

Hashtag Culture and queer representations with media ecology

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ABSTRACT

Recently all our protests has being broken down into extremely powerful words with an additional symbol ‘#’ which represents the entire essence of those which are called Hashtags. Nonetheless, there continues to be a substantial confusion among scholars, writers, and policymakers about how to integrate the viewpoints of a new wave of progressiveness into our national politics. Hashtag queerness, or feminist activism embodied by Twitter hashtags, has arisen as a potent tool for addressing gender inequities around the world. As social media has risen in popularity in the industry, so have queer viewers. LGBTQ+ individuals are increasingly generally tolerated and respected as society as a whole. Queer citizens have become a constituency with which media companies seek to reconnect after insulting them. Eventually, we demonstrate that queer fan hashtag movements are political initiatives aimed at changing both representational and institutional development practises by capitalising on the value of viewer input in a linked viewing context. This article draws on an analysis into the potentiality and limits of hashtag queerness in order to resolve an unresolved question which is what is the mechanism through which a queer hashtag evolves into a highly recognisable protest? However, in recent years, there have been movements that use fandom as a springboard to discuss other social problems rather than the object of fandom. These altered circumstances contribute to a growing sense that queer inclusion is at the very least a valid request. The campaigns we investigated for this article are # TakePride, # LGBTFansDeserveBetter, # LoveIsLove, and mostly all other indian pride campaigns to intervene in both advocacy and activism and fans command of the platforms used by the industry to ensure viewer participation.

INTRODUCTION

"Queer" is a term with a long and complicated past. It has been recovered by scholarly and mainstream cultures from its beginnings as a pejorative in the last few decades. Queer is a key concept in which it includes all non-normative representations of sexuality or gender. It differentiates from "gay" and "LGBT" (Grace, Hill, Johnson, and Lewis). There are palpable and current stakes in the argument for the role of queerness in the digital humanities. In an era of harassment in digital environments, people who advocate the value of worrying about new vitriol peaks have been sex, sexuality, and inequality systems for the modern world. The goals of reactionary backlash have been found themselves. Around the same time, it needed to push digital humanities to deepen their queerness in a more superficial way to current discussions of differences, both in today's common culture and in our scholarly disciplines. Queerness will act as a beacon for progress and a new path forward in digital humanities well over as a niche problem in the digital humanities. The hashtags were used the most in the aftermath of the Orlando shooting. The # LoveIsLove hashtag grew rapidly in the hours after the shooting, according to a map posted by Twitter. LGBT activism, on the other hand, extends beyond a Twitter hashtag. "At Twitter, Pride

is also a celebration of love for people of any gender, sex, and identity,” said Jim Halloran, Lead of Twitter Open, in a blog post. Twitter is the home of equality, allowing these disparate voices and cultures to communicate and share themselves.

One modern tactic now trending is Hashtag activism, which campaigners use as a metadata suffix, such as #activism, to bring attention to a particular cause. Chris Messina, the former Google developer, created Hashtags in 2007. He wanted to create a platform for talks. This platform would be easy to access and easy to use on the phone. Its objective was to have an open-source where people would be encouraged to express their opinions freely about what they thought about the subject. Hashtag activism is polite as it is unclear if this form of activism brings in social change. It is intelligent, strong, unnecessary, political, slack, foreign and it continues to battle for significance and uses.

This paper offers our view of the queer digital humanities, digital humanity has a queer focus and a queer orientation. Our main aim is to look for information about the participation of hashtags in Queerness visibility. Digital tools have the special ability to make Queer identity and problems in queer cultures accessible. Located in the digital century is a key part of a greater need for an expanded critical commitment to a digital humanity culture. This research also foregrounds social justice and looks at the queer subject matter that criticizes social norms and individuals along with data computing. Also, the paper will look into two of the major research questions mentioned in the proposal which question the relevance of queer-based hashtags in queer posts and the other is the mechanism through which a queer hashtag evolves into a highly recognizable protest.

