the puritanical ideal of chastity, but points to it as:

> [...] a situation in which one enters into a social relationship only for the sake of the relationship itself, for what can be derived by each person from maintaining an association with another, and which continues only

so long as both parties consider that they derive sufficient satisfaction from it, for each individually, to remain in it (GIDDENS, 1993, p. 68-69).

This form of love does not arise spontaneously, but is the result of the long process of transformation of Western society, including the sexual liberation of women, the advances in homosexual rights, and, as Giddens (1993) describes, the transformation of the very notion of marriage. Now, if before marriage implied the woman's transference from her father's custody to her husband's, in modern society women regain their social role, leaving the paternal home to live from their own work. Freed, in varying degrees, from the expectations of getting married and tying their life purpose to the formation and maintenance of the home, Giddens (1993) sees in these early women the pioneers of a restructuring of intimate life, exchanging the narratives about marriage for the search for a relationship.

Other pioneers of this new form of relationship, according to Giddens (1993), are the homosexual couples, previously erased in romantic relationships, who break the ground in this restructuring of intimacy. The author uses the studies by Jamielson (1999), Dunne (1997), Kurdek (1993), and Weston (1991) on the large number of separations between homosexual couples to demonstrate one of the main characteristics of this modern love: unlike romantic love, pure love is egalitarian, in which both parties can make decisions about the direction of the relationship without submitting to the other – hence the large number of separations observed. Modern relationships are more ephemeral, thanks to what Giddens (1993; 2002) defines as one of the characteristics of modernity: reflexivity.

In the construction of modernity, the old ways of life collapse: natural time gives way to the artificial time of the clock, distances are lost due to the speed of new vehicles and the immediacy of electronic forms of communication, and the traditions of our ancestors give us little guidance on how to live in this new social organization. Thus, Giddens (2002) points out that the last tool we have left to travel through this new world is reflexivity, the incessant questioning and reevaluation of our decisions. The modern relationship is, therefore, guided by reflexivity, being constantly rethought as the lovers are also changing. Giddens (1993) shows that even sex is re-signified in this new form of intimacy, losing the animalistic role of pure sexual attraction of passionate love and the reproductive function of romantic love, becoming a tool of expression and communication between the loved ones – hence the designation of love as "pure," that is, love lived in its presentness and intensity, as opposed to the future-oriented view of romantic love.

Harry and Draco walk toward this new love, rediscovering even what makes them love. The captain realizes that he is not only attracted to Draco physically, but also because "[...] his unique genius amused him, his personality was difficult and endearing." By fully accepting Draco, including his magical powers, the obsession and possessiveness give way to understanding and respect for the other's space, and even changes the course of the adventure: when they dock at the final point of the journey, Azkaban prison, Harry prioritizes his beloved over the revenge that had motivated him until then, "revenge wasn't worth it, if it was to be exchanged for the life of someone he loved", and thus discovers that the traitor he was chasing was, in fact, innocent. This reflexivity ends up saving the life of the prisoner Sirius and makes Harry a better captain, able to treat his subordinates in an equal way, even preferring first to take care of the wounded crew members and only then talk to Draco, a completely opposite attitude to the behavior he displayed at the beginning of the story.

Like two halves fitting together, the novel ends in a similar way to the prologue: Draco again is disguised as a voluptuous blonde in a dangerous pub, in search of another rare artifact. However, the relationship between them is no longer the same: Harry no longer has the obsessive jealousy of before, nor does he try to protect Draco at all costs. Both establish a healthy relationship of modern love, able to face the new challenge of finding the four keys to Hogwarts, a probable continuation of the plot in another Fan Fiction.

Let us finally move on to consider the interpretants attached to the plot. For this, we took both the comments of the original thread (which indicated A New Legend as a good romance story) and the impressions left by members of the *Nyah! Fanfiction* community in the comments field of the story. There were 118 messages left on the piece, the most recent of which were published in 2017, the same time of our data gathering, demonstrating that the work was still alive in the minds of *Nyah!* members even six years after its publication.

To classify these comments, we use Santaella's (1993) definitions, based on Peirce's semiotic writings about the Dynamic Interpretants, or practical effects of a sign on a mind (CP 4.536). Considering that "A New Legend" is itself a sign, its effects can be in the realm of Firstness (quality, becoming, feeling), Secondness (action-reaction, physical or mental effort) or Thirdness (reflection, generalization, connection). Peirce calls the first type Emotional Interpretants, the second, Energetic Interpretants, and the third, Logical Interpretants. This is how we classify the comments left on the story.

Emotional interpretations, however, are rare in the comments and are restricted to affection for the characters and their characterizations, as in "I love it when Harry is the

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twisted pervert who makes Draco give in to his every whim!", "I just love this possessive and jealous Harry", "this blondie [Draco] is mine", as well as comments that directly praise the author such as "ah, I love your fic!".

