

Fan's Intervention in Affective Transmission of Media Texts: A Case Study of Wanda Vision

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Abstract

With the prevalence of digital media and the rise of fan translators, the mode of media consumption and translation has evolved into interventional and cooperative despite AI's increasingly influence for human translation. Inspired by Henry Jenkins' "participatory culture" and Mark Deuze's "media love," this study aims to explore how fans' new translation pattern on China's new media platforms such as bilibili affect the interrelationships among audiovisual media, public emotions and popular culture. Focusing on fan translation of the Marvel TV series *Wanda Vision*, this article starts from quantitative analysis of fan activities and their revenue by chart. Based on it, the paper concentrates on qualitative content analysis around works by a sample fan translator to discuss how he influences artistic design and emotional theme of the media text as well as its value for social issues and cultural phenomena in China. Through three dimensions including the cultural image of "magic" and its philosophical implication, design of five main characters and their connections with the text's emotional theme, artistic tension by the tragic life experience of superhero, this article clarifies the decisive role of fan translators in emotional resonance, cultural transmission and aesthetic value of the media text, demonstrating innovation in intervention intensity, dominant power, and cultural status of the emerging translator group. Finally, this study intends to explore strategies for human translator's sustainable development under the background of AI and digital technologies.

Keywords: *Wanda Vision*, participatory culture, media love, translational fandom, new media platforms

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Introduction

Traditionally, the cross-cultural translation and introduction of written texts or media have mainly turned to be one-way. The author has absolute dominance and decision-making power over its semantics, emotional themes, and expression strategies. Translators, however, are supposed to passively decode and transmit messages from the author. With the rise of new media, amateur and fan translators have sprung up, showing extremely high autonomy in creation, interpretation and cross-cultural dissemination of text information. Moreover, the interaction between text users and the author as well as cooperation within themselves have obviously strengthened, making text users play an increasingly significant role in the production and transmission of text information.

Film and television media are important channels of cultural spread, emotional exchange, and cross-cultural communication. Thanks to development of mass media and new media, fans, as an audience group, are playing an increasingly active role in the translation and introduction of film and television media.

Fan Translation and Remix

Broadly speaking, most of the fan's audiovisual translation works center on the information processing at linguistic level through dubbing and subtitles. In recent years, the development of new technologies has given birth to more participation forms of fan translation. For example, after cutting and remixing scenes of the original text, they tend to offer extra explanations and retellings of the plot, discussions about personal attitude, and evaluations of the text's artistic design. Translators take into account the cross-cultural transmission of original information, cultural and artistic messages, the display of personal cognition, the expression of individual attitudes at the same time, and largely depend on cooperation in translation practices. Their own process of thinking, common stance and creative abilities play a more active and prominent role in creation and dissemination of the text.

However, current research about fan translation mainly discusses traditional forms such as fansubbing and fandubbing, including definitions, history and current situation, motivations, major translation strategies such as intervention in choice of words, sentence structure and text format. For instance, Tessa Dwyer (2019, 436–452) investigates fan audiovisual translation's connection with the two concepts "participatory culture" and "productive consumer." She concludes that fan translators have become the "leading users" of new technologies together with new cooperative audio-visual translation. In addition, scholars such as Ting Guo and Jonathan Evans (2020, 515–529) have focused on the interventional features of fansubbing especially experiments in text form, namely adjustments of font, color, number, layout and location of subtitles, to discuss how fan translators optimize audience experience through active interventions. Rocío Baños (2020, 209–226) believes that fandubbing highlights the positive contribution of "productive consumers" to creation and rewriting of media. The main difference between fandubbing and commercial dubbing lies in the communication between creators and users. Chinese scholars Wang Dingkun and Zhang Xiaochun focus on the fansubbing and fandubbing in China. They (2017, 303–320) find that Chinese fansubbing aims at resisting cultural capitalism and its colonization on people's life, which has evolved into an interactive social space serving for cross-cultural dissemination and consumption of audio-visual products. Besides, they clarify fansubbing's goal of pursuing social benefits and psychological earnings such as group recognition and personal identification. As for fandubbing, the two scholars (2016, 173–192) believe that whether the target of fandubbing is purely out of personal interest

or to convey different voices about social and political events, fans have abandoned the semantic transformation in traditional translation and fully carried out independent and bold creation. All the above studies have pointed out fan translator's interventional and cooperative features while failing to pay enough attention to the more extensive and diverse manifestation of fans' autonomy apart from fansubbing and fandubbing.

