

Real Person Fiction in Social Media

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Abstract. The study attempts to examine fiction derived from real person in social media which focuses on Instagram. The study requires textual analysis across the boundaries of fact, fiction, and affective features. Drawing on cognitive narrative and cultural theory especially fan studies the article attempts to examine fan practices in real person fiction especially in social media. The development of social media that exposes the daily life of celebrity enables fans to access their idols' private life. Fans also like to write a fiction about their idol as a way to fill in the gap of the story they do not know or to construct their own version story about their idol. The Analysis shows that the practices of real person fiction include storying the event and creating the character of a real person. This involves selecting events, interviews, pictures, and then makes it up into a story. The story mixes up facts and the fans' viewpoint. All of which are constructed beyond the boundary of facts to inventing facts. The practices are still debatable concerning the ethical matter. However, it cannot be denied that fanfiction on a real person signifies the development of a new narrative.

Key words: Celebrity, couple, fan, Instagram, real person fiction, and social media

I. INTRODUCTION

Real person fiction is fictional works, which used real person (usually celebrity) as a character in their narrative. People likes to narrate celebrity lives because there is strong attraction to the idols lives which cannot always be explain rationally. This fans practice is a subset of fanfiction that attempts to rewrite the story of their idol in their own version. Piper in Fathallah (2017) argues that real person fiction can be compared to the fictionalizing people in film. It is similar to role play. A person has to take a role in the fictional world created by their fans.

This practice gets lesser attention than fanfiction that develop its characters from fictional characters. The analysis of fanfiction is part of the examination of fans practice. Jenkins (2005) in Textual Poacher has been examined the fans practice as complex and multidimensional phenomenon. Jenkins analysis triggered other researchers to analyze fan practices. Kosnik et al (2005) elaborated fandom and fanfiction shows as an audience's respond to the cultural product in which verifies the audience engagement. Yeates (2018) examined fanfiction as new form of narrative but they do not elaborate more on real person fiction. The academics tend to discuss the debate on the ethical side of the narrative. Samutina (2016) observed reading practice of fanfictions which has yet to be examined deeply. She analyzed fan fiction as emotional space. Various studies show the multidimensional aspects of fan practices but real fan fiction has not so far received a lot of attention. Fathallah (2017) some of the few who examine the real person fiction. He explains the merit of real person fiction as a

narrative. However, his analysis is broad and it has not yet examined more closely on one of the social media product that widely used as a means for fans to create their fanfiction.

The paper's goal is to examine the textual artistic of real person fiction and its ethical issues. This kind of narrative empowered ordinary people recreate the story or image they encounter. It has also complicated the notion on ownership and authorship since fans can be both reader and author. Besides, the narrative demonstrated that even the factual discourse can be added by fictional element. Both author and reader are self-conscious with the intersection between reality and fiction (Fathalah 2017). Readers' awareness will continue to actively shift between the facts they know and the possible world created by the author. The practice redefines the concept of narrative not as a passive but dynamic media. The phenomenon is triggered by the widespread of social media that brings fans and celebrity closer. Instagram, Facebook, and Twitter allow fans to follow their idol activities and also share information among fellow fans. Besides sharing photos, activities, and captions from their idols, fans can also add captions from the original. Digital platform which is a dominant space for fans practice enable them to create, recreate, share and remake the pre-existing text. Then, it blurs the boundaries between producer and consumer in digital world.

The analysis focus on only of couple fan base which shows a great enthusiasm in constructing their idols story. The attraction is known as portmanteau which refer to the blended name, though not necessarily quantified power. The couple is thought to "add an exponential value to the commercial and cultural appeal." (Cobb and Ewen 2015). Their popularity is seen through their air time on the entertainment, gossip website, and many more. In accordance to public fascination in the celebrity couple, the analysis examine fan based famous couple in Instagram. The space in Instagram enables the fans to mix up text with picture or video. Fan practices in fictionalizing real person raises the issues on the way they create and co-create the narrative not only from one single text but also from various text, picture, or interview. It also leads to the analysis on how the practice contributes to the development of new narrative.

