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“IT’S ALWAYS FELT LIKE I WAS REMEMBERING YOU FROM SOMETHING.” –  
FANFICTION, INTERMEDIALITY AND MULTIMODALITY

MA thesis

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## ABSTRACT

This thesis analyses the multimodality and the use of different media in two multichapter works of fanfiction based on the television series *Glee*. Fanfiction has been studied mostly from the aspect of culture and media studies with less attention given to it as a type of literature. Media fandoms, however, have an advantage in using other media in writing fanfiction as they can employ the audio and visual materials provided by the source text. The aim of the thesis is to analyse in which way the authors of the two works of fanfiction have used non-verbal materials in their storytelling.

The thesis consists of an introduction that briefly explains what is fanfiction and how it is produced. The theory chapter is divided into three subchapters. The first outlines the field of fanfiction studies and explores the concepts of multimodality, intermediality and immersion in connection to digital literature. The second subchapter introduces the different options provided by the most popular fanfiction archives and blogging platforms used to publish fanfiction. The third subchapter briefly introduces the television series *Glee* and the two characters who are the main pairing in the stories studied - Kurt and Blaine. The empirical part consists of two subchapters, the first of which briefly describes the two stories analysed, *100 Days* by dazzlebug and *A Place That's Safe and Warm* by honeysucklepink. The second subchapter analyses the stories, their use of other media, how including media other than text can affect immersion and what could be improved in the use of other media.

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## INTRODUCTION

Fanfiction has been a controversial topic for years and so far there has not been a consensus on the genre or its legal status or whether it even merits to be called literature. However, fanfiction is one of the older and more popular forms of fanwork and one that has mostly remained unchanged over time while other outlets, such as making fanvideos or photo manipulations, have advanced along with the new technological opportunities, allowing the fans to create seamless video compilations with less effort (e.g., making the transitions from one clip to another as smooth as possible was rather difficult on VHS tapes but very simple when using current digital technology)(Jenkins 2013: 244).

Fanfiction, sometimes also called fanfic or simply fic for short, is the general term for fan-made written work based on a source storyline from a television show, book or other media, sometimes combining several source texts in various ways. Nowadays the list of possible sources for fanfiction has also widened to include, for example, two inanimate objects such as a PC and a Mac computer, two different shades of the colour blue (respectively the colour of the pool in the end of the BBC *Sherlock* season one and the colour of it in the next episode), and so on. The status of fanfiction has changed over time from something that some crazed fans do to an acceptable genre that has also inspired some writers to adapt their fanfiction into an original work. For example, the novel *Mind Fuck* by Manna Francis started out as fanfiction for the television series *Blake's 7* but the story ended up becoming less and less connected to the source text that the author decided to turn it into an original novel (Stein and Busse 2009: 196). The most famous cases of 'filing off the serial numbers', as it is called in fandom, are the *Fifty Shades* trilogy and the first Cassandra Clare novel, *City of Bones*. However, despite the changes in attitudes, fanfiction occasionally gets mocked in articles or on television. Usually the victims are either the writers for their enthusiasm or subject matter or the readers for their addictedness

to certain characters and source materials. Even the television series *Glee* recently mentioned fanfiction in an episode that was probably supposed to be a nod to those writing and reading fanfiction but instead showed the character on screen reading rather strange material.

Some authors and fans believe that writing fanfiction is somehow less significant than writing original work as they are not coming up with original characters or an original setting whereas others see no difference in writing the two or even praise fanfiction as a way of practising some aspects of writing on already existing material. However, writing fanfiction is not simply using the character moulds set up by someone else but the readers expect the characterisation to be believable and fit with what the source, or ‘canon’, says it to be (Thomas 2011b), unless explained otherwise by certain events in the plot or making changes about the characters in an Alternate Universe (AU) story. AU stories are alternate takes on the source text, either changing major details about the characters or the setting. ‘Canon’, in terms of fanfiction, entails all the information given by the creators, including the source texts, details given in interviews, promotional materials and so on. In contrast, there is also ‘fanon’, portmanteau of the phrase ‘fan canon’, meaning facts and characteristics that have not been confirmed by the authors or by the source texts but have been used by fans so often that a large majority of them considers them to be truth. If a character is seen by the reader as being ‘out of character’ then that is usually considered to be a fault of the author (Thomas 2010: 150), although it is a matter of debate whether an action could be performed by the character or would the character say this or that if they had been written by the originator of the character.

The line between derivative material and original work becomes even more blurred when we take into consideration storyworlds such as the Sherlock Holmes universe where the original works by Sir Arthur Conan Doyle have later been complemented by other

authors over a long period of time or in the case of novels such as *Wide Sargasso Sea* that is a prequel to Charlotte Brontë's *Jane Eyre* (Thomas 2011b: 1). Some television shows also have accompanying official book series that could be called "profic", such as the long-lasting series of books for *Doctor Who* that kept the fandom alive when the series was off air but are in a sort of a limbo when it comes to being considered as part of canon due to their much narrower spread compared to the actual episodes of the series. *Doctor Who* is one of the fandoms where the existence of novels and radio dramas is widely acknowledged by the fans but their contents are less frequently mentioned. It could be due to accessibility issues as watching a television series theoretically is free whereas buying books or CDs involves spending more money. However, there are fandoms where tie-in novels may exist but the fandom at large does not engage with them and fans might find them only when they specifically search for such content. For example, the *Glee* fandom has three tie-in novels but they do not seem to be that well-known or talked about. Similarly, some have also referred to reboots of films or television programmes, such as new versions of the Sherlock Holmes stories as fanfiction because the contemporary setting and changes to the plots of the novels read like AU fanfiction to some more critical of these adaptations.

The Sherlock Holmes fandom in itself is a curious case as it involves so many different adaptations that it is hard to keep track of what can be considered as canon and what not. People seem to have their own favourite television adaptations that are vastly different in the extent to which they follow the original stories written by Sir Arthur Conan Doyle. Similarly, the different adaptations also have their own fanbases, for example those who prefer the Granada version to the old BBC one from the 1960s or those who prefer their modern tattooed Sherlock to run around New York with a female Watson as it is in the CBS series *Elementary* instead of a tall man in a long coat in London like in the BBC

*Sherlock*. The latter series is also significant because of how the show writers position themselves as passionate fans of both the original novels by Sir Arthur Conan Doyle and of the subsequent adaptations.

The progress of fanfiction from stories printed in fanzines and distributed from hand to hand to entire websites and archives online has been chronicled by Henry Jenkins (2013). The constantly evolving nature of the internet means that the different ways of distributing fanfiction have also changed with people now having access to PDF or e-book reader files and reading them on their e-book readers. The latter has also led to Amazon deciding to ride the success of fandom and fanfiction by selling fanfiction of some specific source materials themselves under the brand Kindle Worlds (Kharif 2013). In the *Glee* fandom specifically, a new LGBTQ based publishing house, Interlude Press, was created in April 2014 that will be publishing both original works as well as reworked versions of fanfiction with original characters with the distinction that while usually publication means the removal of the fanfiction versions from the internet, Interlude Press promises they will let their authors keep the corresponding fanfiction works online (Interlude Press 2014).