Therefore, this paper is committed to in-depth investigation of the new creative and participatory methods by fans around the dissemination of film and television media, trying to explore their intervention in popular culture, ideological consciousness, and public emotions thereby. It finally aims to clarify the more and more comprehensive and thorough interaction of film and television media with the audience, social life, and popular culture under the context of new media and novel translator group.

MCU and *Wanda Vision*

MCU is one of the most well-known media brands in the United States. It refers to a series of superhero movies and TV shows produced by Marvel Studio. Altogether, they create consistent and unique character framework, brand values of protecting people from danger and safeguarding world peace, and a superhero complex, thus carrying a distinct cultural label. At the same time, it has established a huge fan base from different cultural environments through cross-cultural communication, achieving extremely high brand reputation, profound influence, and strong emotional resonance among the audience. Therefore, Marvel films and television works become an excellent sample for this paper to discuss the dominant role and autonomy of fans in the cross-cultural translation and introduction of audiovisual media.

Wanda Vision was released by Disney+ from 15 January 2021 to 5 March 2021, with a total of 9 episodes. The story follows the plot of Vision's death in the film "Avengers 4: Endgame." Wanda, extremely grief-stricken and out of mind by emotional collapse, uses magic to control the small town "Westview" and its residents and creates a brand-new Vision. In the fantasy world, the two characters finally manage to enjoy a rare moment of happiness. However, the intervention of S.W.O.R.D., an organization outside the town and interference of the witch Agatha break the tranquility, and the imaginary space maintained by Wanda's magic also falls into crisis. Faced with the dilemma of restoring the peace and harmony of the town, returning freedom to the innocent residents, and protecting her own family members selfishly, Wanda has to destroy the illusory world painstakingly established with her own hands, and suffer from the pain of separation with her loved husband and children once again.

The TV series weaves a parallel world with fantasies and enables the superhero to realize the aspiration of resurrecting her loved ones and enjoy ordinary family life in the illusion. In fact, it discusses thought-provoking topics such as how to deal with personal sentiments in the face of loss and farewell as well as whether we common people without magic can make up for past regrets. It breaks away from Marvel's consistent tradition of focusing on world peace and conflicts between good and evil, thus becoming the major link between Marvel's third and fourth phases. At the end of this TV series, the heroine with magic also cannot escape the choice of human ethics, morality and the unchangeable fate. In addition to arousing strong emotional resonance and reflection among the audience, it can also trigger in-depth thinking about Marvel's brand culture. Therefore, this paper aims to explore the effectiveness of the emotional output and cultural transmission through this transitional media text in MCU and its affective interaction with Chinese fan audience, thereby exploring the innovation potential of audiovisual translation strategies in the context of new media and emerging translator group.

Theoretical Basis

The meaning of the word “fan” has expanded from initial reference to followers of sports activities to participants in commercial and entertainment activities. Now it includes all the people who have stable loyalty and solid experience to any cultural product, social phenomenon, belief or ideology. “Fandom” emphasizes the clustering of fans on this basis (Jenkins, 2018).

Participatory Culture of Fandom

American communication scholar Henry Jenkins (1992) believes that fans are active creators and manipulators of text content and important participants in meaning construction and circulation. They invade popular culture, reuse its materials for their own purposes, and strive to make media representations blend with their social and life experiences, thereby realizing their own cultural creation and social interaction. Later, Jenkins introduced the concept of “poaching” proposed by Michel de Certeau. He believes that readers are constantly competing for ownership and control of the text and its meaning with authors, stealing beneficial resources and creating new meanings. By doing so, fans establish an independent culture relying on the symbolic materials provided by the media text (Jenkins, 2014).