II. LITERARY REVIEW

The analysis also uses fan studies as part of cultural theory and cognitive narrative. Fan studies explore the emergent trend in

media production, consumption, identity and textual engagement. The theory at first considered as a study of cultural consumers. However, fans do not just consume, they actively search their idol information, share it to their community, create and co-create a new narrative, and build community. They even develop emotional relationship with their idol and among their fellow fans.

Fans studies is also an act of "reclamation and celebration" of fans (Pearson 2010). Pearson (2010) argues that reclamation refers to removes the strange and bad image on the fanatical fans that are constructed by the media. Fans activity has been stereotyped as an obsessive act of consuming media object. Few who have seen fans practice as an active respond to the media object. They not only consume but subvert, change, and share media object that they read or watch. Fans practices of consuming mass media is considered as site of power struggle. They struggle to gain economic and symbolic power but not in the same way as capitalism. It is a celebration of fans in resisting capitalism. Differ from capitalism, fandom is not driven by profit but by community building. Thus, fans social network emphasizes on gift economy that requires them to exchange gift. They offer their work for free, however they may get the benefit from the platform they used. Their idols or the industries also gain benefit from fans practices as an indication of support and promotion (Pearson 2010).

Fan studies is a broad and multidisciplinary studies. Duffet (2013) explains that narrower fans studies emerged from cultural studies. The discipline tends to see a positive side of fans practices and to show that it is worth to be examined. The discipline encompasses the examination of fans practices and their identity, fans community, stereotypes, and many others.

Fans studies also serves an explanation on the "current audience responses and user-generated content" (Hellekson 2014, 1). She further argues that fan practices include imagining different ending to favorite stories, fantasizing a minor characters' plotline, recommending meme, share mash video on favorite scene or become the producers of an activity above.

The advancement of technology and rapid development of social media gives a large opportunity for fans to produce their artwork and publish it. They can easily record, cut, join, different piece of work into their own creation. This artwork reflects contemporary culture and the changes in the society.

Drawing from previous studies Bronwen and Round (2014) argues that the development of postclassical narratology enables us to view narrative as intersubjective experience. It makes the scope of narrative is widening to the social and cultural context. The changes are also triggered by the widespread of social media. The division between producer and consumer, self and other, author and reader seems to erode. It creates transmedia storytelling. The audience can engage as a reader as well as an author by creating their own version of story. Fathallah (2017) emphasized the multimodal and hypertextual dimension of digital fiction. Both enable the text to connect each other which signifies the contemporary digital culture.

III. METHOD

In analyzing real person fiction on social media, this study uses textual analysis as a research method. The method “focuses on texts or seeks to understand the inscription of culture in its artefact” (Besley 2011). The data is taken from Instagram since it is one of the platform where the audience can participate actively in fan practices. Fans can create, recreate, and share the cultural artifact related to their idols. They can also easily combine or cut video and make it into a new artwork.

The chosen data is taken from four fan base from two celebrity couple, Afgan dan Rosa or known as Afros and Lesti dan Billar or Leslar. The chosen fan base is considered the most active fan base in creating real person fiction.

The fan based that is being examined among others, Leslar_novel, leslardiscord, afros_fanfic, and afros.fanfic. These four fan based is active in creating and publishing their artwork about their idols. The analysis focuses on how these four fan based created, recreated, or co-created the story of real person into an imaginary character and event.

IV. FAN PRACTICES IN REAL PERSON FICTION

Fans actively seek out pleasure in engaging their idols. Their activities include writing fan mail, attending fans meeting, collecting information and image of their idols, and so on. Duffet (2013) argues that there are three types of fans practices. First, they build connection to their idols or story that they like. Fans usually build relation with their idol without ever meeting them. However, they long for actual meeting with their idols. An actual meeting is considered as encountering their hero in his/her personal life. This means they can build the stronger emotional relation with their idols.