METHODOLOGY

The primary aim of the study is to analyze the methods used by lesbian fan activists of self-management and self-regulation in policing unhealthy fan activities in the context of disputes with the creators of their favourite series about lesbian and bisexual character injustices. This research has been carried out to examine Queer Fandom's traditions, standards, and experiences, in particular fanship and the involvement of Queer-representation hashtags on all types of social media platforms. Let us start with the topic, where is the queerness of the digital world? Or where could it be, rather? The easiest way for the digital humanities to deal with queerness is by dealing straight away with LGBTQ-related topics. In reality, in recent years many such steps have been taken; however, these ventures remain restricted in number while illuminating. Alongside I also had distributed google form surveys to ensure the involvement of hashtags in my family and peer group members by gathering their collective opinion on it. Also, I followed some of the queer ecology pages and LGBTQ communities on Instagram and Facebook since I only had accounts on these two platforms. Regularly followed their posts and stories to seek knowledge on their activities concerning queer ecology.

LITERATURE REVIEW

Media ecology studies the cultural implications of the changing media where it studies how the media influence our social types, perceptual patterns and our political ideas (Postman 1988: 5). Media ecology is a good way to analyse the potential effects of hashtag activism. Culture transition takes place through the hashtag activism and according to Postman it is in the interests

of media ecology that cultural change takes place in our media culture with improvements in our modes of behaviour and feeling (Postman,1988. p.5). As Loza points out, social change would likely change in this spirit, in which we explore how and why hashtag activism changes our awareness and comportability. Postman wrote that the objective of media ecology is to tell the stories of technology's implications. It's about how media environments build contexts and can alter how we think or arrange our social life (Postman, 1988: p.18). Due to the mobility and decentralisation in digital media, citizens will bypass conventional entry barriers. Mann calls for feminist communication theorists to look at the content and possibilities of these media outlets (Mann, 2014:p.295). This is analogous to Poniewozik who claims that hashtag activism is genius and has an influence on media criticism. Hashtag activism opens up a more political debate which, with the consolidated media, becomes increasingly relevant (Lunceford, 2012). In this opinion it is beautiful and fascinating, since there are some signs that it encourages civic participation for those who use it. In the words of Fanlund, it is questioned whether or not it helps young people to get interested in groups and politics by tools such as Facebook, Twitter, and YouTube. Their findings indicate that social media is good for civic participation and the higher the likelihood of involvement. They also report that young people do not see activities online or offline differently. You're all involved. This helps to avoid the general notion that hashtag activism is 'slack' or 'click' because it just lets people feel involved rather than involve themselves (Fanlund, 2014). You want to find out the problems by clicking on a hashtag. The statistics on social media websites allow users to monitor the interest in some hashtag activism. Superficial involvement thereby helps the movement's legitimacy. Lunceford builds on Hannah Arendt, who said that civil disobedience is created when a considerable number of the public have either been persuaded of the natural course of reform (Arendt, 2012: p.44). Therefore, hashtag protest is not political disobedience alone. Maybe it helps to identify emotions of unity online. They symbolically appear and circulate in the expression. As shown by these hashtags, the way content is organised in social media and how it circulates through social media networks. It has a personal dimension to information. According to the conclusions of Xeno's focus group, people in their networks use knowledge to get it where they need it. You may not approve, but this is a way to learn they still have confidence through someone. According to the presentation by Mateescu (2010) of a special issue on Web life, the work of browsing the huge scale of available information is retrieved by people via their social networks. In this way, as with other digital information systems, folksonomies and social marking emerge.

Facebook has been a significant player in the US Internet industry alongside Microsoft, Google, Apple, and Amazon since its creation as a social networking platform designed for students in 2004. (Campbell, Martin, & Fabos, 2016). The research thus contributes towards an understanding of how organisational hybridity continues to evolve in the age of strategic communication, paying special attention to the emerging benefits and risks introduced by non-formally bound digital grassroots networks, that incorporate unrestrained cultural output and circulation standards. In addition, the analysis illustrates the evolution of these patterns alongside and rather than contradicts a tighter-limited two-step automated flow model, which uses the dissemination of social media to circumvent media porters and contact members of the public directly.