Finally, Jenkins concludes that fandom has changed the original reception mode and maintains both emotional closeness and critical alienation to audiovisual texts. They repeatedly examine the details and dig out the meaning therein, thus mastering the text narration. At the same time, fans have achieved sharing, communication and interaction among themselves, transforming the reception process into a process of social interaction. For fans, the combination of media acceptance and self-elaboration provides a premise for autonomous expression and active intervention (Jenkins, 1992).

On this basis, Jason Mittell (2022) proposes “forensic fandom,” focusing on in-depth exploration of the complexity of texts and introducing fan participation to the vertical dimension. Chandler Harriss (2017) states that as media creators and recipients, fans independently recreate source texts, decode it with critical attitude or deeply explore and delve into a certain theme, highlighting the feasibility of cultural participation and critical inquiry. Therefore, authors and audiences no longer enjoy different roles but are on two distinct but equivalent planes.

In terms of the research target of this article, the fan translation through video remix focuses on in-depth dissection and active speculation of the plot, implicit details and clues, character design, artistic style, cultural elements and emotional themes of the TV series, by which completes interaction and cooperation with the author. Hence, fans participate in decoding and transmission of the text information, dissemination of cultural connotations, promotion of aesthetic and artistic value in both horizontal and vertical directions, thereby establishing dominance in information production, emotional expression, and cultural creation. This paper aims to carefully analyze the significance of fan’s participatory translation regarding aspects such as their self-expression as well as personal subjectivity and stance, author’s emotional intentions and artistic ideas, the media text’s connection with social culture and ideology.

Fan’s Emotional Investment and Media Love

The above research on fandom clearly points out fan’s explicit intervention in media creation, expression, and dissemination as translator. More specifically, when it comes to fan’s

relationship with media, society and mainstream culture, Jeremy Deller (Grant & Love, 2019) once said, “Fandom, as an emotional economy emphasizes love and identification, while advocating transcending traditional cognitions and limitations related to class, race, nationality, or gender, thus completing identity shaping” (p. 9). Therefore, this paper strives to explore how fans, as a community, highlight their own positions and independent cognition through media translation and intercultural transmission, especially to clarify fan’s strategies of establishing an interactive relationship with other social members, the media industry, mainstream culture, and social ideology.

Mark Deuze (2021) further proposes the concept of “media love.” It focuses on how media practices arrange and organize other social practices and blend with them more widely, and how audiences explain and understand their own media consumption experiences. The core proposition is that media resets the interactive methods within social members and with the surrounding world, thereby exerting emotional intervention in social life. On the contrary, an individual’s love and strong feelings towards media are reflected in the opportunities that media offer its audiences for self-expression and their impetus for discovery and recognition of own identities, thereupon cultivating a sense of belonging and offering opportunities of emotional expression and meaning creation. Therefore, the audiovisual translation involved in this paper not only means the close interaction between fan’s personal affective representation and emotional theme of the media text but also implies an individual’s active intervention in social life and popular culture through media.

Today’s Internet and digital technology have given birth to reform in models of media creation and dissemination, encouraging the audience to form a sense of intimacy, identification and belonging, desire for dedication and investment, and willingness for self-expression and active creation around the media text. This changes their dependent relationship with the community and cultural environment they belong to, promoting their emotional interaction with popular culture and social life, and realizing autonomy and independence finally. In view of this, the paper mainly discusses fan’s dominant role at the emotional and philosophical dimensions when participate in audiovisual translation, and analyzes how they affect audience’s cognitive and emotional gains, manifestation of their own stance and identities, and the value output of media text for popular culture and ideology.

