

The Role of French Revolution Fan Discussions on Tumblr in Shaping Contemporary French Political Discourse

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Abstract. History fandom gathers people who discuss and produce narratives of history. Through media participation, history fandom has risen to attract mainstream attention. Meanwhile, political campaigns on media increasingly converge with fandom mobilization, many of which rely on narrating history to convey their ideas. However, whether and how history fandom has influenced the political discourses on media has not been researched. To explore the potential development of these two domains, this article studied the fan discussions of contemporary politics in the French Revolution fan community on Tumblr. With discourse analysis of the language and power background of history fans' blogs that are relevant to contemporary French politics, this article demonstrated the capability and limitation of fans' narratives of history in influencing mainstream politics. Shaped by Tumblr's platform ecosystem, the fandom has collective political values and bases its history narratives on them to resist the ideologies imposed by existing political structures. Nevertheless, to challenge the structure, history fans need to extend their influence beyond the cultural realm. If political forces and fandom can be further connected by the narration of history, the fans' immaterial labour can be exposed to mainstream media, allowing fans' self-emancipatory activities to bring social-political changes.

1 Introduction

History fandoms are people who share passions for historical studies or history fiction of a particular period. They have active online fan communities as other subcultural fans do. Although they are generously regarded as subcultural communities, history fandoms have been gaining public influence. For example, on the Chinese internet in 2018, there were two famous cases of historical fandom protesting against the broadcast of TV dramas for distorting Chinese history. Both of the events got praised by several mainstream media, and both of the big-budget products were prohibited from broadcasting. Since over a decade ago, history fandom has spread on popular fandom platforms globally, sharing stories, paintings, and videos in which the fans write their understanding or re-creation of history. To take some

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popular history fan communities for example, by 2024, there have been 25 thousand creative works under the tag Sunce/Zhouyu (策瑜) on the Chinese subcultural platform LOFTER, over 1000 works of comics under each tag that include “Shinengumi (新選組)” on the Japanese fanart platform Pixiv, and numbers of reblogs and Likes ranging from dozens to thousands for blogs tagging “frev (French Revolution)” on the English-dominated subcultural platform Tumblr. In this article, the definition of history fandom includes all such online communities, including fans of particular historical figures, fans of particular historical groupings, fans of particular historical periods, and fans of particular countries’ history. The fans include individuals who constantly blog history analysis or creative works on their social network accounts, participants of history topics’ tags, and organized fandom communities with a theme on history. These online activities and media participants’ self-identification as history fans together define a history fandom.

Despite the increasing popularity of history fandom on the social network since the 2010s, there has not been much media research on it. A feature of history fandom that deserves research is that while many commercial industries’ fandoms are depoliticized to regulate their subversive forces, many history topics are distinguishably close to politics, because the narratives of history are often politicized, involving the interests of certain social groups. At the same time, political campaigns now increasingly adopt fandom strategies such as building online media communities to convey their speech and establish their identities. In this trend of media politics, many political camps have adopted history-related concepts in their mobilization such as the Japanese party Reiwa Shinsengumi (れいわ新選組) that associates the cultural image of a samurai group in history with their position as the opposing party that sides with the disadvantaged. In France, the leader of La France Insoumise (LFI), Jean-Luc Mélenchon, also associates their principles with the revolutionary history, identifying himself as a “Robespierist”, a follower of Maximilien Robespierre. In a Twitter in June 2024, he defended their pursuits by highlighting the significance of Robespierre in contemporary France, reminding that Robespierre proposed the national motto *Liberté, égalité, fraternité* that they were still striving for [1]. Media contents expressing political or policy opinions as in these cases are the political media discourses to be analysed with history fandom.

Since analysis of media ideology usually features governments’ top-down disciplines and fandom tends to feature subversive agency of the individuals to explore freedom, an analysis of the interactions of them in history discussions will provide a holistic examination of how they mutually shape each other. This will allow for further exploration into how to achieve structural changes through politicized collective activities.