Chapter 1

Help in a Hashtag: LGBTQ visibility through social media

LGBTQ people have a long-standing commitment to visual media, in keeping with the 'selfie genre,' representing the self-reflection of the foreground. To engage with identity formation and spread new understandings around the public, people at LGBTQ used stage self-reflections in social media above sexual conversations. Ferreday and Lock (2007) investigated how crossdresser's picture blogs made it possible to create a "transvestite, true self" (p. 171). Likewise, trans YouTubers chronicle their transformations and their daily lives and provide trans people with images that can rectify harmful mainstream representations (Raun, 2014). Trans people's selfies were also heavily used in political campaigns such as selfies tagged #WeJustNeedToPee, which protested laws and restricted the usage of public bathrooms for trans people (Nichols, 2015). However, the presence of LGBTQ people alone does not contradict prevailing speeches and the shape of queer publics. Presentations by the media are often assimilative and retain a sameness dialogue with heterosexual and cisgender individuals. Visibility politics have marked the noticeable LGBTQ areas, including neighbourhoods, pubs, and the city itself for the emancipation of LGBTQ. Stereotypical appearances have played a key role in LGBTQ visibility politics, particularly in shaping a mobile, legible public domain of LGBTQ appearances. Queer fan hashtag campaigns respond to changes in the industry that enhance the value of social media fans. The technological modification also allowed queer fan hashtag camps. As already mentioned by the widespread calculation of audiences, social media sites encourage audiences to respond to industries in a manner that is vague in the exact contours of attention. More specifically, for all the LGBTQ people, women, colorful people, the poor, the disadvantaged, and young and old, visibility policies have never been necessary. The above statement demands for public spaces arose out of white supremacy and that it may have occupied public space, which was uncovered by the Black Lives Matter campaign, taking place without expecting the policing of punishment. A visibility policy, then, is not just the right to be recognized but the practice of a radical rejection of a culture that rejects LGBTQ people denies their voices, involvement, and citizenship. After more contemplation, the papers at this session have frequently returned to appreciation, awareness, and the intent of any online society.

The deck of cards is a way of illustrating the limits imposed by queer pictures, where everything falls into a certain vacuum, like the deck with the smallest of differences is the same; there will always be an ace of spades or a jack of clubs. Each social networking platform contains five of them, each of which generates its queerness, which we want to explain in cards. Each suite on the card deck is a different website for social media. All Facebook screenshots are shown on the club suit. Twitter texts and pictures have all been carried in a diamond costume. Pinterest photos are all seen on the heart outfit. The paddle suit shows Tumblr images. We can continue exploring how queerness is portrayed uniquely on different platforms by splitting each social media page into individual fits. On Twitter appears roughly five thousand times a day "no homo" and its accompanying Hashtag "#nohomo." #nohomo is usually put at the end of tweets to indicate that the previous substance should not be constructed as homoerotic or "Homosexual."

At this juncture, we should regard a hashtag as an expression of speech, and the way we say material determines what we know, what we hold, and what we show. The hypothesis developed in the fifties and known as the theory of speech behaviour is in line with that view (Austin, 1962; Searle, 1969). The principle in this hypothesis is that 'saying' is the same as 'doing.' There are three stages of speech-acts: locutionary acts, represented by the act of saying something, perlocutionary acts, indicating all the effects on whom the messages sent that something is said to have; illocutionary acts that reflect and realize the actions that we do by merely spreading them. Clarifying reasons for which hashtags have are connected with illocutionary actions, the concerns of Searle need to be taken in the Speech Acts. According to Innis's the nature of communication depends on the support, the medium which vehicles it, and also it can be said that today hashtags are creating new ways of considering speech acts, with the traceable effects of the construction of the social reality (Searle, 2010). That's why we equate the hashtag here with the illocutionary act. A hashtag is a statement accompanied by a statement, a statement, or a multimodal material. But as is also the case with Searle, only the uses of expression (Smith, 2003) cannot be studied, like other ethical questions, such as the essence of duty, power, and responsibility related to a larger problem, what it entails to do an activity honestly, freely or rationally, remain to be addressed.