Case Analysis

Table 1

Fan Translators of Wanda Vision in bilibili

Name of uploaders in bilibili	Number of account followers	View count of fan's target texts	
进击的呆某人	31thousand	Episode 1	3723
		Episode 2	2772
		Episode 3	2808
		Episode 4	2803
		Episode 5	2965
		Episode 6	3146
		Episode 7	2307
		Episode 8	2485
		Episode 9	9809
		Collected edition	66 thousand
大聪看电影	1.016million	Episode 1,2	0.311 million
		Episode 3	0.28 million
		Episode 4	0.377 million
		Episode 5	0.338 million
		Episode 6	0.476 million
		Episode 7	0.395 million
		Episode 8	0.506 million
		Episode 9	0.41 million
努力的Lorre	4.208million	Opening episode	1.942 million
		Bonus scene	1.082 million
		Finale spoiler	1.402 million
		Final episode and prediction	1.039million
汤圆小剧场	16thousand	Episode 1,2	10 thousand
		Episode 3	5284
		Episode 4	6211
		Episode 5	18 thousand
		Episode 6	9543
		Episode 7	2279
		Episode 8	4011
		Episode9	3856
		Complete edition	84 thousand
小片片说大片	5.362million	Episode 1	1.536 million
		Episode 2	1.042 million

Table 2*Fan Translators of Wanda Vision in Weibo*

Name of bloggers in Weibo	Number of account followers	View count of fan's target texts	
大聪看电影	3.694million	Episode 1,2	0.203 million
		Episode 3	0.36 million
		Episode 4	0.255 million
		Episode 5	0.232 million
		Episode 6	0.204 million
		Episode 7	0.327 million
		Episode 8	0.237 million
		Episode 9	0.366 million
汤圆剧场	0.152million	Episode 1,2	18.8 thousand
		Episode 3	0.175 million
		Episode 4	0.161 million
		Episode 5	13.1 thousand
		Episode 6	19.4 thousand
		Episode 7	5100
		Episode 8	12.1thousand
		Episode 9	0.133million
蔡老板家的长工	0.565million	Episode 1	5400
		Episode 2	5300
		Episode 3	5900
		Episode 4	6200
		Episode 5	9400
成侃电影	0.4702million	Episode 1 ,2	520
		Episode 3	3800
		Episode 4	327
		Episode 5	1300
		Episode 7	269
		Episode 8	715

Table 3*Fan Translators of Wanda Vision in YouTube*

Name of channels in YouTube	Number of account followers	View count of fan's target texts	
大聪看电影	0.458million	Episode 1, 2	0.22 million
		Episode 3	0.13 million
		Episode 4	0.19 million
		Episode 5	0.15 million
		Episode 6	0.15 million
		Episode 7	0.14 million
		Episode 8	0.17 million
		Episode 9	0.19 million
W 的生活旅游_电影版	0.166million	Episode 1, 2	15 thousand
		Episode 3	25 thousand
		Episode 4	14 thousand
		Episode 5	17 thousand
		Episode 6	21 thousand
		Episode 7	15 thousand
		Episode 8	16 thousand
		Episode 9	13 thousand
大卫说电影	4830	Episode 1, 2	784
		Episode 3	3314
		Episode 4	4415
		Episode 5	14 thousand
		Episode 6	21 thousand
		Episode 7	8805
		Episode 8	13thousand
		Episode 9	19thousand
TEEPR 叭啦叭啦研究室	0.604million	Episode 1, 2	90 thousand
		Episode 3	46 thousand
		Episode 4	58 thousand
		Episode 5	70 thousand
		Episode 7	81 thousand
		Episode 8	68 thousand
		Episode9	12 thousand
散装官人	14.4thousand	Episode 1	1566
		Episode 2	1322

王弟说剧	2320	Episode 1, 2	1356
		Episode 3 ,4	8264
		Episode 5, 6	1280
		Episode 7, 8	1207
		Finale	1355
		Complete edition	2988
汤圆小剧场	2740	Episode 1, 2	842
		Episode 3	282
		Episode 4	252
		Episode 5	408
		Episode 6	5845
		Episode 7	317
		Episode 8	1597
		Episode 9	398
超粒方	1.01million	Finale	0.71million
		Complete edition	0.77million
小片片说大片	0.142million	Episode 1	6976
		Episode 2	3926
科幻桃小柏		Complete edition	1.01million
小白瞅电影	0.27million	Episode 1, 2	32thousand
		Episode 3	19thousand
		Episode 4	18thousand
		Episode 5	21thousand
		Episode 6	19thousand
		Episode 7	20thousand
		Episode 8	18thousand
		Episode 9	24thousand
我是瓜皮儿	0.161million	Episode 1	66thousand
		Episode 2	60thousand
		Episode 3	79thousand
		Episode 4	63thousand
		Episode 5	86thousand
		Episode 6	69thousand
		Episode 7	52thousand
		Episode 8	76thousand
		Episode 9	0.87million