The attitudes of creators and authors also vary from prolific writers such as Anne Rice and George R. R. Martin explicitly telling fans not to write fanfiction about their characters to those who even encourage people to write stories like Meg Cabot (2006: para 5), who admits it would be very hypocritical of her to be against fanfiction as she used to write *Star Wars* fanfiction when she was young. Authors like J. K. Rowling fall somewhere in the middle as she is in favour of fanfiction as long as it does not contain her characters in any adult situations and is not written for profit (Temple 2012). Even television writers and actors are starting to accept that fans will use their creations in different ways from making fan videos (fanvids) and photo manipulations (manips) to writing general fanfiction stories or even erotica about their favourite romantic couple

(called ‘ship’, short for relationship), regardless of whether it actually exists in canon or only in the minds of the fans, and some of them have even started to encourage or take advantage of the fans’ creativity.

A somewhat more recent phenomenon is authors themselves writing fanfiction of their own original material as it has happened with L.J. Smith, the author of the popular *The Vampire Diaries* series that was continued by a ghostwriter after the author herself got fired by the publishers. Thanks to Kindle Worlds Smith is continuing the series as she imagined it to be and while she does not own the rights to the new works and only gets a percentage of the proceeds (part of it still goes to the publishers), she has said she is doing it because she wants to finish the story she started telling and does not do it for the money (Alter 2014). The fans seem to be divided among those who have boycotted the novels not written by Smith but consider her new “fanfiction” versions to be part of the canon and those who have embraced the ghostwriter versions also as canon. In some sense, the official versions could also be considered fanfiction as the author is using a world and characters created by someone else but writing new situations with them in mind. However, this would probably fall into the profic category along with *Doctor Who* novels as the author has been ordered to write the books and is making money instead of doing it simply for their own pleasure for no other reward than positive comments left by the readers. In her chapter on fanfiction and profic, which in her definition means any fiction written for money, Pugh (2005: 148) chronicles the creative biographies of several writers who began as fanfiction writers and moved on to writing professionally. These writers include Mark Gatiss and Russell T Davies who have both written *Doctor Who* novels and episodes of *Doctor Who* after it was revived in 2005 by Davies himself. They have also written for other television programmes and Mark Gatiss has also published several original novels.



Fanfiction can be broadly divided into canon-compliant and Alternate Universe (AU for short) stories. In canon-compliant stories the plot is closely connected to that of the source material, either filling in gaps or writing ‘what if’ situations, whereas AU stories establish the same familiar characters in a new universe and/or situation with very few limits on exactly how much should be retained from the source material. Some authors keep the characters relatively true to what the source material shows us and only switch the setting, other authors keep the setting close to the original and only change some aspects of the characters. In other cases authors choose to change both the personalities and background stories of the characters and also put them in a completely new setting, leading to a story that could almost be original fiction. In addition, Alternate Universe stories include crossover stories that either put the characters in a different storyworld or combine situations and characters from both worlds, although there is no limit to how many different worlds can be combined in a crossover fanfiction.

There are some common AU tropes and settings that get used in several fandoms, such as crossovers with the *Harry Potter* series; stories set in coffee shops, bakeries or book stores; stories describing the characters during their high school or college years or set in some specific point in history. Some stories explore what if the characters had met at a different point in their lives, for example as kids, in their middle age or in a nursing home and many more. AU stories sometimes also include supernatural elements, such as vampires, werewolves, magic, hybrids of people and animals, stories from the point of view of animals and people suddenly and accidentally turning into animals, to name a few. More common tropes have started to appear in the description of the story as x!fic where x stands for the name of the trope, for example, kid!fic means the main topic of the story is the characters having children or, in some cases, the (main) characters being portrayed as children. The non-AU stories range from stories simply set in the future of the characters’

lives to exploring the gaps left in the narrative during the episode, chapter or scene, for example, what some of the background characters or main characters thought during a scene or what motivated them to act as they did. A common type of fanfiction for television series is writing a coda of sorts for the episode to explore what happened once the cameras stopped rolling or retroactively filling the gaps left between the episodes in shows that do not continue exactly from the same spot where they left off the previous time.

When it comes to fanfiction and television, Henry Jenkins (2013) outlines 10 different ways of rewriting television shows into fanfiction: recontextualisation (filling in the blanks), expanding the series (prequels, sequels), refocalisation (focussing on the secondary characters and their stories), moral realignment (are the villains really all that bad or maybe they are morally better than the actual protagonists), genre shifting (adding sci-fi or fantasy elements to ordinary stories, turning a romance story into a crime novel, etc.), crossovers (mixing characters, settings or themes from different texts), character dislocation (characters placed in different settings, perhaps also changing their names and identities), personalisation (“Mary Sue” where the writer puts themselves into the story as an idealised character, a practice usually seen in a negative light but its merits are slowly starting to be noticed), emotional intensification (hurt-comfort fanfiction; characters working through their emotional issues) and eroticisation. Nowadays, however, these 10 ways are not only bound to television shows but rather make up the general ways of writing fanfiction, no matter what the source text or source medium may be.

However, the common feature for both canon and AU fanfiction is that the works will be read by most of the readers through the prism of canon events, comparing what they read against the source text “as a background and a filter” (Stein and Busse 2009: 196). There are also groups of fans and fanfiction readers who, in contrast, ignore certain

canon events and will read or write only events corresponding to their selective reading of the source text, for example, ignoring some events from *Harry Potter and the Order of the Phoenix*, ignoring the time Kurt and Blaine broke up on *Glee* or dismissing whole seasons of *Doctor Who* to hold on to the combination of their favourite regeneration of the Doctor and the respective companion (Stein and Busse 2009: 197). Even the length of fanfiction varies from drabbles that should be exactly 100 words but usually are simply in the range of that to one-shots that can be a few hundred words or several thousand to longer multi-chapter stories and series that span over several stories.

Fan studies and fanfiction studies have been viable fields for over two decades already but most of the focus has been in media and cultural studies, mostly analysing the power the fans have assumed over the source material as creators of transformative works or fans and their actions in fandom in general with less written on the literary analysis of the actual works themselves (Thomas 2011b). There have, however, been studies of some of the characteristics particular to fanfiction, such as slash fiction, its readers and writers and their motives, including some analysis of how the characters are written in these stories (Jenkins 2006b, 2013). However, although fanfiction is a mostly internet-based form of literature which is becoming more collaborative every year, there seem to be very few studies of the combination of new media and fanfiction. Bronwen Thomas (2010) claims fanfiction to still be mostly very monomodal, despite the possibilities provided by the internet and the inherently multimodal aspect of a fanfiction, especially when it is being written about a television show or a film. Thomas (2011a) discusses fanfiction from the purely technical way of how it is presented in archives, including the possible search terms, fans switching between stories and information provided about the story itself in the header. Thomas (2011a) has also studied the interactive nature of contemporary fanfiction as a digital genre where writers and readers can interact during and after the writing and

publishing process. Maria Lindgren Leavenworth (2011) has studied fanfiction from the point of view of transmedial storytelling and how *The Vampire Diaries* as a television series that is based on a book series keeps creating gaps that fans fill by writing fanfiction. Likewise, multimodality and intermediality have been mostly studied in video games, hypertext fiction and traditional novels with no apparent studies on fanfiction or digital literature that is not built to be interactive and can exist as monomodal as well, even though without the exact same effect.

This thesis attempts to analyse some of those works of fanfiction that do use other media in the creation of the storyworld, in what way they use it and the purpose of the elements that have been used. The thesis will explore the intersection of fanfiction as a mostly stable genre of strictly verbal art and the possibilities provided by new media and the internet by analysing the multimodal elements in some works of fanfiction and how they combine with the usual verbal narration to tell an even more detailed and captivating story. The focus will be on works in an already multimodal television fandom, the fandom of the television show *Glee*, and the opportunities provided by the potential audio and visual aspects that can be extracted from this type of source material that already combines the format of a regular television show with elements from musicals by making music and singing a vital part of the plot. The focus will be on stories set in an Alternate Universe to minimise the actual impact of – and need for – knowing the source material. The genre provides more opportunities for the authors to make use of other media besides the written word in creating their own storyworld that combines both the existing media and original works created solely for the purpose of the story.