Despite the convergence of these two trends of fandom and politics, the relationship between history fandom and media political culture is an underrepresented topic in both political studies and media studies. Hence, this article will explore the noticeable interactions between the two prosperous trends: history fandom and political activities in media. The research questions addressed are: What factors have contributed to the convergence of these two trends? How have fandom discussions influenced political discourses? What factors might hinder further cooperation or debate between these domains? This article will explore these questions by analyzing the texts of several discussions of French political events in “frevblr”, which refers to the French Revolution fandom on Tumblr. This research choice is because this fandom theme of the French Revolution is a constantly debated topic in modern politics, and the platform itself is also famous for having incubated online political activists like Tumblr feminists [2]. Thus, there is higher possibility on Tumblr to co-exhibit the discussions of history fandom and political activities.

With the above research, this article will argue that the association between history fandom and political media discourses should be further encouraged to challenge the existing political order. While the history fandom discussions on youth-dominated platforms like Tumblr offer an alternative space to explore subversive interpretations of history and relevant

political stances, it is more difficult for the fans to convey their ideas to the mainstream audiences and exert political influences than for political campaigns to influence the fandom. Nevertheless, history fandom plays an important role in adding new interpretations to political topics, which helps to keep the discussions innovative. Both history fandom's limitation in cross-platform communication and its ability to resist hegemonic narrative is due to Tumblr fandoms' unique ecosystem that binds users with shared values. This feature enables them to remain critical and self-reflexive to ideological propaganda.

2 Literature review

To detect possible factors that contribute to or prohibit the interactions between the Tumblr frev community and online political agendas, this research will examine the studies on the demands of three relevant actors on media in such interactions: the political parties, the fans, and the platform.

The use of media as an ideological apparatus for certain political campaigns is commonly observed. In Stuart Hall's explanation about articulation, he described it as an ongoing process to selectively gather and give meaning to certain elements of reality for reproducing social orders in favour of certain political goals [3]. This means that by relating certain social facts with a narrative that implies a social ideal, media allows political propaganda to promote their interests to the public. Such articulation involving a historical discourse is common. For example, Zizek explained how Nazi ideology worked in this way: by connecting people's real feelings of impoverishment and social depression to the articulated discourse of Jewish being the origin of the social crisis that contaminate the German Christian tradition, Nazi managed to lead social forces to serve their agenda [4]. With reference to such cases, the study of how Tumblr history fan discussions could be taken as ideological tools will be structured by tackling these questions: how is the political agenda narrated, what are the power asymmetries behind the narrative, and which political interest is related to the discussions.

Compared to studies on ideological media's top-down disciplines, media studies of fandom stress the role that individuals' agency play. This aspect of media participation highlights the ritual aspect of fandom. Bish Sen compared an oppressive view of ritual as repetitive collective actions that bind individuals into a social order with his view of digital participation as subjecting oneself to codes and internet conventions [5]. This view shows how individuals internalize existing orders in ritual-like media activities. Nevertheless, scholars such as Henry Jenkins see the potential of emancipation by valuing media users' creativity. Jenkins argued that while faced with a hegemonic discourse, fan communities produce their own versions of the story, which transfers their experience as media consumers into products such as creative writing and community [6]. He indicated that such immaterial labour embodies fans' resistance against the social exclusion of hegemonic ideology.

Like Victor Turner's association of the ritual process with either total authority or total freedom [7], the submissive and emancipatory aspects of media participation co-exist, which was demonstrated in Anthony Fung's study of Jay Chou's Chinese fandom around the 2000s [8]. In the article, Fung demonstrated that by sharing creative work and pictures, fans configure their own self-images and construct collective bounding and identity of "cool" values and identities [8]. While these creative aspects of fandom demonstrate fandom's subversive force, Fung also indicated that when fans' fascination is conveyed through consumerism such as purchasing and showing off the celebrity-endorsed brands [8]. It can be summarized from this fandom research that while fandom could reinforce social-economic hierarchies, bottom-up participation in media reflects individuals' exploration of freedom by valuing their sensations and establishing their identities by linking themselves to a greater collective value. This debate about whether participating the media rituals has led to

emancipation or reinforcement of authority is also the central question regarding whether history fandom's immaterial labour has produced subversive impacts on political authorities or has been integrated into an existing order.

The last element to examine in this article is the media platform. In the past research on internet communities, media platforms have replaced the general concept of the internet to highlight its all-encompassing ecosystem. In a platform ecosystem, multiple layers including regulations, business models, algorithms, and user interactions are inter-connected [9]. An essential mutual influence between business model and user behaviour is captured by Jensen's conceptualization of convergence, a phenomenon indicating that media companies are increasingly multi-tasked with functions including algorithm computation and content production in response to the increasing uncertainty caused by users' frequent fluids among platforms [10]. In this case, Internet companies' efforts to attract and maintain users result in particular forms of page layout, content delivery algorithm, profit model, and other platform infrastructure. Structuring the analysis from these aspects can provide a comprehensible picture of the cultural features of online fandom communities and the causes behind them.