Chapter 2

Fandom based campaigns

The social structures and cultural traditions established by the most passionately committed users of mass media properties are known to be Fandom as described by Henry Jenkins. Those customers create huge everyday analytical and creative works that encompass their favourite books, films, TV shows, web series, and more at an amazing pace for external observers. The sub-set is known as the Queer Fandom, which is described as a group of fans who identify themselves as a singular subset whose principle commonality is Queer Identity which is one of the crucial parts of fandom that deserves further research. Meanwhile, it is not in the case of the LGBTQ community. The people who wrote all the fanecdotes which emphasize Queer characters, the sheer preponderance of the works shows that it wasn't necessary to research a culture before. When people are speaking about queerness in the framework of fandom, they mean one of three things: queer as norm-breaking and transgression, queer as erotics within and among women as fan fiction authors, and queer as the inclusion of self-identified non-heterosexual and/or non cisgender people. Five queer fan hashtag campaigns were examined for this research and those are #LexaDeservedBetter and #LGBTFansDeserveBetter, in response to the CW show The 100's killing of white lesbian character Lexa in spring 2016. And the other hashtags include #loveislove, #lovewins, and #heforshe. Finally, many participants specifically name fancy as the only queer individuals they can get quickly or publicly. Fancy offers them a paradigm of queerness in small groups in which they may be the first ones to come out and shows them they are not alone in the world. For participants, fancy fills a void in queer visibility which many regards as crucial to the progress of their emerging processes. In particular, the meaningful and recognizable queer representation will normalize gender and sexual identities that in today's societies have adverse stigmas and contribute to the trust and desire of queer people to accept their own identity.

Gay ads and promotion strategies target not only LGBT people but their family and friends and straight customers who make their own buying choices lifestyle and ideals (Quinnell, 2010). This marketing campaigns will produce a negative impact among heterosexual customers, who then will develop an advertising and brand negative attitude. Supervising gay-theme publicity and marketing strategies in gay or mass media marketers must take careful decisions. Although studies were conducted in the marketing literature on gay promotion and consumer attitudes towards ads and products, we could not find studies that concentrate on the attitudes of consumers to sport-theming gay advertising and brands.

This chapter discusses toxic fan habits by concentrating on self-regulation and self-management processes of fan controversy, caused by the unequal portrayal of queer women's character in television shows, in order to counteract such fan toxicity. The campaign seeks to challenge and recalibrate LGBTQ representatives in television and, in particular, to remedy lesbian and bisexual women's visibility. The movement was distinguished by its widespread effect on media mainstream (Butler, 2016) and by the fiery reaction of lesbian and bisexual supporters, which contributed to the Twitter harassment of artistic workers. Thus, two major axes are included in the analytical analysis of the paper. First of all, we will look at lesbian love representations on TV and their impact on young lesbians, the 100 of which, owing to their youth and young adult target audiences, offers a valuable case study. Secondly, we will examine the range of conflicts generated by 'fan-tagonism' and toxic fan-activism activities. The research shows that there is a poisonous fan group that has threatened social media creators. However, three main methods of self-regulation are simultaneously exemplary: first, apprehension of industrial reprisals focused on internal societal prejudication against LGBTQ people, second, political thought and third, the general good of a better LGBTQ image over time. While lesbian depictions are much less evident than male homosexuality, they appear in TV fiction more often. The fact that lesbian images and personalities are more developed in TV fiction than in other TV material can also be related to the building of a sexy lesbian trope object of interest which is intended more to please the heterosexual male gaze than to give lesbian women a reference model to associate with.

CONCLUSION

In extending the current social demand to achieve an intelligible sexual identity, the infrastructure of Instagram has created a computational mandate to identify terms with their identities. Such terms are also published as hashtags because it allows other customers to view a picture in the hashtag pages as the basis for groups in Instagram. As Internet users need text to make themselves intelligible, social media serves as an online expansion of the sexuality apparatus, creating cohesive and erotic subjects conveniently controlled in order to make one's sexuality understandable by naming and classifying it. It can therefore be argued that mass fandom has made it possible to take the views in which the importance of fans as active consumers is linked to huge capital and social systems which altruistically ensure media products or brands survival and expansion on the highly competitive market. In other words, the fan's activities, like fan item advocacy in social media, are usually understood as marketing of media products.

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