The thesis is divided into four main parts: the introduction, a chapter on the theory and the background, analysis of the stories and a conclusion. The introduction gives an overview of what fanfiction is and some background on fanfiction studies. The theory

chapter explains what multimodality is, how it is connected to fanfiction, what does fanfiction look like online and provides the theoretical basis for the thesis. The third chapter will contain the analysis, including a brief overview of the source material and of the stories that will be analysed and will be followed by the concluding chapter, including suggestions for further research.

## FANFICTION AND MULTIMODALITY

### **Fanfiction studies – analysing the product or the producer?**

Fans have not always been seen in a positive light. Henry Jenkins (2006b: 12) has been seen as the first person to defend fandom in the academic context in his first book *Textual Poachers* (Jenkins 2013, first published in 1992). As most of the fandoms that have been studied are to do with television shows and the audience is constantly adapting to the best technical means possible for their media consumption and discussions with other fans, fanfiction studies have been associated with media studies, cultural studies and gender studies. The focus has been mostly on why the fans write and the power relationship between the fans as the weaker party rebelling against the powerful corporations and franchises by writing the characters and storylines as they would want them to be and not as the writers may have portrayed them, fixing what they think was done wrong in canon (Thomas 2011b: 3).

Both Thomas (2011b) and Jenkins (2006b) see fanfiction studies in terms of three waves. The first wave mainly saw the fans as a homogenous group opposing the audience and creator binary. It is these fans whom Jenkins (2013) described as “textual poachers” who created fanworks as “participatory culture” in a process that possibly could change how culture is produced. The second wave is seen as describing the movement of fans from the fringes to the mainstream while helping to maintain the uneven distribution of power between the creators and the audience during the new media age that allows fans to interact more directly and increases the creation of fanworks, turning them into creators as well on some level and thus perpetuating the fan-author contrast within fandom (Thomas 2011b: 4). Jenkins (2006b: 11-12), however, sees the first wave of fan studies as drawing a firm line between the academic and the fan, the theorists trying to maintain a distinction

between fans as their objects of study and themselves as academics, impersonal towards fans, whereas the second wave, including his own first publications, tried to connect the two sides and write about fandom through what they have personally experienced as fans, giving rise to a generation of “aca-fen”, as Jenkins calls them. The third wave, according to Thomas (2011b: 4), analyses the contribution of fans to culture and is more self-reflexive, made up of what Jenkins called the second wave and focusing mostly on the theorists’ own position in fandom and their engagement with fan texts. The third wave sees fan activity as part of everyday life and not as only a cult activity for a select group, a view that is embraced more and more by showrunners and creators nowadays (Jenkins 2006b: 142). Being a fan of a show is no longer something shameful and only for science fiction shows. Instead, fans now are seen by corporations as marketing tools, spreading the word about shows they like and consuming different types of related content, such as merchandise and spin-offs.

Thomas (2011b: 5), however, argues that fanfiction studies has mostly been preoccupied with who is writing fanfiction, why and how is it related to the creators of the source material instead of focusing on what is being written and how. Her own studies combine the analysis of what has been written by the fans, how they wrote it and how their potential audience will read it. She also points out the tendency to try and turn fans into critics themselves, a fact that has created debate in certain internet communities about what fans are ‘allowed’ to see in the stories and whether it is okay if they express conflicting opinions on what might be the driving force for a character to act as they did. Busse and Hellekson (2006: 17) add that the attention to the how and the why aspects of writing is also why slash (male/male fiction) has been researched and discussed in journalism more than het (heterosexual couples) and why there has been a lot of interest in why women read and write slash. In contrast, there has been minimal attention given to the category of

femslash (female/female stories), perhaps because of the general unpopularity of the genre in comparison to het and slash. The interest in women writing (slash) fanfiction has escalated to the point where the question of the gender and sexuality of the reader or the writer often gets put aside and the stereotypical idea of a fanfiction audience seems to be heterosexual women in their teens or twenties. In reality, fanfiction readers and writers are more diverse, many of them situated far outside of these stereotypical parameters of a fan in terms of gender, sexuality and age.

Busse and Hellekson (2006:20) also mention that fanfiction has been approached from the point of view of the source text, with fanfiction used to gain more insight into the source text. In a way, fanfiction as fix-its and fillers is a good barometer of what the fandom thinks about the show as the fanfiction writers have the ability to follow the storylines they want to instead of what would be possible on, for example, a television show, and they also use this platform to criticise the source material (Derecho 2006: 76). Sometimes the biggest influx of new fanfiction, especially one-shots, seems to be when something controversial happens on the show and thus fans react to it by prompting or writing stories according to what they wanted to see instead. These reactive works of fanfiction are not only limited to the time after the episode has been aired but many of them also are written after spoilers have appeared online, even though the reliability of those snippets may be doubted as the primary idea of spoilers is to arouse interest in the material to come.

Because fandom has become an everyday thing and people are spending increasingly more time in one storyworld, creators have started embracing transmedia storytelling, creating a situation where fans need to consume several different stories on several platforms to understand absolutely everything about what is happening in the storyworld. According to Jenkins (2006a: 96), in transmedia storytelling “each medium does what it



does best” – the story starts on one platform, gets expanded on the next and so on, while all the different entries can more or less exist on their own as well, creating a franchise that can be enjoyed by gamers, moviegoers, comic book readers etc. without becoming redundant and thus boring. Jenkins (2006a) explains that this combines into convergence culture, the world where media convergence (the interest of big corporations and franchises in making more money from the same thing) and participatory culture (the fans who consume the products and contribute in their own way to creating more products to consume in the same storyworld, producers and consumers both as participants) are joined. Ultimately both have the same interests: the spread of media across several platforms and an audience who goes searching for content across different media, finding ways to connect it to form a whole. According to Jenkins (2006b: 139), the basis for the latter is collective intelligence, the communication in the community that “expands a community’s productive capacity because it frees individual members from the limitations of their memory and enables the group to act upon a broader range of expertise.”

Page (2010a: 214) adds that in the case of digital media and participatory culture “the reader’s interaction with the text can now be considered as only one element in the process of storytelling in digital media” where the contact between the author and the reader is much more direct and in the case of serial narratives the readers’ input comes in the middle of writing or publishing the story, giving an opportunity for the author to respond and maybe take the reviews or comments into consideration. Some professional authors such as, for example, Neil Gaiman, have even added interactive forums, blogs or other interactive content to their websites (Skains 2010). The variety of pieces that make up a storyworld in transmedia storytelling also account for gaps in the story that the readers then may want to refill on their own or elaborate on things hinted at in the stories, resulting in headcanons, the reader’s personal idea about how something has happened or what might

be motivating the character's actions, or fanfiction that "can be seen as an unauthorized expansion of these media franchises into new directions which reflect the reader's desire to "fill in the gaps" they have discovered in the commercially produced material." (Jenkins 2007: para. 12)

While fanfiction has become a mostly digital form of literature it should not be confused with digital literature in its usual form of combining different digital means with words to tell the story (Alexander 2011), nor with its subgenres, interactive fiction and hypertext literature, despite also occasionally containing hypertext links to data. Hypertext fiction is an interactive form where the reader gets to pick where exactly the story goes by using the links provided in the text (Toolan 2010). However, Thomas (2011a: 208) claims that fanfiction and hypertext fiction are somewhat similar in their structure. Reading hypertext fiction involves clicking on hyperlinks in the story which then will allow the user to direct the storyline in some direction and thus every reading experience is different according to the links clicked on. In fanfiction the reader cannot usually change the course of the story via hyperlinks but fans use links to move freely between several stories, sometimes jumping from finished stories to updated chapters of other stories and occasionally even switching between different fandoms in the same sitting.