There has not been media research particularly dedicated to history fandom and its political impacts despite their converging trend. To study this phenomenon, this article combines the literature on media as an ideology apparatus, as fandom ritual, and as digital infrastructure to analyse the impacts of a Tumblr history fandom in the contemporary French political discourse. In this way, this research will understand the role of politics and fandom interactions in history discussions online to shape contemporary politics.

3 Methodology

This article adopted a qualitative method to analyse the materials collected from Tumblr. The analysis is based on nearly 2000 Tumblr blogs and their comments and reblogs. The contents were filtered by the tag "frev" (fandom abbreviation for "the French Revolution") and whether there were original outputs. Reblogs without adding words were not analysed. Besides, blogs were selected only when they were judged to be relevant to contemporary French political issues. The relevance was judged on the blogs' themes, which either relate to a political theory such as the difference in the understandings of democracy in different ideologies, or relate to a political event within the past decade such as the 2024 French Election. Such fandom discussions take the form of articles, pictures, and videos, including original works and re-blogs of web page links or screenshots of content from other platforms.

The collected fan discussions have undergone discourse analysis, which consists of semiotic approach and critical approach. The semiotic approach concerns how things are represented, which unpacks the connotations of languages and symbols in the discussions by identifying how speakers' messages are mediated in their political or cultural contexts. The critical approach concerns the power relations of a discourse, which relates the discourses' consequences to the relevant ideologies and interests.

When evaluating the role of the fandom discussions, this article classified the information exchange into three directions: (1) inputs: Tumblr being influenced by an outside political discourse; (2) outputs: Tumblr influencing outside communities on a political issue; (3) rapports: discussions within the Tumblr communities. By considering information transmission in these three directions, the evaluation answered these questions: in which aspects have fandom discussions been effective, and what changes have they produced or failed to produce? In this way, the analysis identified the role of the Tumblr French Revolution Fan discussions in political discourses.

4 Results

This section introduces the range and features of Tumblr frev fandom's interactions with contemporary political discourses by dividing information exchange into three directions.

4.1 Inputs

The frev fandom follows and reacts to the ongoing political events. One method for them to react to these events promptly is to pose links or screenshots of other platforms' content. For example, in July 2022, a Twitter blog of three French left-wing deputies visiting the former residence of Robespierre in Arras incurred abusive comments and was attacked by Macron's Minister of Transport. Screenshots of this Twitter were blogged on the Tumblr frev community in two days, motivating many users to blog history studies to argue against the Twitter comments.

Reaction to ongoing political events also takes the form of original artworks with tags of the relevant policies. This is the case for several blogs of original comics that mock Macron's pension reform bill in 2023. The comics drew revolutionary figures including Danton, Robespierre, and Marat expressing discontent at Macron's policy. In the latest election, there were also blogs that compared the revolutionary martyrdom history of the bloggers' hometown with the rise of right-wing to express disappointment.

A less common approach of the Tumblr frev community reacting to outside news is indirect reblogs. Because Tumblr bloggers have less control over the transmission of their blogs, there are more cross-circle interactions on Tumblr than on other platforms [11]. For this reason, there are occasions when blogs that were not originally targeted at the frev audiences were delivered to them during the reblogging. For example, when an influential blogger reblogged a discussion on contemporary warfare by referring to the violent rebels in the French Revolution, the reblogs entered the circle of frev fandom and led to further debates between the outsiders and the fandom, in which the fandom quoted history studies to people who were not familiar to these works.

4.2 Outputs

The efficacy of the outputs from Tumblr frev fandom to outsiders varies by case. Exquisite fan works tend to obtain wider acceptance. For example, a Robespierre fan's animation video captured hundreds of thousands of views on YouTube and Bilibili and received positive comments such as the audiences being motivated by the video to learn history. A high-quality English translation of the film *The French Revolution* (1989) by a fan of Saint-Just on Tumblr also attracted thousands of watches on YouTube [12]. However, the controversial aspect is that because the fan inserted in the caption reference to the historical studies he found to be more reliable than the film's depiction, the video comments were also full of complaints about the fan's edition by calling it "your history". This demonstrated that even when people outside the fandom welcomed the fans' work for its quality, they did not necessarily embrace the fans' intention.