Through the above table 1, 2 and 3, it is easy to find that Chinese fan translation of *WandaVision* mainly concentrates on three major media platforms, namely bilibili, Weibo and YouTube. Moreover, the main translators largely overlap, which reflects the fact that in new media platforms, the translation of Marvel media texts have formed a specific fan translator community, laying a necessary foundation for this article to explore how fans, as a group,

contribute to the cross-cultural communication of media texts, as well as value of the collaborative creation by fan audience. Besides, target texts by the fan “Dacong Watching Movies” (大聪看电影 in Chinese) not only has a remarkable number of followers and view count, but also has become a typical representative of translation practice across various media platforms. This further illustrates the necessity and rationality of taking fan translation works by him as research sample of the paper.

To ensure typicality of the research, this paper relies on bilibili, the video release platform with the highest amount of fan activities in China. Moreover, it selects fan works by “Dacong Watching Movies” as sample, who is the most prominent Marvel fan translator given that he stably publishes target texts, establishes frequent communication with other fans and takes advantage of different social platforms, making his translation works enjoy most outstanding number of followers.

The Emotional and Cultural Significance of Witch’s Magic

The first layer of fan participation lies in a single cultural image and its related artistic design. Magic is a decisive factor in proceeding of the plot, character image, and emotional expression of the text, and naturally becomes the major target of the fan translator’s engagement.

First of all, the fan translator additionally explains the information related to the villain-witch Geraldine, carefully clarifies the origin of her superpower and her relationship with the protagonist according to previous MCU works, and then analyzes her role in the text’s plot and emotional theme in detail. In this way, fan has played decisive role in interpretation of character relationships and development of the plot about confrontation between good and evil, reflecting intervention of translator’s personal experience and cognition in the text’s design ideas.

In addition, the fan translator supplements and explains the cultural allusion of the witch trial in the text, emphasizing that the intertextuality implies the idealism of religious members for the purity of the soul and the world together with their excessive superstition about fictional things may trigger the public to reflect on the dialectical relationship between good and evil. He further elaborates on how to correctly deal with the comparison between fantasy and reality is crucial for interpersonal relationships and social construction in an era of information technology.

Fan’s supplementation of historical background and cultural information in the translation is conducive to the precise and systematic cross-cultural transmission of semantic, affective and philosophical messages, facilitating the deep emotional and thinking responses of the audience. Thus, the translator’s personal thoughts and knowledge reserve become the key driving factors for interaction between media, the public, social culture and ideology, fully demonstrating the power of “media love” within this audiovisual media that originates from social reality and rebounds on the public’s emotional and spiritual experience.

At the climax of the plot, in view of his own knowledge foundation about magic as a Marvel fan, the blogger selects the dialogue between Wanda and Vision and analyzes deeply on the unparalleled power of magic that makes Wanda drown in past pain and be unable to extricate herself. Fan translator accurately conveys the text’s theme, philosophical connotations, and the author’s train of thought to the audience through his personal experience, determining the realization of media’s emotional power, mental stimulation as well as empathetic value.

In the final episode, the fan translator further makes use of unprompted thinking to reveal the aesthetic value and artistic significance of the text that directly hits the audience's heart through the contrast between bitterness and happiness caused by magic. Therefore, he plays a leading role as decoder of media information and explorer of emotional implications at the same time.

Through the above discussion, the author believes that fan translator has already become an important influencing factor in text design and artistic ideas. Based on personal experience and attitude towards the Marvel brand, he plays critical role in the production, decoding, and dissemination of corporate cultural values, creative concepts, and emotional intentions. His consciousness, thinking, feelings and stance interact closely with the author's ideas, motivations and design propositions, by which media writer and receivers contribute collaboratively to its information output, emotional and philosophical expression, and artistic charm. The text's potential of empathy for the audience's minds and souls and the value under broader social, cultural, and ideological context becomes increasingly profound.