According to Bryan Alexander (2011: 3), digital storytelling is "telling stories with digital technologies. Digital narratives are built from the stuff of cyberculture." Thus any narrative told through digital means, whether using the written word, audio or video, can be called part of digital literature. Digital literature involves hypertext, interactive fiction, computer games – both online and offline - and stories told on blogs, as wikis, on social media and on mobile devices, such as e-readers and mobiles, the latter of which can be only text-based or integrate game-like features as well (Alexander 2011: 145).

A large part of digital storytelling is intermedial and multimodal, combining different elements such as video and audio, however, those elements are already built into the story itself and usually the story involves only one specific storyline, not narratives that are made up of several different elements that can also stand on their own. Ryan (2005) sees three different ways of how narratives can be combined with (new) media and the possibilities. The first is that the narrative takes advantage of the new possibilities, as is with a lot of digital storytelling that has been created as such or with computer games, meaning modes of storytelling that cannot exist outside of that medium. The second possibility is that the narrative ignores all the new possibilities and simply uses the medium to transmit the message. Print books that have been converted into e-books probably fall into this category, as well as a lot of the fanfiction that gets published online that is simply text, as it would be in print as well. The third option is to combine the two and strive for the possibilities of another medium, whether in form or in content.

The terms ‘intermediality’ and ‘multimodality’ are relatively broad and have been used by different theorists to mean several different things, both in and out of the field of literary studies (Rajewsky 2005, Wolf 2011, Page 2010a). Rajewsky (2005) outlines three possible narrower definitions for intermediality that may also be combined in one single work: medial transposition (transformation from one medium into another, for example, novelisations or film adaptations), media combination (combines at least two media that are normally distinct, both bringing their own characteristics into the product; for example, opera or film) and intermedial references (evoking images in a piece of literature, for example, that are reminiscent of photography or film, such as zoom shots or panning). Ryan (2005: 3), however, comments on medial relativism as a view that demands for new theory toolboxes for all different media. She claims verbal narratology already uses

concepts from other media through intermedial references and thus, in her opinion, there is no need for new tools for analyzing.

Elleström (2010) relies on Rajewsky's theory for his definition of intermediality but rejects the usual definition of mode and defines four different modalities of media that he uses to define different characteristics of all media: material multimodality (the interface, the physical side of things, for example, music as sound waves), sensorial multimodality (what is perceived), spatiotemporal multimodality (the characteristics of the media in terms of height, width, depth and time) and semiotic multimodality (the creation of meaning). Keeping this division in mind, Elleström (2010: 24) claims that all media are thus multimodal and contain at least two of the modalities whereas some, such as theatre, even contain all four modalities. Furthermore, to compare different media a distinction must be made between the perception of the media and its materiality while also determining what aspects should be considered when comparing the two and how do they fit together (Elleström 2010: 15).

In the context of this thesis, modality will be used in its usual broader sense of semiotic 'mode' as "a way to be or to do things" (Elleström 2010: 14) or "a system of choices used to communicate meaning" (Page 2010b: 6) and multimodality in turn as a combination of features such as text, sound, image, etc. Intermediality involves combining different media, whether the different media are actually present or are only imitated, for example, through ekphrasis – describing photos and paintings in novels in detail (Wolf 2011). As such, intermediality and multimodality are rather similar as, broadly speaking, both involve combining text, images, audio or other media in some combination. Elleström (2010: 13) argues that intermediality and multimodality are two fields that usually are discussed separately instead of developing the two fields together and according to his definition of modality there is both multimodality and intermediality everywhere.

Hoffman (2010: 1), however, offers a view according to which new media can be seen as encouraging writers and readers to combine different semiotic modes simply because it provides the possibility of doing so. One possible potential of new media is blurring the line between reality and fictionality, allowing the reader to get a heightened experience from reading thanks to possibilities available in digital literature that would not be possible in standard print literature. Immersion, according to Marie-Laure Ryan (2001: 14) is “the experience through which a fictional world acquires the presence of an autonomous, language-independent reality populated with live human beings.” When we as readers can relate to the situations or characters in a story and they start to feel like actual human beings instead of parts of someone’s imagination we start treating them as such, finding happiness in their joy and, for example, mourning when a character close to our hearts dies. Ryan (2001: 16) divides immersion into three distinct types: spatial, temporal and emotional immersion. Spatial immersion involves the reader creating a mental image of the setting and of the characters, drawing on the gradual release of descriptions in the text as well as personal memories evoked by the descriptions (Ryan 2001: 122). Temporal immersion is best characterised by suspense, be it over the identity of a killer in a murder mystery, the method of escape in a thriller or whether the lovers will end up living happily ever after in a romance (Ryan 2001: 143). The question of suspense is not always in the end result as, for example, with most romance and adventure stories the happy ending is usually rather predictable but the journey there is what holds suspense.

The phenomenon of repeated suspense, the desire to experience the same story over and over again, Ryan suggests (2001: 148), is connected to the emotional involvement with the characters of the story which is perhaps why children like to listen to the same stories over and over again or why we feel concern and anxiety over the fate of the hero in an action film even though we have seen it several times before and the happy ending for the

hero is almost guaranteed in the genre. Repeated suspense is also connected to emotional immersion. Our ability to connect and relate to the fictional characters makes us feel empathy towards them in difficult situations, cheer in their joy or feel second-hand embarrassment during some scenes (Ryan 2001: 149). The latter may sometimes involve pausing the video or putting the book aside when one can sense that something embarrassing is going to happen to one of the characters, as if one were in the same space as the story or even in the shoes of the character. Ryan (2001: 149) offers that in novels this could be connected to the insight we get as readers when we can read the innermost thoughts of characters alongside dialogues and descriptions. As the characters are not real and the reader can tell that what they are reading is not actually happening, the emotions felt during the story are also not the exact same feelings of fear or pleasure as in actually experiencing the situations but it is all to do with our power of imagination and how vivid our mental representations of the situations are (Ryan 2001: 156-157). There is, however, a subcategory of spatial immersion called spatio-temporal immersion, the ability to transport the reader into the storyworld at the exact place and time that was meant, using descriptions of, for example, the space around the characters and the narrator or the sounds that they are hearing (Ryan 2001: 130, 133). There are several narrative strategies that either facilitate or disrupt the spatio-temporal immersion, depending on whether the dialogue is in direct discourse or in indirect discourse, what tense has been used or whether the narrative is in the first-, second- or third-person (Ryan 2001: 133-139).

In terms of digital literature and interactive literature, especially hypertext, the interactivity of the text can both hinder and assist in the creation of an immersive experience. On the one hand, hypertext and interactive literature with their dozens of possible endings and forks in the road can be hard to follow and thus the shifts disrupt the immersion (Ryan 2001: 260). The constant need to decide between different options also

does not allow for enough time for the reader to take in the story, visualise the details and, simply put, immerse themselves in it (Ryan 2001: 262). On the other hand, as Ryan (2001: 263) suggests, future interactive texts probably will end up containing more images than text and thus the effect of spatial immersion, for example, will also be created through visual means, not only textual. With that in mind, the experience of spatial and temporal immersion would appear more likely when reading interactive texts with longer segments between the two decision making points. Having the visual or the auditory side of the ambience set using images and audio instead of textual descriptions would also be beneficial to achieving immersion.