Nevertheless, the exceptional quality of some fan arts can help to increase the messages' influence. The efficacy of fandom outputs differ with the public opinions and political stances of the users on other platforms.

4.3 Rapports

Discussions on political topics within the Tumblr frev fandom enable individual fans' values and lives to converge and form a collective political orientation.

The Tumblr frev fandom has constructed a pro-left-wing collective value with a feminist and pro-LGBTQ stance that is subversive to the liberal feminist ideology, and fans' narrative

of the French Revolution played a pivotal role in constructing this collective political stance. There were blogs arguing against the media's depiction of women in the 1790s as figures trapped indoors; these popular media products were also criticized for adopting homophobic narratives and cameras. Instead, the fans depict revolutionary romance to showcase their exploration of connectedness outside sexual tradition. Such creativity also reveals and associates itself with the revolutionaries' efforts of establishing new sexualities and relationships with a republic spirit in history, which endows a refreshing look at history in modern times. The fans also produce and share their creative works of female revolutionaries from diverse political camps, counteracting the dominant media presentation of aristocratic females during the revolution. In this way, the fans have re-constructed the liberal feminist critique on the revolution by forming their articulation of feminism in the revolution, in which female sexuality is indivisible from the revolutionary cause.

Besides sharing collective value with other fans, sharing social-cultural identity also boosts intimacy and builds up community rapport. This is the case of ethnic rapport in the fandom. In contrast to the isolating ethnic gatherings under hegemony in many political struggles, ethnic identity on Tumblr is radiating, identified usually by audiences from creative works. For example, because the history fiction of a Polish writer from the early 20th century has been popular in the Tumblr *frev* fandom, Polish fans received attention within the fandom for their ability to contribute to the translation and interpretation of the fiction. Thus, an ethnic identity that is based on associations with history or culture exerts a radiating and constructive effect on the community to build up internal rapport.

5 Discussion

In this section, the results will be analysed by revealing the relevant ideologies causing the political discourses, exploring whether fandom's subversive and constructive influences on the discourse, and how Tumblr has enabled or disabled these interactions. Finally, strategies will be suggested to bring further changes to politics by history fandom.

The narratives and interpretations of the French Revolution are inseparable from ideology. Because it is almost impossible to articulate an uncontroversial representation of the revolution, this article chooses to only analyse the narratives mentioned in the previous section. This does not mean that the chosen narratives are the most true or dominant, but only helps to illustrate political divergences among political camps and fans.

It can be demonstrated from the examples of Tumblr fandom's protests to other platforms' comments that the political discourse they are concerned with the most is the accusation of the revolution being over-violent and anti-humane. According to fans' defense of revolutionary leaders, the comments and blogs on YouTube and X have overtly represented the revolution as irrational violence. In this case, articulation works by cutting historical actors' behavior out of historical contexts, such as leaving out the background of war or disorganized national administration during transition, so that violence is completely attributed to the will of a few figures or irrationality of the public. This concern echos with *The Fall of Robespierre*, in which Colin Jones argued that not only has the iconic figure Robespierre's image been manipulated in the government's propaganda immediately after his death, but the Parisian's stance has also been deliberately changed to depict people as a dictator's supporters [13]. In such deliberate articulation, the manipulated historical figures are associated with the stigmatized political image of the underclass people. It can be deduced from the non-history-fan's Tumblr comments on violent resistance that armed resistance such as anti-colonial war and communist history has been associated with negative labels such as Populist violence and Terrorism in the general Euro-American political discourses.

History fandom's participation in such media culture serves both as a subversive and constructive force. In Carey's media ritual theories, the media representation of social reality

enables ideologies to define participants' identities. In the case of the French Revolution in online political discourses, revolution fandom identity inevitably falls to the left-winning camp, imprinted with the same labels as populist, extreme, and even pro-totalitarian. Besides, political debates on social media tend to fall into the binary opposition between accusation and defense. Limited by such settings and X's preference for short texts, it is common for each side to be forced to hold a position and selectively quote history documents as testimony, which reduces the debated object into a symbol of evilness or martyrdom. Without a doubt, it is difficult to be persuasive with such a reduction, and each side tends to hold tighter to their opinion after the debate. As demonstrated in the resistance to the fan-made caption, such an existing binary structure in online political discourses has limited fans' voices from introducing nuanced debates on mainstream media.