The Emotional Value and Philosophical Connotation of Characters

The second layer of fan participation is the construction of a character network. The life experiences and emotional tendencies of several core characters in the TV series have a strong catalytic effect on transmission of the text's theme, the audience's information acquisition and empathy, together with their intimate relationship with the author and the brand.

First, in the analysis of the first episode, Dacong speculates that the shout in the radio, "Who is doing this to you, Wanda?" indicates that Wanda's personality is divided into two sides of good and evil. Next, he analyzes the character's psychological motivation carefully, gives his personal judgment further, and concludes that Wanda responds to and resolves inner sufferings by herself means that the text begins to discuss the topic of how superheroes digest their own grief rather than being limited to the previous themes of their sacrifice to world peace. Dacong conducts in-depth psychological and spiritual dissection around the text's protagonist, autonomously interprets the design concepts and creative intention reflected by the character network, highlighting his right to express as well as intervention of personal viewpoints and consciousness in the translation of audiovisual texts.

Second, Dacong repeatedly points out key role of the villain Agnes (or Agatha) as core clue of the text's narration. He believes that she is a driving force for Wanda's inner world to be gradually externalized and the mutual effect between character's emotional trauma and the audience's hearts. The fan translator holds that this character arises a profound philosophical question of how superheroes make their extraordinary personal abilities adapt to external emotional stimuli. Moreover, he further explores the emotional functions, philosophical implications, and dramatic tension by Agnes' confrontation with Wanda. Fan translator thus evolves into driller and transmitter of the implicit information and creative conception of the text, showing his strong influence on the sentimental value and philosophical significance of the media.

Third, Dacong supplements and introduces the identity, experience of Geraldine and attributes of her superpower, who is the main intervention force outside the virtual world. Accordingly, he investigates whether external forces can affect Westview town and how they counteract Wanda's magical control, actively decoding the emotional connotations and design logic demonstrated by the figure. Furthermore, Dacong eventually expounds in detail Geraldine's shift of stance from enemy to assistant of Wanda in the final fight against evil forces and

explains why she becomes the only character who can freely travel between the virtual and real spaces. This promotes the philosophical connotations around virtuality and reality, self and superego involved in the media to be more profound and clearer. Fan's decisive role in information creation, artistic conception and cross-cultural transmission of emotional value as well as the autonomous intervention of their individual consciousness and thinking are particularly obvious.

Fourth, relying on his past experience as a fan, Dacong independently speculates the connection between Wanda's younger brother Quicksilver and her psychological state or emotional representation, guesses on Quicksilver's identity and function in this text. Thus, fan translator has higher level of willingness to display personal stance, initiative and thoughts, greater space for expression, and more prominent discourse power and subjectivity in text narration and artistic design.

Fifth, the fan carefully examines the potential implications of special appearance of the fake Vision created by Wanda, infers his personality traits, and consciously imagines how it affects the arrangement of the plot. Finally, he interprets meticulously the philosophical meaning of reactivating Vision's self-awareness through the Theseus paradox and explains it by the robot awakening theory in "Westworld," depicting his rich knowledge reserve, superb cognition and outstanding thinking ability, which helps to inspire spontaneous and active affective connections and ideological interactions between Chinese audiences and text author.

In short, the sample fan translator consciously dissects the hidden connotations and messages from the identities and experiences of the five core characters, representing his decisive role and autonomous power over the text's artistic design, emotional intentions, and philosophical value. His understanding towards the Marvel's character framework plus solid knowledge reserve of philosophy, western religion and art prepare necessary conditions for the cross-cultural dissemination of the text's design ideas, greatly facilitate the production, decoding, and transmission of implied information, serve for the media's pursuit of the audience sympathy, or even loyalty, and promote the media's interactive relationship with real life and popular culture.