Immersion in a textual world depends on the accessibility and familiarity of the world: the more accessible and familiar it is, the easier it is to get immersed in it (Ryan 2001: 96). Hence, fanfiction provides the ideal circumstances for immersion, especially when the text uses familiar phrases or elements to evoke a connection between the text and the real world, be it naming a place, an object or a character that should make the reader imagine the said element. For example, when reading the names of large and culturally important cities such as London, Venice or New York we usually have a mental representation of how the city should look like that gets evoked at the mention of the name, combining cultural associations, personal memories, different fictional representations and several other details, creating a fictional understanding of what this city should look like (Ryan 2001: 128-129). Similarly, films try to also use details that are commonly understood to be characteristic of the setting, such as showing the Eiffel Tower when the storyline suddenly moves to Paris or for London it might be a double-decker driving past, a shot of the Big Ben or the Millennium Eye, landmarks that are characteristic of only this specific city and universal enough to be understood by most of the audience. In the case of a television show such as *Glee* it might be a significant space that either has been the

setting for several scenes or has some important meaning for the characters of the work of fanfiction, such as the staircase at Dalton Academy, the auditorium, the choir room or the Bushwick loft.

Sheenagh Pugh (2005: 159) comments on how in most of fandoms, with perhaps the exception of only book-based fandoms, the characters in works of fanfiction have a specific face connected to them, usually that of the actor who has played the character or what the fandom commonly believes the character should look like instead of how the character actually may have been described in the source text. When people think about Harry Potter they most probably visualise the film version portrayed by Daniel Radcliffe and associate Hermione Granger with Emma Watson although the descriptions in the book are somewhat different. From a fanfiction point of view, there is usually a distinct mental image to go with the name of a character unless specified otherwise by additional adjectives and descriptions, for example, changing the hair colour, adding glasses, changing the style of clothes they wear and so on. For stereotypical AUs there are sometimes also either illustrations or waves of the type of AU being popular that have led to manip and illustrations shaping the fanon idea of what this specific incarnation of the character would look like. For example, in the *Harry Potter* fandom many fans imagined an older Draco Malfoy with longer hair like his father wears or in *Glee* skank Kurt is often shown to have part of his hair dyed bright pink. With universes where there have been several actors playing the same character in different versions it sometimes gets specified which incarnation is meant as in addition to the difference in appearance, all the versions also have their own quirks.

Page (2010b) points out that due to the increase of a range of stories that integrate forms of new media and several sources in general narrative studies has started to also turn its attention to narratives told through several (digital) media and she proposes that



narrative theory and analysis be reconfigured “in such a way that verbal resources are understood as *only one* of many semiotic elements integrated together in the process of storytelling” (Page 2010b: 3). Ryan (2004) compares the viewpoints for and against the transmedial study of narratives, remarking on the bias of the researcher towards their main object of study and trying to use the same concepts when analysing narratives in another medium when making generalisations about a medium as a whole is not as simple.

The question also arises whether literary studies should even be concerned with intermediality as the attention in the latter field is mostly on non-literary media. A monomedial background may make the study biased towards the researcher’s main medium, resulting in covering the other media only on the surface level, a problem that can be solved when the focus is on literature and the study highlights the role and effect of intermediality in literature (Wolf 2011: 3). Wolf (2011: 3) adds that the combination of literature and intermediality is not new as, for example, drama involves the written script but also the performance aspect that combines audio, visual media and, in some cases, music as well. Ryan (2005: 1), in turn, remarks on the different characteristics of different media as it is practically impossible to convey exactly the same story in, for example, a film or a photo. Toolan (2010: 129) suggests that it is also impossible to retell films in full as one cannot convey the images and the sound in words clearly enough to give the same impression although it might be possible to memorise and retell a written story.

### **Fanfiction archives and the potential for multimodality**

As modes also involve smaller but not less important details such as the layout or the font of the piece then it is important to also keep in mind the different ways how digital literature and fanfiction especially appears to the readers. Thomas (2010, 2011a) has analysed how fanfiction appears online and how the layout or the updates in the interface

also play a role in how the reader experiences the story or whether and to what extent there is any interaction between the reader and the author of the work of fanfiction. The interface also determines how the work can be published, what changes the author can make to the layout, the font or the overall appearance of the story. There would be a similar process also if the story were to be published on paper. However, as Thomas (2010: 143) points out, the layout largely depends on the designers of the website as once the story is printed it stays exactly how it was but with digital storytelling there is the constant possibility of updating or changing the content, both by the author and those designing the interface and the layout of the website.

Fanfiction nowadays has spread along several different types of websites with many stories usually getting cross-posted onto the author's LiveJournal or Tumblr blog (or both) and on at least one archive site. The most popular generic fanfiction archives now are Fanfiction.net and Archive of Our Own (AO3) that include fanfiction from various different fandoms, including crossovers, providing different layouts and options for the writer when it comes to using other media in their writings. For example, AO3 allows the author to add hyperlinks as well as embedded images whereas Fanfiction.net only has bare text as it does not allow any hyperlinks in the story or in the author's notes. This leads the authors to usually either add hyperlinks as text separated into smaller bits by spaces, asterisks or brackets into the author's notes or direct the readers via the notes to their profile where they can click on active hyperlinks.

While Thomas (2011) has discussed the layout and user options of Fanfiction.net, the most common archive for big old fandoms, and Francesca Coppa (2013) has chronicled the genesis of AO3, more popular among newer fandoms because of its relaxed tagging policy and fewer restrictions on user content, a lot of fanfiction now is getting published only on Tumblr. A lot of the content later also gets cross-posted to AO3 but there is a significant

amount of short prompt fanfiction that is only posted on Tumblr. Tumblr, as well as the formerly more popular LiveJournal, are social media platforms mainly meant for blogging and as such they do not have a set layout but users can generate their own designs or use the offered templates. On Tumblr there is usually no substantial layout difference between the main view of the blog and separate posts so the same layout and graphics, the occasional snowflakes or custom cursors, apply to both whereas on LiveJournal the layout can be customised, including adding a colourful header and so on. However, the individual posts on LiveJournal get a more subdued version of the design, making it easier to read than some very extravagant Tumblr layouts which may sometimes combine moving cursors, bright colours and small fonts.

Thomas (2010: 143) argues that reading fanfiction on the internet, not on the printed page already makes it multimodal, as the layout and the visual effect that the reader experiences is very dependent on the type of the archive or way of reading the work of fanfiction, as well as what constitutes a chapter or a page in digital formats. In this sense, the minimalistic layouts of archives and some blogs have less interference than some of the more customised Tumblr pages that have sidebars with graphics and links to other pages. However, from a fanfiction hopping point of view Tumblr has the advantage of tags and usually writers – and rebloggers – have their own tags for their own fanfiction, recommended stories, pairings, warnings and so on, making it easy to click on one of them and be presented with a list of similar works to be read. Similarly, there is not much difference visually between reading something on AO3 where after the header and the chapter title the text looks as if it would in an e-book or as a PDF file as it is simply a continuous scroll of black text on white whereas Tumblr gives the page a specific look depending on the owner of the blog.