Besides the existing political order in media participation, academic tradition also shapes the history of fandom's participation. As demonstrated in the previous section, frev fandom frequently has to respond to the accusations such as the revolution overlooking the right of minority identity or imposing collective violence against individuals' freedom. This phenomenon is partially caused by the lack of relevant discussions from perspectives such as femininity and individual desires in the traditional school of revolution studies, which has been associated with the pro-revolutionary stance. This limitation has been attacked in the revisionist narratives of the revolution as part of the ideological battles. In this case, the opposition between the revolution and many liberal-democratic values in modern Euro-America is also part of the structure of social media that limited the fans, but it also reveals a chance for fans' improvisation of history narratives.

Despite of being subjected to the existing political coding, Tumblr frev fans' immaterial labour has demonstrated an emancipatory dimension in their development of subversive narratives of history based on their personal feelings and collective values. Tumblr fandom responds to political debates with two major inconsistencies with the binary structure. Because long-text reblogs with detailed citations resembling academic writing is preferred in history fandom, fans tend to show more flexibility in making arguments about history. In the rebuttals against one-sided accusations, fans are capable of raising critiques based on their own political values during their examination of the history records, counteracting the whole-condemning or whole-approving division with an almost academic strictness.

Fandom has also been regarded as a space for self-exploration and creativity, and fans' diverse types of affections and interests have allowed for more diverse kinds of relatedness to historical figures than one-sided support. In this case, the personal feelings expressed in a creative work can involve multiple layers such as rationally approving while emotional regretful, or being emotionally attached while intellectually critical to a figure's thoughts. Such nuances also manifest in the visual expressions of fan paintings, in which vivid fashion constituted of smooth lines of lace and colorful clothes and outdoor settings add affectionate emotions to the intense and serious theme of the revolution. This nuanced feature of fan art allows for a more holistic exploration of controversial history debates that does not contradict their pro-revolutionary stance in the debates. The emancipatory dimension of such fandom immaterial labor not only lies in the construction of alternative history narratives that challenge the existing political structure but also in self-reflexivity during the research, creation, and discussions to develop fans' understandings and expressions of their values and desires.

The effectiveness of fandom's subversive and constructive works in political discourses depends on the way platforms enable and disable their online activities. Tumblr is especially famous for its cyber social justice movement, which refers to users spontaneously blogging to support the disadvantaged when news of crime or protest comes out. According to McCracken, Tumblr's founder and CEO David Karp has also claimed his support for this trend [14]. As a top-ranking fan art platform, this convergence of fandom and political

activism has contributed to the active interactions between frev fandom and political discourses.

Tumblr platform has enabled fandom political participation by facilitating community solidarity, and information fluidity. Firstly, Tumblr features a dashboard interface. Users can see, like, comment, and reblog their following accounts on the dashboard. This allows users' activities to be concentrated in certain communities. Tumblr's main source of income is advertising [15]. It displays an in-stream advertisement linking to the sponsor's page on the dashboard, appearing once about every dozen blogs. Other profit sources include blog promotion and page theme, exerting limited influence on bloggers' choice of blog contents as well. Thus, there is little direct intervention from sponsors to users' behavior. Tumblr also has no advantaged algorithm to suggest personalized preferences for users [16]. On the dashboard, it is tags and accounts with keywords from users' following list that are delivered. With these features of Tumblr's page layout, profit model, and content delivery algorithm, users tend to be linked by tags and keywords, forming collectives that are tied together by interested themes. Thus, the centripetal force of the fandom communities on Tumblr is significant and consistent. This prepares the fandom for the collective values and knowledge sharing to develop their alternative history narratives.

Secondly, the openness of Tumblr communities facilitates information fluidity. Attracted by large number of informative blogs publicly displayed on Tumblr, many people become Tumblr bloggers' followers when they search for information online and later participate in a fandom after getting familiar with the bloggers on the dashboard [17]. This is the case for a frev blogger, who discovered frev fandom and became attracted to fans' works when she searched for relevant history studies. Evidence like this shows the influence of Tumblr fandom through the fluidity of information.