Tragic Artistic Conception and Superhero Complex

The last participation layer is the text's whole process of foreshadowing, accumulation, and sublimation of emotion. Fan's intervention in the media text transforms from information decoding within a single cultural element from the text into in-depth dissection of the overall artistic design around characters, and eventually to extraction and externalization of the emotional core.

Emotional Foreshadowing

Initially, the fan translator points out several times that the plot builds up contrasts of joy with sorrow and constructs tragic artistic conception by Wanda's choice of being deeply immersed in sorrow and refusing farewell with lover. Moreover, the fan expresses his own insights, reactions to the dilemma of humanity choice, and attitude towards the overall theme of the text. In this example, the fan translator independently responds to and engages in the media's affective stimulation, shows personal viewpoints and stance, and becomes dominant factor for the emotional value of the work. The investment of self-cognition, psychology, and mind is even more intense.

Emotional Release

As the plot progresses, the fan blogger gradually goes deeper into the media's release of affections. In the eighth episode, Dacong recognizes that Wanda has successively lost her parents, brother, and lover. The emotional breakdown is shaped step by step. Then, the fan translator finds that the sincere expression of love and the irreparable regret in Vision's last words further create a profound emotional impact, turning to be the last straw that breaks Wanda's psychological defense and causes the superhero to be reduced to a puppet of her own life tragedy. The fan tries his best to explore the empathetic power and catalytic effect on the audience's feelings and moods according to the progressive release of emotions and contrast between joys and sorrows in the text. This confirms his notable intervention of individual sentiments and subjective judgments, and also verifies that fan's participatory translation pushes the power of "media love" to the extreme.

Tragic Ending

Dacong further takes advantage of his personal thoughts in depth and ponders on reasons for the tragic nature of the media text, finding that its affective power lies in the hero's possession of superpower but being at a loss in the dilemma between fantasy and reality. Fan's participation enhances emotional appeal and philosophical value of the text, even influences revolution in the connotations of Marvel's superhero theme. At the end of his translation activities, the fan recognizes that the last few shots in the TV series focus on Wanda and Vision's farewell, making up for the regret of their hasty separation in the movie. The intervention of fan's personal thoughts strengthens emotional thickness, expressiveness, and stimulation effect of the text.

Through the above analysis, this paper realizes that fan translators are no longer mechanically accepting and processing information of the original text. Instead, they become individuals with subjective feelings, self-awareness, and freedom of expression. They invest personal cognition and attitude in the text narration, actively interpret, and consciously convey their own feelings towards the text's theme along with emotional and ideological connotations. Through fan's participatory translation, the text's emotional intention, spiritual theme, and the author's creative purpose more directly, accurately, and effectively touch the audience's minds and souls, thereby achieving higher profits of audience's empathy and loyalty, maximizing their sense of intimacy, belonging, and desire for investment mentioned in "media love." As a result, the media's creative benefits and efficiency of cross-cultural communication are also enhanced. At the same time, thanks to the participation of fans, the media also shows more profound aesthetic and artistic charm while exhibiting deeper mutual influence with the macro society and cultural reality.

Conclusion

Wanda Vision breaks through the bloody fight scenes commonly used in superhero films with a mode of warm family drama. The whole story derives from and ends with emotional suffering as well as affective expression. This paper mainly discusses how fan translator analyzes, excavates and actively conveys personal views around the witch's cultural knowledge, the text's emotional theme related to magic and its reflection on social reality, the emotional and philosophical significance of the core character design, the layer-by-layer construction of tragic artistic conception and its emotional power. The author finds that fans have become the leading role in transmitting the media's design philosophy, emotional and ideological intentions. The

investment of personal experience, cognition, consciousness, stance and mind is more obvious, further deepening interaction with the author's attitude and viewpoints. Fans show more and more obvious autonomy and independence in media's cultural and artistic messages, narrative design and emotional output, surmounting the passive situation of pursuing faithfulness to the original content and form in the past while reflecting a higher level of intervention, creative ability and communication with the author's ideas and thinking. Thus, the text's creative concept, aesthetic value and emotional significance are further enriched and sublimated through fan intervention, and finally fulfill more effective and powerful cross-cultural dissemination.