Second, they make an appropriation. This practice refers to the act of making spoiler and fanfiction. Making spoiler is a fans activity of broadcasting information before it releases officially. Duffet (2013) explains that “spoiling allows fans a kind of intellectual and literary pleasure.” For their fans, the practice is regarded as intense engagement with the text or idol and it is also an act of fans investigation. There is an ethical controversy in this practice. In one hand, the act is considered illegal. On the other hand, the fans practice is a free promotion to the new work or project. Jenkins (2005) argues that fan practices gives direct or indirect benefit to the corporation and celebrity. It acts as a free promotion to the cultural product belong to the corporation or celebrity.

Another fan practice of appropriation is fanfiction. Fanfiction enables the fans to connect unfinished story and gap information that they can access. Duffet (2013) emphasizes that fanfiction shows a writer’s creativity in reshaping information to meet their interest. Similar to spoiler, fanfiction is not universally accepted practice. Many consider fanfiction to be a ‘character rape’ because of its distortion from the original story (Pearson 2010). Despite its controversy, fanfiction continues to develop and become a new narrative form. Third is participation. Participating serves an enjoy of engagement. Fans are actively making meaning and participating their idol performance. In doing so, they like to collect news or cultural object from their idols.

New media gives a power for fans to participate more actively in fans practice. They are not only archiving, but they can also respond, share, or even create a new story from the original one, cosplay the character, or fan viding. Hellekson (2014) categorizes fan that creating their own artwork from the original version as transformative fans which differ from affirmative fans who tend to collect, discuss, or analyze the original work or event. Transformative fans are more emotionally engaged to the text or celebrity they idolized. Their artwork, though considered derivative work, is an important artifact to learn the cultural change. The changes include the relation between fans and idols, fans and media, fans and capitalist society, fans and scholar and so on.

In digital era, fans act as follower of their idol's social media. The number of follower and engagement in social media is like a power to gain endorsement. For fans, following the celebrity make them feel closer to the idol and they can get the update news directly from their idol. Fans like to connect to one another. To communicate among fans, they create fan base. Those who is willing to engage more on social media become an admin of the fan based. The administrator of fan based must constantly update their idol news. They act as an intermediary between idol and fan.

As mentioned earlier, the phenomena of fans couples become a trend nowadays in Indonesia. The celebrity gain more popularity as a couple among others, Atta Halilintar and Aurel Hermansyah, Roger Danuarta and Cut Meriska, Afgan Syahreza and Rossa Roslaina, Rizki Billar and Lesti Kejora, Billy Syahputra and Amanda Manopo. These celebrities not only have their own fan base but fans also make couple fan base. The name of the fan base is taken from the combination of their idol's name.

Although this unification of names does not mean the union of its quantity, sometimes new fans are attracted by the couple. Among those fan base mentioned above, fan bases of Afgan Syahreza and Rossa Roslaina, Rizki Billar and Lesti Kejora are more active in creating a real person fiction in Instagram. Thus, the analysis is focuses on their fan base.

The analysis will be divided into two parts. First, the examination focuses on the textual analysis on how the story is being constructed. Second, the analysis highlights the text as part of the contemporary cultural practice and its debate on the ethical issues.

1. Fictionalizing Celebrity Couple

Making a story is one of fans practices. This was done before the internet era. Fans write about their idols and publish them in what are known as fanzines / zines. The production of fanzine is limited to certain groups and it is also a small scale publication. Like fan practices in general, fanzines are not for financial gain either. They create fanzines solely to express their creativity and form their engagement with their idols.

The development of the internet has made these fan practices migrate to cyberspace. The internet opens up opportunities for fans to get closer to their idols. Celebrity tends to post their activities both professional and private. Thus, fans can monitor, participate, and respond to their idol activities. Fanfiction can be presented in a form of prose, poems, short stories, multi-chapter novels etc. (Fathalah 2017).

Fans consume the media product from their idols. Then, they are archiving, organizing, and choosing the event that they want to fictionalize. Various platforms in cyberspace make it easy for fans to express their creativity. Thus, they can publish their work widely. The platform chosen determines their narrative form.

