The thesis deals with online fan discussions about Jane Austen adaptations. Adaptations can encourage or dissuade new readers. Thesis follows up on findings from fan studies presented in books such as Textual Poachers by Henry Jenkins. It is necessary to revise these theories due to the changes related to the rise of digital media and because of Jane Austen´s particular relationship with popular culture. Her fandom could consist by others than self-identified fans and could be not united in a community. Matt Hills calls high culture fandom "implicit fandom". Apart from him, the thesis also uses findings on literary fandoms by Alexandra Edwards and Roberta Pearson. The empirical part is an analyses of YouTube comments published under fan creators´ reviews. Research questions are as following: How do the fans perceive Jane Austen and her work? How its adaptations? How can be those approaches interpreted by the framework of affirmational and transformational fan activities? Analyses uses initial phases of the Grounded theory by Juliet Corbin and Anselm Strauss. Results show that Jane Austen is seen as real person, literary figure or a symbol of societal criticism. Her work is understood in the context of classical literature canon, as a representation of a historical period or as a part of genre fiction. The fans don´t use the term affirmational nor transformational fandom. However, their activities can be described by the terms. Some comments contain fan self-identification or experiences from other fandoms. Very popular activity is ranking. It can serve as an illustration of Austenverse mechanisms, the fictional universe of Jane Austen.