

Using the 'Candle in the Tomb' fandom as an example and explain its associated behaviours and values

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Introduction

In recent years, IP films and their fans have received increasing attention. Every film adaptation of an IP work has fans' support, which actively spreads information. Fans have created their own discourse space in virtual communities, producing a reasonably close-knit social group, thanks to the development of mobile internet technology and the relative democratisation of information. Under the Internet environment, fan groups are progressively becoming "consumers of production, disseminators of consumption, and producers of communication" in all phases of production, dissemination, and consumption. Candle in the Tomb, One of China's most iconic internet adaptations, has been a massive hit with fans since its release. From the film adaptation to its dissemination, Candle in the Tomb's fan base has contributed significantly, presenting a powerfully productive and creative force. Fans of Candle in the Tomb as an online adaptation have emerged and grown from internet platforms and multiple social media connections and have become an inevitable and negligible sample of the community. This research will analyse film fans in three main parts: the generation of film fans, film fans' behaviour, and fans' values. Firstly, by analysing the generation of the film's fans, we can understand how Candle in the Tomb resonates with its fans and its impact on them. Secondly, the analysis of film fan behaviour allows further exploration of how films interact with fans and the significance of film fans' behaviour. Finally, through an analysis of fan values, the relationship between fans and the constructed film text is explored to summarise the deeper meanings between film and fans.

Research Methodology

This study will use qualitative research to draw conclusions.

As part of this study, the literature on past fan behavior will be analysed in conjunction with specific examples from Candle in the Tomb.

Simulation Method

(1) The impact of Candle in the Tomb on fan generation

Based on the online novel of the same name, the Candle in the Tomb (Pinyin: Gui Chuideng) has gained a huge fan following since its release. One of the most significant features of its fandom as an IP adaptation is the Interpellation. Intermediation is a concept based on intertextuality. Intermediation means that a text is quoted, reconstructed and added to another text, mainly by imitating the formal features of the original work.

Regardless of the type of fan, the Tomb series, as a subculture, has limited space to survive in China. As fans of Tomb content find it difficult to gain respect and satisfaction in real life, the Tomb film series provides an exclusive arena for them to aggregate individuals. According to Bourdieu's field theory, society is a large field, the workplace is a subfield, and the fan community is a new subfield; Individuals change roles in these fields according to their capital. When the capital they have in one field is not sufficient for their identity, they switch roles to gain capital in another field to obtain their identity.

(2) Analysis of fan behaviours in the Tomb movies

Fan base as a consumer

The consumption of Tomb IP peripherals can reinforce its fan identity. In contemporary capitalist societies, there is necessarily an ordered relationship between a set of consumer goods, in which the fundamental dominant factor is the symbolic value (style, prestige and position of power) created by the symbolic discourse suggestively. Familiarity with works and possession of peripheral products are expressions of fan cultural capital, such as clothing, artefacts, dolls and accessories bearing the characters and logos of Tomb characters are symbols of fan identity. These symbols representing the group make members feel connected to the collective, while those filled with a sense of collective solidarity respect the symbols extraordinarily.

Fan base as a producer

Fans of Tomb films obtain the original text, process it and produce products with a specific cultural meaning, using their technical approach and means of thinking. For example, there are various other products, such as spin-offs of the IP series, fan-drawn comics and derivative products. (Figure 1) Fans analyse the original text to form a knowledge community and make bold predictions and speculations about the film based on their basic knowledge. For example, a fan named 'rednosegod' in Baidu Tieba analysed the future of the film and what the protagonist might face in the future by depicting the cave space himself. (Figure 2)



Figure 1: Fan-drawn cartoons based on the characters within Baidu Tieba



Figure 2: Fan-drawn structure within Baidu Tieba based on the original

(3) The values and impact of the film

In Candle in the Tomb, the author of the novel, Tianxia BaChang, has created a world of tomb raiding represented by the four schools of tomb raiders, namely *Mojin*, *Xieling*, *Faqiu* and *Banshan*, and a discourse system and *Jianghu* full of mystery, which provides a unique Chinese culture and Chinese spirit, and is expressed in a unique form of Chinese cinematic aesthetics. It is expressed in an aesthetic form of Chinese cinema. Tomb IP fans who identify with the film's content will, over time, subconsciously identify with the culture. At the same time, the widespread of fans on the Internet creates a solid promotional environment for the Tomb IP. With a solid fan base and high-frequency IP, the IP film's fame and impact will grow quickly, creating the groundwork for the promotional brand and culture's success. Chinese IP films draw creative inspiration from traditional culture and real life to achieve value in farming and cultural confidence. In a way, Tomb movies strengthen the confidence of Chinese fans in their own culture and the spread of Chinese culture.

Summary

Through an analysis of the value orientation of the behaviour of Tomb IP fans, this research argues that the Internet has provided a vast space for IP fans to participate, resulting in the formation of diverse fan communities. The Tomb as a film adaptation connotes a distinctive Chinese culture, which is widely spread in the production and consumption of fans, deepening Chinese fans' identification with their own culture and cultural confidence. At the same time, the above summary in this research is articulated around a sample of fans on public Internet platforms and does not give a good overview of fan communities on some private social software, so it is difficult to have a comprehensive analysis of the behaviour of ancient tomb fans. Overall, IP adaptations cannot be made without the support of fans. The analysis of Candle in the Tomb fans' behaviour provides a preliminary basis for further exploring the development of IP adaptations and how to maintain the relationship between fans properly.