Instagram is a platform that primarily to post photos by adding captions, hashtags, and emoji, making it difficult for users to write stories. The maximum number of captions is 2200 characters. This creates a narrative form on Instagram in the form of a series or short story that tells the posted photos. Several strategies in delivering story is explained below.

(1) Storying A Real Event

One technique in delivering story is adding fictional narrative to the real event or storying an event. The construction of the story is divided into three, first is "the primary narrative, the story

within the story, and the story about the construction of a story” (Fathalah 2017). Fans based couple in Instagram is also constructed by three different narratives.

The primary text can be a complete narrative or a scene from certain event or a mash up of several events, as shown in figure1 and 2.



Figure 1. Billar’s version of story.
Figure was adopted from reference
(Leslar_Novel 2020)



Figure 2. Lesti’s version of story
Figure was adopted from reference
(Leslar_Novel 2020)

Figure 1 and 2 are a screenshot from short video taken from various event. The content creator or the writer mixes up real life vlog and stage performance of the celebrity. The video is posted as a background of the serial short story. The serial stories present fictional narration of Lesti Kejora and Rizki Billar. As seen from the picture, the story is based on the real event experienced by the idols. It is presented in the form of video. The video can be considered as the primary narrative.

The presentation of video is not relied on the single event but a mashed up from different scenes in the celebrity lives. Moreover, the video is also a mashed up between real events and stage performances. Thus, there is a metalepsis or movement of ‘levels’ of reality right from the presentation of primary narrative. An avid fan might easily construct and deconstruct this level of reality since they have already known each scene.

The presentation of reality is complicated by the presentation of story within story. The writer adds fictional events in the form of text. The story uses Lesti dan Billar as the narrator. Billar and Lesti as a character of the series take turn in telling their own version of story. The writing strategy is used to show as if the celebrity who is talking directly to the audience. In fact, it is a fictional narrative created based on the real person and event. The writer is storying the event by adding some fictional story. Tabel 1 shows the excerpt of the serial stories that uses Billar point of view.

Tabel 1. Story from Billar’s View Point.
Table was adapted from reference (Leslar_Novel 2020)

| (VERSI BILLAR) | (Billar’s version) |
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| <p><i>Seperti kuduga, tidak butuh waktu lama utk membuat keluargaku jatuh cinta padamu. Kamu dg cepat bersendau gurau dengan Ibu dan Papa, juga dg Abang dan kakak iparku. Kamu tetap apa adanya, gesrek, ceria, tapi juga sekaligus santun. Diam-diam aku memperhatikanmu yg tampak bahagia sekali malam ini.</i></p> <p><i>Rasanya, aku masih tidak percaya hidupku berubah secepat ini. Rasanya baru kemarin aku dianggap sadboy karena ditinggal nikah oleh sahabatku. Rasanya baru kemarin orang-orang</i></p> | <p>As I thought, it didn't take long for my family to fall in love with you. You could quickly adapt to my Mother and Papa, also with my brother and sister-in-law. You were still yourself, agile, cheerful, but also polite. Secretly, I watched you who looked very happy tonight.</p> <p>I thought I still couldn't believe my life had changed this fast. It felt like just yesterday I was considered a sadboy because of my best friend’s marriage. It felt like just yesterday people match making us. It felt like just yesterday I almost</p> |