A common feature seems to be the practice of adding a header to the story that usually contains the name of the author, the pairing, the rating of the story (either using the film rating system or ‘teen’, ‘mature’ and so on, although the former system is still more popular), word count, a short summary, a standard disclaimer and, depending on the community, although it is seen as a good custom overall, warnings about the content, for example, character death or mentions of content that could trigger the reader, such as depression, rape or abuse. For archives and communities a lot of these are already built into the interface as a standard header, slightly different for all sites, but for blog-based interfaces the author has to add their own, usually going by the most widespread version in that fandom. One of the main benefits of archives over individual blogs is the neutral standard interface with the same restrictions or privileges for all authors. At some point AO3 had a standard tagging policy that kept the archive well organised, however, it has been replaced by a more lax and Tumblr-like tagging system where only some tags are uniform, such as the character or ship tag, and the rest is freeform.

Usually switching from chapter to chapter is done via links at the bottom of the chapter. Their exact location depends on the site used or how the author has organised the links. Some LiveJournal users add links to the end of the chapter; others expect the reader to look for the next chapter in the story tag. Tumblr users usually either also use tags to keep track of stories or add links to all the (previous) parts in the header. Pages as we regularly see in printed works normally do not exist, as the reader is scrolling through the text. However, on AO3, for example, there is also the option of viewing the entire work with all the chapters appearing one after the other in one long line. Similarly, in PDF files or e-book reader formats the story suddenly has pages instead of a long line of text reminiscent of a scroll. Whereas normally the length of a story is measured by its word count as a uniform measurement, instead of how many pages it has, as would be the case

with traditional printed versions of books, in e-book format or in the PDF file the story can again be seen through pages and thus also formatted accordingly. A new and growing way of reading fanfiction is to make podcast versions of stories, called 'podfic', where one person or several people read the story and in principle it acts like an audiobook version of the story, similarly to audiobooks of original fiction. In short, fanfiction does not have one certain format or layout and there are several potential ways of accessing it according to whichever method of reading the person might prefer.

### ***Glee* and multimodality**

*Glee* is an award-winning musical comedy series created by Ryan Murphy, Brad Falchuk and Ian Brennan that started airing in 2009 and is currently in its fifth season on FOX. It is set in a fictional high school in Lima, Ohio and centred on the life of the local glee club and its members with the recent two seasons also including some of the alumni and their life in New York, combining the two worlds. The show mostly deals with the usual teenage problems from dating issues, popularity and plans about the future but also with more sensitive issues such as disability, LGBT themes, teen pregnancy, domestic abuse and suicide, to name a few. Because of some of these storylines *Glee* tends to toe the line between comedy and drama, incorporating serious themes and people randomly bursting into song, complete with dance moves and occasional costumes. Dream sequences are also quite common. In that sense, *Glee* combines elements from musical theatre as well as from film musicals, with the musical numbers sometimes, but not always, relevant to the plot by their content. In some other cases both the existence of the number and its content are important to drive the plot, as it is also with some numbers in film musicals (Hansen 2010). *Glee* as a television show already involves changing the medium when fans write fanfiction but because it is a television show with singing then often *Glee* fanfiction also

tends to include songs, both those that have been used in the show as well as new songs and also possibly original material by the author.

The *Glee* fandom has been rather visible over the years with the actors winning several audience-voted awards and the characters or couples of the show, fictional or ‘real’, also winning several polls. Thus it could be said that the *Glee* fandom is rather prolific. It is part of a broader trend where over the years fandom in general has moved far away from something that is characteristic of only science fiction and fantasy content, to a wider array of genres with their own fandoms, mostly communicating on social media sites such as Tumblr instead of mailing lists and message boards which were prevalent during the early days of internet fandoms.

The most popular pairing of the fandom seems to be the ground-breaking relationship between Kurt Hummel and Blaine Anderson, commonly known by the portmanteau Klaine, one of the most praised and stable relationships of the show despite a break up that lasted almost a whole season. At the start of the show Kurt is a sophomore in McKinley High in Lima, Ohio. His mother died when he was young, leaving him and his mechanic father Burt, two polar opposites, to try and move on. During the first season of the show Kurt introduces Carole, the widowed mother of Finn, one of his classmates, to his father and in season two Burt and Carole get married. In the second season Kurt goes to Westerville, Ohio to spy on a rivalling show choir called the Dalton Academy Warblers where he meets Blaine, a confident young man who was originally supposed to be an older mentor to Kurt but due to the popularity of the character they later changed him to be a year younger than Kurt. During the middle of season two Kurt and Blaine get together, leading to Blaine transferring to McKinley at the start of season three. In season four Kurt has graduated from McKinley and moves to New York, first as an intern at Vogue.com and later as a student at the fictional New York Academy of Dramatic Arts (NYADA). A few

episodes into season four they break up because Blaine cheats on Kurt, leading to misery and sexual tension, including the typical ‘will they or won’t they’ scenario about them getting back together that also existed during season two before they got together in the first place. This thesis will be analysing several works of fanfiction featuring this relationship as the main pairing. As it is a canon-compliant pairing then the amount of source material of different media is relatively large, from simply videos to duets and individual songs, including also material featuring the actors from outside the show itself.

## MULTIMODALITY IN FANFICTION

### *100 Days and A Place That's Safe and Warm*

The thesis will analyse two Alternate Universe works of fanfiction in the *Glee* fandom featuring Kurt and Blaine as the main characters and the main relationship. The two texts as combinations of different modes and platforms are not very common representatives of fanfiction as most longer pieces usually perhaps involve a few illustrations. They are, however, good examples to illustrate the creativity and variety of media used in contemporary fanfiction, especially in media fandoms that thanks to the source text as video material have the potential to include more visual elements. The stories also include elements that are usually found individually, such as fake news articles or covers and roleplay blogs. Both stories share a common trait that is somewhat widespread in *Glee* fanfiction, the use of music as an integral part of the story. However, when usually the songs are linked to in the author's notes or part of the lyrics are included in the text (usually more than one or two lines) then these two include hyperlinks in the story with usually only minor references to the actual songs in the text. As both are AU stories, the authors have included only some facts and characteristics of the characters as they appear in canon and have instead changed the characters' backstories, moved the timeline and changed the setting. However, despite being AU, both stories are set around the time they were posted and rely heavily on actual events that took place during that time.

*100 Days* was written by dazzlebug and was posted onto LiveJournal in smaller segments from May 2013 to February 2014. The total length of the story is 147,575 words. It follows the road trip of Kurt and Blaine, both 22-year-old film school graduates, as they travel through 50 states in 100 days with each of the chapters chronicling their journey in



one state, showing the most important sites they see there and the most important moments that happen between them in those states. Accompanying the story are the blogs of both young men that feature regular posts, including transcripts of video posts, pictures of people and locations that get mentioned in the story as well as occasional question and answer sessions with the readers of the blogs as if they were actual blogs instead of a roleplay of sorts. The story also features audio links for all the songs that get mentioned and that make up the soundtrack for the work of fanfiction.

*A Place That's Safe and Warm* was written by honeysucklepink and the entire story was posted as one instalment on LiveJournal in August 2013 and several archive sites with additional artwork by Rachel Nacilla. The story is 25,198 words long. It is an Alternate Universe story based on a column that was written by Dan McCarthy (2013) for Esquire Magazine after the Boston Marathon bombings about something that happened to him during the lockdown that occurred after the shooting at MIT while the police were trying to find the shooter. In this case, the role of the author of the article is given to Blaine and Kurt is the person who prompted the article, although the final version of the events is somewhat different in the fanfiction version. The story incorporates some of the elements from the article as well as screenshots of tweets and video of news clips from the actual time of the Boston Marathon and the lockdown that followed, including links to the videos for the songs that get mentioned in the story. The final chapter of the story contains a manipulated version of the article as it would have appeared in the fanfiction universe as well as a plain text version of the same article.

