

Are fans too entitled

In the spring of 2019, director Jeff Fowler announced that the **titular** character of his new film, the live-action adaptation of Sonic the Hedgehog, would be totally redesigned **in the wake of** fan backlash to its debut **trailer**.

titular 有名无实的; 标题的

in the wake of 紧紧跟随

The unprecedented decision to redesign Sonic the Hedgehog — to surrender so **transparently** to audience wishes — represents something of a landmark moment in the modern relationship between artist and fan.

trailer 拖车; 预告片

transparently 显然地; 透明地

Should fans have this much of a say in the pop culture they consume? And if so, what does it mean for art itself?

"Fans engaging actively with the materials of their culture has improved our world in countless ways," says leading media scholar Henry Jenkins. "Television as it exists today is largely a response to modes of engagement that fans have modelled over the past several decades."

But such a fan-guided approach to art also feels **endemic** of a time when a lot of mainstream storytelling has come to be regarded more as a product designed to service the consumer than a means of artistic expression.

endemic 地方的; 水土不服

This, in a sense, is what Martin Scorsese was getting at last year when he said that superhero movies were more akin to theme parks than cinema. Which is not to say, of course, that they are not good films. But much like biting into a **Big Mac**, when you see a Marvel movie, you tend to know what you're going to get.

Big Mac 巨无霸