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| <p><i>menjodohkan kita. Rasanya baru kemarin aku hampir menolak hadir di acara yg mempertemukan kita.</i></p> <p>...</p> <p><i>Kamu meliriku yg tampak diam, lalu tersenyum dan pindah duduk di sampingku. Aku menarik napas panjang. Bandung malam ini cukup dingin, tapi terasa hangat karena ada kamu.</i></p> <p><i>"Kenapa? Dingin?" Tanyaku melihatmu terus melipat tangan di dada.</i></p> <p><i>Kamu mengangguk. Kubuka hoodie yg kupakai, kuberikan padamu. Kamu memakainya. Dan melihatmu, aku seperti bercermin. Bukankah jodoh adalah cerminan diri? Aih, bicara apalagi aku.</i></p> <p><i>Cerita di atas adalah FIKSI (rekaan) yg terinspirasi dr kisah nyata berdasarkan berbagai interview. Tidak 100% kisah nyata, ada bumbu2 dari penulis utk memperindah alur cerita. Ikuti trs lanjutannya di @leslar_novel</i></p> | <p>refused to attend the event that brought us together.</p> <p>...</p> <p>You glanced at me who was silent, then you smiled and moved to sit beside me. I took a deep breath. Bandung tonight was quite cold, but it felt warm because you were here.</p> <p>"Why? Felt cold?" I asked seeing you continued to fold your arms across your chest.</p> <p>You nod. I opened the hoodie I was wearing, then I gave it to you. You wore it. And as looking at you, I seem to look in the mirror. A soul mate is a reflection of yourself, isn't it? Aih, what am I talking about.</p> <p>The story above is fiction inspired by true stories based on various interviews. Not 100% true story, there are ingredients from the author to beautify the storyline. Continue to read at @leslar_novel</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The text in the tabel above is a story within a story. As we can see from the tabel above, Billar seems to tell a story about the time when he introduces his family to Lesti . The story is indeed based on real event since the scene is taken when Billar took a vacation with his family and Lesti. It was also the first time she met his family. The fiction above is created as part of the writer's interpretation of the events from the various performances, news, and interviews collected by the fans.

The fans only get the information from picture or short video posted in Instagram from various sources. They do not really know the real event that happened let alone Billar's thought about the situation. However, the text acts as a bridge to the gap of information. The writer is making a story of the real event by adding his/her interpretation on the event. Thus, there is a mix up between fact and fiction.

Phelan (2017) explains that the intertwined between fact and fiction emerges as a means of fans to 'express a subjective truth' in regard to what they know and feel about the actual people and scene.

In other words, there is a sincerity in the narrative presented by the fans. The fictionality presented is not necessarily lie. The creator did not intend to deceive the truth but it serves as a way to fill the gap information to make the reality richer. This fans practice describes as 'reality hunger' (Phelan 2017). They do not really know what really happened but they keen to know more. Therefore, they made it up as their wishes. Other avid fans appreciate this kind of art because they can relate their own interpretation to the event that the writer presented. It is the way fans talk to each other without even ever met.

In order to avoid the audience misunderstanding on the truthfulness of the text, the writer adds disclaimer that emphasizes his/her story is a mixing of fact and fiction. In fact, avid fan can differentiate the movement of the fact and fiction presented here. However, they enjoy the narrative as a part of what probably happened to their idols.

Another level of narrative presented in this text is metanarrative. Instagram platform enable the reader of this artwork to comment and share it to others. The comments serve as a metanarrative which discuss the construction of the narrative.

(2) Creating Character of Real Person

Creating idols' story is not always based on the actual events and characters. There are also idols stories that are completely different from the real life. In this case, idols are only positioned like fictional characters. The idols are not presented with the same identity and characteristic as they are in the real life.

This strategy make the writer can shape the story according to his or her wishes. This kind of narrative form can be seen from various real person fiction written by afross.fanfic and afros_fanfic. Both Instagram accounts are fan base of the singer couple Afgan Syahreza and Rossa Roslaina.

The example of this strategy is the story entitled My Bad Boy by afross.fanfic (2019). There are approximately three stories titles about this couple that have been made in afross.fanfic Instagram account. Two of them are complete narrative. One happy ending and one sad ending. My Bad Boy is the first series made by this account.

Limited space in Instagram platform makes the first part of this narrative only contains background knowledge of this story. The story contains 59 posts and it is written from December 2019 to March 2020.