Both stories are set in an Alternate Universe where Kurt and Blaine are in their mid-20s and in college or just graduated. Their birthplaces have been altered, as well as when they met. In *A Place That's Safe and Warm* they met in Boston during their first years in college whereas in *100 Days* they have been best friends since they were six years old and grew

up together in Maine instead of meeting in their late teens in Ohio as it was in canon. In both cases the basic storyworld mirrors the real world with no fictional or supernatural universe created but it diverges from the events set out in the source text, hence they are still Alternate Universe stories, despite most changes happening only to the storylines of the characters, not to the world order.

## Analysis

The two stories are somewhat different in how they use the possibilities of new media, the level of interactivity with the audience and of how much content is provided outside the actual chapters. *A Place That's Safe and Warm (A Place)* is mostly contained onto one platform with only links to the world outside of the story with no interaction with the characters or the author other than through reviews as the story was posted in one instalment. *100 Days*, in contrast, consists of the story and two blogs, the latter of which are not mandatory reading but rather give insight into the characters, provide occasional visuals and a chance to interact with the fictional avatars of Kurt and Blaine as if they were real people keeping real blogs.

The setup for the stories is relatively different in terms of how much the readers know about the characters and their pasts before reading the story. While most works of fanfiction have a brief summary and some even contain the author's notes before the actual story or chapter begins then honeysucklepink has added a section called 'Narrative housekeeping' into the masterpost. That post contains all the information about the work of fanfiction as well as the author's notes, additional comments, links to the artwork or additional materials and links to all the chapters. Masterposts are relatively common for longer works of fanfiction, especially for those created for a challenge or those that have been posted over a longer period of time. Narrative housekeeping sections, however, are

relatively rare. The usual explanation for an AU only includes the details mentioned in the summary, the type of the AU (coffee shop AU and so on) and perhaps an extra comment on some detail, for example, saying that the characters have never met or proclaiming some important event that happened in canon does not exist in this universe or vice versa.

In *100 Days* the author only gives minimal details in the summary (their ages, the basic plot and one of the main AU differences, them having met when they were six) and the rest is for the reader to gradually discover as the story progresses. In short, with *A Place* the reader already starts out knowing the basic plot, if they read the original article mentioned in the author's notes and read the 'Narrative housekeeping' section, whereas with *100 Days* the basic idea about the characters should be relatively the same as in canon when the reader starts the journey. Gradually with every chapter the reader is forced to alter what they know about the characters and replace it with the new information. The latter version of introducing the reader to the specific alter egos of the characters is usually more common in AU fanfiction than explaining most of the background before the reader reaches the actual story. The details would appear similarly if the story was original fiction instead of fanfiction; however, with original fiction the reader has no background knowledge of the setting or the characters whereas with fanfiction there still are some similarities to canon.

By using some plot details from the source text but in a different way, *100 Days* is in a way a form of transmedial storytelling. The story could be read independently from the television series but only by having seen the series does the chapter taking place in Ohio make complete sense. In chapter 5.2 they travel to Lima, the town where *Glee* is set, and have coffee at The Lima Bean, a coffee shop that the characters in the series love to frequent. There are several significant events happening in this chapter, for example, Kurt finally starting to hum and think about singing again as in the *100 Days* he stopped singing

after his mother died. In addition, there is a scene reminiscent of the season 2 finale where they said “I love you” for the first time in the coffee shop, initiated by Blaine in the series, whereas the story Kurt realises he loves Blaine. While these events could seem important simply because of what Ohio and The Lima Bean mean to a fan of *Glee*, the placing of these two events in Ohio and in The Lima Bean does seem significant.

As the stories are set around specific events in the recent history then establishing the timeline of the story is of utmost importance to fully understand the events and their significance. The ‘Narrative housekeeping’ section in *A Place* also suggests looking at the timestamps on the embedded tweets that are used to establish the timeline of the story. The texts of the tweets including the date and time are also printed under the embedded images. For *100 Days* the timeline is set by the information above the title of the chapter that lists the number of days travelled and the date, with the name of the state they are travelling in after the title. The blogs, however, have no correct timestamps as there is no option for retroactive posting on Tumblr. The embedded tweets used in *A Place* are actual tweets from April 2013, including from authorities such as Massachusetts Bay Transportation Authority or MIT, and in addition to establishing the timeline of the story they also give the background information that the characters should or would know. In some cases the tweets also inform the reader of future plot events as the readers get the information from the tweets before the characters receive it in the story. For example, the third chapter starts with a tweet including a photo of the leaflet announcing the lockdown. The readers are aware of the restrictions and the previous chapter mentioned public transport being shut down but as it soon appears from the text, Kurt and Blaine have not seen the announcement about no movement allowed at all yet.

*A Place* was written during a fandom writing challenge called the Blaine Big Bang. Big Bangs are, on the one hand, a way for authors to find a theme and a regulated writing

schedule as there are set deadlines for when a certain amount of the story has to be ready and edited and, on the other hand, a way to find someone to illustrate the piece. Big Bangs have different rules and some of them even involve a third person who creates the mixtape, the proverbial soundtrack for the novel, or a video as a trailer if the story were a film, but the general characteristics are still the same – the writer signs up, promising that they will write a story centring around a set character or pairing that has to be done by a certain date and also meet the word count minimum. The artists who have signed up, in turn, get to pick from all the summaries of the stories which one they want to illustrate. Some Big Bangs also allow the authors to participate with their own artists in mind. The exact number of illustrations and their details are up to the author and the artist to decide together. Due to the editing requirement, Big Bangs usually also offer a list of potential editors called beta readers that the authors can use. Some of the Big Bangs also try to keep the process of selecting the story for the artwork and even the final postings as anonymous as possible to decrease favouritism and let people decide on the basis of the summary alone. Similarly, there are also Big Bangs that involve crossover fanfiction or a specific theme, for example, future!fic or holiday themed stories during Christmas. Another subcategory is Reverse Bangs where artists post their illustrations and authors get to pick what artwork they want to write their story on.

In the case of *A Place* and the Blaine Big Bang the theme was anything starring Blaine or optionally the actor playing him but the former was preferable. The story had to be at least 25,000 words in length and the authors had four and a half months to finish the story and edit it. In contrast, the artists had about a month to negotiate with the author and finish the artwork based on the draft of the story. At 25,198 words *A Place* precisely matches the target word count, however, some of it might actually be transcripts of tweets which might not exactly count towards the word count of the story but nevertheless exist as

quotes in the text. The article in the final chapter, however, including the Facebook comments on it also counts towards the total.

*100 Days*, in a way, combines two ways of fanwriting – fanfiction and roleplay blogs. The roleplay blogs usually are run by more than one person and exist in a single fictional space that maybe sometimes is accompanied by a few works of fanfiction. Sometimes the roleplay blogs are also started retroactively but can then surpass the timeline of the stories, leading to events being spoken about first in the blogs and only later appearing as fanfiction. The blogs for *100 Days* (Appendix 1; Appendix 2) originally ran almost parallel to how the story was posted, leaving the impression that they were written in real time. The illusion of them being actual blogs was broken when events that had taken place months ago were mentioned as if they had just happened. However, despite the story itself only spanning 100 days, the chapter posting schedule was extended to roughly one day per week and the blog posts appeared sometimes several weeks later than the actual chapter they were supposed to illustrate. Plot-wise the delay in blog posts makes sense as they were travelling which involves unreliable internet access but the first posts in both blogs were made on the actual starting day of the events in the story, showing the dedication of the author and giving an insight into how long she had been planning the story.