Despite Tumblr's openness to outsiders, the hurdle for Tumblr fandom's works to be exported to political discussions on other platforms is relatively high. Although the cultural ecosystem on Tumblr cultivates communities with shared political values, this also means that the influence of their works is dependent on the platform ecosystem, such as Tumblr fandom's unique culture of emotional expression and reproduction or history fandom's welcoming attitude of long text [17]. Besides, as argued in the section on ideological stigmatization, Tumblr activists also face criticism for promoting political correctness [18], further intensifying the political opposition outside the platform. Hence, it is difficult for fans' immaterial labour to exert cross-platform influence.

The consequence of this limitation is the risk for history fandom to retreat to "harmless" subcultures. If frevblr's alternative history narratives remain within the community and cannot be discussed and debated by wider audiences in the society, their subversive force will not be able to challenge the existing structure. For this reason, it is understandable for some political candidates to adopt media strategies such as repetitively pushing their representative historical figures into discussions in the mainstream media. In this sense, although fandom also keeps history in development outside the mainstream, currently it cannot fully fulfill the function of challenging existing political orders.

The strengths and potentials of history fandom's subversive and constructive forces can better exert impacts on contemporary politics, especially in France if further correlation between the political camp and the fandom can be established. For the left-wing, it can be concluded that the far-right's success on TikTok has raised their consciousness of media reach-out, and fan pictures of their political campaigns have played a noticeable role on X during the 2024 Assembly Election [19]. While the far-right has utilized the effects of short videos, the left-wing candidates may find that their strength in political principles that are based on their tradition cannot be fully delivered, because detailed explanations of political principles are less likely to obtain attention on TikTok. In this case, if the political camps that are seeking alternative media strategies could mobilize history fandom like Tumblr frev

community, they could maximize their unique advantage by combining fans' creative works and the political tradition, borrowing fans' strengths against the stigmas of their history in the relevant political discourses. A further bonus for the left wing would be that their relevant history fandom include large numbers of international followers. They are connected by the history of international left-wing and communist movements. In this case, even though these followers might not be able to directly support them through voting like right-wing TikTok followers, these history fans can provide cultural and social resources like the fandom's immaterial labor. This strategy of uniting international left-wing solidarity through history fandom also aligns with the left-wing camp's values. Besides, more exposure to history fan arts that display an averagely high level of research and creative ability can also counteract the left-wing stigma of being irrational populists.

While many non-governmental organizations that strive for political impacts face the dilemma of either suffering from shortage of activity funds or yielding to sponsors' interests, Tumblr history fandom's political participation has less such concerns. When fan' immaterial labour converges with political campaigns, both the fans' and the political camps' connections with a history tradition can be an anchor that ties the political party with the political theories and principles that the fans are attached to. This connection can serve as fans' gateway to wider political impacts and also supervision of the politicians. In this way, history fandom's political participation can achieve wider public attention without necessarily moving out of its platform ecosystem.

6 Conclusion

Despite limited direct contact with political camps in political media discourses, the research has shown that The French Revolution fandom on Tumblr participates in contemporary politics promptly and actively. Faced with stereotypical images of the pro-revolutionary stance in political discourses, the fans have achieved building collective values and community rappers on Tumblr's platform to provide historical narratives that resist the ideologies on popular media. The fans' narratives are associated with their collective values of innovative feminist values, queer lifestyle, or ethnicity, providing controversial history debates with new discussion structures. However, the fans' outputs have achieved limited cross-circle influences because the media ecosystem of platforms other than Tumblr tends to reduce the Tumblr fans' nuanced messages to binary oppositions.

In this case, media debates are restrained in the sub-cultural sphere. Nevertheless, these fandom narratives can challenge political structures if they are introduced to mainstream media or exert impacts on other spheres of social life. Thus, a potential development of history fandom is to converge with political agendas to attract more exposure to their articulation of history in today's agenda. By contacting history fandom, it is possible for the political camps to challenge the political stereotypes that have imposed stigmatized labels on them and might even help them highlight the merits of tradition with easy-approaching methods.

A potential development could be whether political groups will be able to mobilize the immaterial labor of history fandoms. Given with history of fandom's nuanced position and critical attitude to political principles, such a development can be both an assistance and a supervision for the political parties. This tension between mainstream politics and fandom can introduce new insights about the potential for individuals' media participation to intervene in ideology work.

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