Tabel 2. Serial Fiction of Real person.
Table was adapted from reference (Afros.Fanfic 2019)

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>afross.fanfic My badboy_Epsd1</p> <p>..</p> <p>Rossa roslaina.</p> <p>Rossa memiliki sifat ceria dan sedikit cerewet. Dia hanya memiliki seorang ibu karna ayah nya baru beberapa bulan lalu meninggal, rossa kuliah di salah satu universitas dijakarta. Hari ini adalah hari pernikahannya, pernikahan yang tidak diinginkan tapi harus dilaksanakan karena permintaan terakhir ayahnya.</p> <p>Afgan syahreza</p> <p>Afgan memiliki sifat yang bar-bar, dia memiliki orang tua yang super sibuk yang menjadikan afgan terbiasa dengan kehidupan bebas. Dia kuliah setempat yang sama dengan rossa hanya saja beda angkatan karena afgan lebih tua satu tahun dibanding rossa.tawuran, balapan liar, bolos kuliah adalah kebiasaan sehari harinya. Hingga akhirnya dia menikah dengan gadis baik-baik seperti Rossa.</p> <p>Afgan syahreza (20tahun) Rossa roslaina (19 tahun) Bagaimana kisah mereka? Apakah mereka akan bersama atau sebaliknya? Ikutin terus yaa ☺</p> | <p>My badboy_Epsd1</p> <p>..</p> <p>Rossa roslaina.</p> <p>Rossa was cheerful and chatty girl. She had only a mother because his father passed away just a few months ago, Rossa studied at a university in Jakarta. Today is her wedding day, an unwanted but had to be done because of her father's last wish.</p> <p>Afgan Syahreza</p> <p>Afgan is arrogant, he has super busy parents who make afgan accustomed to the free life. He went to the same local school as Rossa, but they were different class because he is one year older than Rossa. Brawls, wild races, skipping college are his daily habits. Until finally he got married to a good girl like Rossa.</p> <p>Afgan Syahreza (20 years) Rossa roslaina (19 years) How is their story? Will they be together or no?</p> |
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| | |
|-------|--------------------------------|
| Next. | Continue to follow our story 😊 |
| | Next. |

The afros.fanfic account only maintains the name Rossa and Afgan but story and the characterization of the idol is presented very different from their real live. Rossa is presented as a 19 years old student who has just lost her father and has to fulfill her father's last wish. Meanwhile, Afgan is 20 years old man with violent behavior and free lifestyle. The presentation of age, relationship, family, and characters are completely different with Rossa and Afgan. In the real life Rossa and Afgan are singer. Rossa is ten years older compare to Afgan and they are not married couple.

The story line is also presented differently. Afgan and Rossa became married couple because of their parents' matchmaking. Rosa agreed to married to fulfill her father's last wish. The story most tells about the trouble they experience in their married life, especially because Rossa did want to marry Afgan at first. The story line is completely made up story which is constructed by the writer's imagination. The characters take a new form of identity that is really different from the real lives.

However, the audience can still relate the story and the imaginary characters to their idol's figure. They move their level of consciousness from fact to fiction and differentiate them but at the same time combine it too as they enjoy the presentation of the fictional character.

Although it is posted in digital platform and the story is about real person, the narrative is presented in traditional way. The presentation of character in the beginning shows the exposition in traditional plot. The reader is given a comprehensive description of the character. This kind of exposition is part of the identification. Identification is a process when reader identifies themselves with the character by acknowledging the character's goal and the future obstacle that they might face (Oatley 2012).

By identifying the character's goal or dreams, the reader can engage more emotionally to the text. In the case of real person fiction, the readers' engagement towards the characters in the story has already been established. It makes this kind of narrative has already had fanatic readers. The readers are curious to know how their idols is being recreated and represented. This enthusiasm is also shown in the comment section that want to know the next episode of the story.

Thus, creating, selecting, and developing the character of real person is an interactive experience not only the interaction between the original text and the fans fiction creator but also between the new text and its readers.

(3) Mixing Up Storytelling

The writer of real person fiction may also mix up their idol story to the story that has no relation to their idols. They can use a famous scene from film, character from comic or other work of art as a background story. It can be seen in the picture 4 below. Here the writer uses one famous scene from film.