The energetic interpretants are the most abundant, since it is an adventure work full of action scenes and the readers express their anxiety with the developments, especially when a chapter ends in the middle of some dangerous and seemingly hopeless situation, as it is translated in the comment "how do you stop at that crucial moment? The blond can't suffer because I suffer along and I get the urge to jinx [use an evil spell against] the evil little authoress." Similarly, "please let nothing bad happen to Draco.... Otherwise someone will suffer.... I'm biting my nails here" and "after Draco almost said the only safe place would be next to Harry I gave up on life. Why do these OTPs keep making me suffer?"

However, the community of readers also left some comments classified as logical interpretants. Some reflect on the very structure and setting of the story, for being an alternate universe, with only connections to the original work: "I want to know what Harry is looking for, I have the impression that he wants to get a certain dog out of his prison, but it's just an idea", "I think it's really cool how you made Draco and Harry's personality remain the same, but still have romance in the air, I love that in this story" and "I could see that there is a lot of cliché, coz Draco as a woman [...] was tasteless and terrible". The characters' decisions also bring out logical interpretants as in "finally Harry realized that revenge leads to nothing.... It always brings sadness and more sadness, an endless precipice" and "revenge only brings bitterness and hatred.... Justice sounds better", besides the evolution of the characters' relationship: "Draco is all like 'you're not my boss, scarface' ahahaha", "Draco wouldn't leave Harry alone in Azkaban, which means that blondie loves Harry very much" and "Draco is no helpless little girl".

From these interpretants mentioned, we can see that, even in a story in which love is not the main theme, the story produces effects in nuances of firstness, secondness and thirdness themselves, leading to reflections that, in the course of semiosis, can lead to changes in habits regarding love and intimacy.

Final considerations

The creative potential of the producers or the potential of the stories to enhance language skills, the fact of being a fan and participating in this process can bring contributions to language learning, literature, or even the fact that, with the internet, fan communities become a model of pedagogical practice, which integrates new technologies into teaching, can be objects of study in fan communities.

However, there is a different aspect that can add greater importance to such communities for sociocultural practices and that needs new interpretations. It is the fact that such communities could be close to a community of inquiry, not because they excel in updating and growing scientific concepts, but because they show that ordinary people, in this case not scientists or philosophers, who make up these communities, seek to understand how love relationships, in the case explored in this article, can become reasonable, trying to break with aspects of models that are no longer relevant, in some way, to contemporaneity.

With their stories, fan-writers can explore their conceptions about love and use the characters' experiences to test their doubts and beliefs regarding this feeling. The reader, in turn, can appreciate the new developments of a book, movie or other media product, as well as evaluate and criticize the attitudes and beliefs of the characters in situations that are not present in the original work. In these communities, there is not only an amalgamation of the skills and knowledge of the members, but a real clash capable of transforming the beliefs of its participants.

From this romance, fans exercise the reflexivity of modernity, as theorized by Giddens, in which tradition and custom give way to exploration and doubt. In the novel, manifestations of passionate, romantic, and pure love are intertwined, an environment conducive to reflection on the transformation of love and intimacy, which may contribute to fans updating their beliefs about love. Fans can reflect on love, intimacy, but also on the role of women in society, family coexistence, and the transformations of adolescence, setting in motion both their beliefs and those of the community itself, which together will seek reasonable solutions or, perhaps, a happy ending for their beloved characters.

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RESUMO:
Este artigo tem como objetivos explicitar como o amor se atualiza em romances produzidos pelos fãs do *Nyah! FanFiction*, bem como avaliar se tal comunidade configura-se como uma Comunidade de Inquirição. Apresentamos reflexões sobre o conceito de Comunidade de Inquirição, proposto por Peirce e sobre as transformações da intimidade na contemporaneidade, com Giddens, as quais também permeiam a análise de um romance via análise de conteúdo, conforme Bardin. O romance analisado amalgama especificidades do amor apaixonado, romântico e puro, e devido à interação empreendida na comunidade, os fãs podem ressignificar suas crenças relativas ao amor.

PALAVRAS-CHAVES: Fan Fiction; Comunidade de Inquirição; Amor; Semiótica; Análise de Conteúdo.

RESUMEN:
Este artículo tiene como objetivos explicitar como el amor se actualiza en novelas que producen los fans de Nyah! FanFiction, y también evaluar si tal comunidad se configura como una Comunidad de Averiguación. Presentamos reflexiones sobre el concepto de Comunidad de Averiguación, que propuso Peirce y sobre las transformaciones de la intimidad en la contemporaneidad con Giddens, las cuales también permean el análisis de una novela vía un análisis de contenido, según Bardin. La novela que se analiza se amalgama con especificidades del amor apasionado, romántico y puro, y debido a la interacción que se emprende en la comunidad, los fans pueden re(significar) sus creencias relativas al amor.

PALABRAS-CLAVES: Fan Fiction; Comunidad de Averiguación; Semiótica; Análisis de contenido.