However, in the author's opinion, fans' excavation of media love and emotional stimulation should not be limited to the text's theme, character design, cultural information, and empathetic effects mentioned above. Instead, they need to further explore the reflective function of media on the target language's cultural environment and social reality, thereby forming a more extensive and profound interaction with the audience's emotional tendencies, perception and cultural stance. For example, "Wanda Vision" naturally reminds Chinese audiences of "The Peach Blossom Spring" (桃花源记 in Chinese). The poet Tao Yuanming used the peace and happiness in the fictional space to relieve the mental and spiritual pressure caused by social injustice, unrecognized ambitions and a distressed life. Wanda uses magic to build virtual happy time to deal with the destruction of her emotional world caused by death of relatives and lover. Both of them depend on the comfort and reunion in the illusion to resolve and escape from the loneliness, fear and pain in reality. The connection between Marvel media and Chinese culture, especially its resonance with China's traditional Confucian culture and values have not received due attention and effective solution from fan translator. Therefore, the media text fails to achieve more pertinent emotional appeal and spiritual stimulation for Chinese audiences.

At present, media creation is establishing an increasingly close connection with social life, mainstream cultural phenomena, public ideology and values. As active participators of mass culture and skilled users of social platforms, the responsibility of fan translators is not only to independently investigate and interpret text content, implied information, artistic design, cultural elements and emotional or ideological intentions, but should evolve to explore the deeper resonance and relevance of texts with the target literature, culture, ideology and social life. Conversely, fan translators have to focus on how the participatory translation of media texts acts on their own autonomous rights in cultural creation along with notable and sustainable cultural identity.

Finally, the cross-cultural dissemination of this audiovisual text is in the midst of the global epidemic. The public has to face separation with family members and lovers or even death. Resolving loneliness and digesting grief have become a problem that all social members must solve properly. Marvel chose to transform into delicate and sincere emotional expression during this special period, the fundamental reason of which is that by discussing how characters deal with lonely life and the pain of farewell, it aims at providing timely inspiration and guidance for the audience to reply to emotional difficulties caused by this social phenomenon. However, the fan's intervention in the two-way interaction between media, social issues and cultural phenomenon is also insufficient.

Referring to the theory of "media love," the correlation between media and the daily life, emotional experience and spiritual world of the public is increasingly prominent, which also affects and even reshapes the relationship between social members and various social aspects. In the face of social and cultural phenomena and practical problems in the real world, fans are

supposed to take advantage of their rich knowledge or experience as well as emotional and cognitive investment, through which to play a more comprehensive role in exploring how media texts echo the target culture and social issues and meanwhile rebound on public life, cultural construction and ideological development of the target society. Eventually, fan translators become a dominant force in the text's creative value, affective or ideological orientation and aesthetic charm.

The author holds that this research breaks through the traditional unequal status between translators and authors, the limitations on the translator's creativity and the one-way faithful relationship between target text and source text. It clearly proves progress and innovation of the interrelationship of media texts with politics, culture, ideology and social life. Moreover, it is strongly enlightening for transformation of translator's behaviors, strategies and methods, gives impetus to integration and interdisciplinary development between translation and communication studies, and promotes expansion on the definition of "translation" and the research horizon of translation studies.

In future research, the author believes that it is imperative to further explore how fans correctly handle the influence of their own interests, especially negative judgments, on information decoding and emotional intervention, intensively study on the access to evolution of participatory strategies and enhancement of fan's cultural status in translation and cross-cultural communication, and finally seek for more sustainable, extensive and profound translation participation. Based on the theory of "media love," it is also necessary to discuss how to carry forward the closer connection between media and target culture, ideology and public life through translation practices, while pursuing reasonable ways to attract and motivate non-fan groups to expand communication benefits of media.

Declaration of Generative AI and AI-Assisted Technologies in the Writing Process

The author declares that no AI or AI-assisted technologies have been used to generate, refine, or correct the content in the manuscript. The ideas, design, procedures, findings, analyses, and discussion are originally written and derived from careful and systematic conduct of the research.

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