Picture 4. Mash up story. Figure was adopted from reference (LeslarDicord 2020)

The artwork above shows a scene of woman who is actually Kuntilanak (a female ghost) buy satai. The scene which is famous and frequently uses as a mime is taken from Suzana's film. The chosen scene is related to the chosen edited picture. Lesti's and Billar's face are edited from the scene when their face is full of flour. The face, especially Lesti can be imagined as ghost the same as the scene from Suzana's film. That is why Suzana's scene buying satai become the background story and it can be considered as primary story.

Interestingly, instead of creating horror story as it was in the primary text, the writer changes the plotline into romantic comedy. As seen from the conversation between Lesti and Billar.

"Bang, beli sate 200 tusuk ya..."
 "jangan neng di sini tidak enak!"
 "Terus yang enak dimana bang?"
 "sate yang enak tuh adanya di resepsi kita nanti ____"
 (leslarDiscord 2020).

"Bang, 200 sticks of satai huh.."
 "Don't buy satai here, it's not delicious!"
 "Then, where's the delicious one, Bang?"
 "Delicious satai is in our wedding party__"
 (LeslarDiscord 2020).

The quotation above shows that although the picture edited is quite horror, the content of conversation is romantic comedy. Billar as satai seller was coaxing Lesti by saying that the delicious satai is on their wedding party. In this text, the reader must have background knowledge on the primary narrative to get the romantic comedy aspect of the story line. Avid fans can get easily move beyond this level of story, the primary narrative and the changes of the story line. They can relate their knowledge on the picture and then move to their understanding on the original version of edited film scene and then connect it to the edited Billar 's and Lesti's face as well as the background story behind of that face. This complex movement level of fact and fiction is called metalepsis. It underlies the lenses and its level though which the narrative is read.

2. Real Person Fiction as New Narrative

Hibrid-genre narratives signified literature in the contemporary era. This includes memoir, testimony, auto fictional novels and real person fiction. Miller in Pignagnoli (2019) argues that the development of hybrid-genre narrative can be considered as 'the age of fraudulent memoir'. There is

an ambiguous and no specific characteristics that is applied in this narrative. It is a continuation of postmodern narrative which blurring the distinction between fact and fiction. This new narrative also willing to mix and match among genre and media. The emergent of social media remarks that the mixing function between writer and reader as well as producer and consumer. Fans are indeed a consumer of cultural product produces by their idol and mainstream media. The shift from consumer to producers emerges when fans share, edit, recreate the preexisting text into a new one. As has been elaborated in the earlier sub chapter, the blur between fact and fiction is a way for fans to express their idea and their subjective version of truth they had in the original text. This kind of narrative enables the reader to fill the gap of information that has not been published but they feel they know about it gathered from various interviews, social media postings, and live performances of their idols.

The narration in the digital world is divided into three layers. The first one is the original work, the work within the work, and metanarrative. The original work is the first text or image that is posted in the social media. Then, the creation of fan fiction adds, edits, or even reformulates the work into a new narrative. Digital world gives wide opportunities for fans to create a new narrative from the original work easily. Thus, there is story within story. The creation makes an intertwined between author and reader. Reader shift his/her role as consumer of cultural object into producer when they made a new text from the original work.

Besides enabling reader into author, digital world makes the reader able to respond to the original text and the new created text. The respond to the new created text written by fans. can be considered as a discussion among fans. Fans like to read and react to other fans' work because it is a way for them to communicate to theirs who have the same interests. This new narrative emphasizes the dynamic side of narrative as well as respond to the emergent of digital era.

V. CONCLUSION

Celebrity's life is always interesting to be consumed and the openness in digital era give a large opportunity for fans to get to know more about their idols' life. Fan practices in creating, selecting, and constructing a new narrative of their idols erode the boundary between fact and fiction. The narrative then can be divided into three layers –the original narrative, the new narrative, and meta narrative. All of the layers engage the consciousness of readers from fact and fiction. It also signifies the shifting role from consumer to producer, from reader to author, and from passive to active participant.

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