As Louisa Ellen Stein (2006) points out, social media platforms are full of roleplay versions of Draco Malfoy, Mulder, Thor and even of Kurt and Blaine. However, the blogs for *100 Days* do not necessarily work like a standard roleplay blog would. They do not even look like regular roleplay blogs as instead of chronicling all the interaction between the roleplay characters they are more like travelogues with photos and occasional entries (Appendix 1). There have also been several sessions of answering questions posed by readers who, to anyone not in the know, sound like random people who happened to find

the blog or who are friends of the author. However, the illusion of the blog being a real travelogue and not a fake roleplay blog is also kept up by questioning the visitors when some of them ask questions about events only either their really close friends or Kurt and Blaine themselves would know the answer to but, in reality, all the readers have been privy to those moments by reading the story. The tags reflect the blog as well, most of the posts either being tagged with the day and the location or ‘kurt talk’ for answering readers but occasionally the author herself steps in using a tag starting with ‘ooc’, meaning ‘out of character’ to make the distinction between what has been written by the character and what by the author herself. As Tumblr allows users to ‘ask’ questions both under their username as well as anonymously then the identity of April, one of the original characters who posts links to both blogs under the pseudonym F, is kept secret from the readers and from Kurt and Blaine as well until chapter 10.4. The only hint to her fictional status is the repeated mentioning of her posts and the songs she has posted to the blogs in the story itself. Perhaps the first time it could be called a lucky coincidence that a reader posted a very fitting song to the blog of a story that should be almost finished, given the regular posting schedule, but after the second mention in the story the readers should feel a bit suspicious.

As with LiveJournal roleplay blogs (Stein 2006: 251), Tumblr-based roleplay blogs also show up on the user’s dashboard (the newsfeed that shows all the posts made by the blogs the user is following in chronological order from newest to oldest) and as such look no different from any other post. Similarly, the readers can then ‘like’ or reblog the posts or, in this case, post questions and comments to the blogs that can either remain ignored or, in the case of these particular blogs, get answered, establishing an interactive connection between the reader and the main characters of the story. However, while typically roleplay blogs have the characters openly interact with each other (Stein and Busse 2009: 204), carrying out conversations via their blogs or commenting on each other’s posts, the blogs

of *100 Days* are mostly extra scenes for the story itself and there is no interaction between the blogs of Kurt and Blaine. Until chapter 10.3 Kurt has no idea that Blaine is writing a blog and Blaine only finds out about Kurt's blog in the next chapter. Blaine even admits in chapter 1.4 that he is trying to keep the blog secret from Kurt and in chapter 1.3 Kurt says nobody knows about his blog. Up until the reveal in chapters 10.3 and 10.4 when Kurt and Blaine read each other's blogs the only connecting links between the two blogs are the posts by the mysterious F. Some authors who are writing their stories as they post them with perhaps only a few goals in mind sometimes also ask for input when it comes to certain details in the story, for example, with parenting storylines they might ask their readers to pick whether the child should be a boy or a girl or should the two minor characters end up together or stay friends and so on. In the case of *100 Days* the role of the reader is only to pry extra information out of Kurt and Blaine and to create the illusion of an actual Tumblr blog. The majority of stories that get posted, however, have no apparent interactive element other than leaving feedback to the author.

Both *100 Days* and *A Place* use songs to create a specific ambience or as a normal background noise that should, in theory, help to create spatio-temporal immersion. Mentioning songs is very common in *Glee* fanfiction as the source material already contains several songs per episode and so it would seem reasonable for the characters to at least listen to music, if not actually make it themselves, even in AU storylines. The use of songs in *100 Days* can be broadly divided into three categories: songs that are used to set the mood and where the text has minimal references to the actual audio; songs where the text closely follows the audio, whether it is by mentioning the instrumental side of the song or by mentioning occasional lyrics; and songs where the characters are singing the song, meaning the text includes the lyrics of at least most of the song, if not the whole of it.



However, the more tightly the text is connected to the song, the more important the correct speed of reading gets.

With songs that fall into the first category the reader can have the song playing on the background and, depending on what gets mentioned and where it is in the song, the music can set the background with no time restrictions. In chapter 1.1 the first song gets mentioned in the text only for the opening bars and the first line, covering about 20 seconds of the actual song while the rest of it is simply background music and not as relevant to the story itself. In contrast, the songs that are extensively quoted in the text require the reader to adjust their pace to that of the song. For example, in chapter 8.4 Kurt and Blaine sing the entirety of *Baba O'Riley* by The Who, a song that is five minutes long and in the story the scene spans eight short paragraphs. The in-between version occurs, for example, in chapter 2.3 where Kurt and Blaine are dancing in a bar and the text makes references to “the strings that led into the second chorus” and later to “when the song grew quieter”, indicating that the reader should time their reading speed to match those ‘milestones’.

The songs that get more mention in the text usually have a narrative function that justifies their use. They may act as catalysts for actions or prompt a character to realise something about themselves. In this respect the songs have the same role as songs in musical films where some numbers are for the theme and the spirit, others are important for the plot because of the content and others are significant because of their existence but not because of their content (Hansen 2010: 151-152). The same could be said about the songs in *100 Days* where in some cases the lyrics are what drive the plot. For example, in chapter 8.2 the shop owner tells Blaine to pay attention to the song playing and later she quotes lines from the lyrics back to him that make him re-evaluate the situation between him and Kurt. Similarly, all the songs sent by F have a specific meaning to the lyrics.

However, some of the songs used only as background music, such as Massive Attack's *Teardrop* in chapter 2.5 where it is only meant as a soundtrack with no apparent plot significance to its use.

*A Place* also has links to songs, more specifically to YouTube videos containing the songs. The songs themselves, with the exception of two, are only mentioned by the artist or a short description and there are no other details about them in the text, including none of the lyrics. However, in chapter 6 the song is mentioned as “a familiar song playing”, followed by the first few lines of the song as a quote and in chapter 9 the song *Sweet Caroline* is mentioned along with a line from the chorus quoted two sentences later. When in the first case the reader may guess the song by the quote and not need to listen to the actual song then the title *Sweet Caroline* is more likely to be familiar to the reader and thus they might not even need to listen to the song until they reach the chorus to hear how the line would sound in their head. With the other songs it is necessary to at least click on the link to find out what song is supposed to be playing as the title of the song is not given and some of them are even missing the artist.

However, in addition to songs on YouTube, *A Place* also includes links to other types of videos. In chapter 6 Kurt and Blaine are watching an episode of the drama series *Mad Men* and discussing “the bad-assness of Trudy Cambell”, one of the characters on the show. Her name is a hyperlink to a video on YouTube that is supposed to be the scene they are discussing, letting the reader draw their own conclusions from that. Chapter 5 has a link to the video that is actually included in the screen captured tweet right above the link. Aside from the twitter handles, the YouTube link and the timestamp the tweet reads “The uncle of the 2 bombers, Ruslan Tsarni, is going at it right now. “they are LOSERS!”” The video link itself is to the interview with the uncle on Bloomberg News. However, the quote in the tweet and the quote made by one of the characters, Santana, in reference to the video

would already make the reader, if they are an avid watcher of *Glee*, guess what Santana might be referring to by comparing him to her *abuela*. Chapter 2 has another news coverage snippet, this time a link to the MSNBC coverage of the lockdown press conference and a bulk of the video is also quoted in the story.

According to Ryan (2001: 58), immersion cannot be complete if there are elements or sections separating the virtual world from the actual, for example, the visual does not take up the whole screen but is instead only as a window with the desktop displayed on the sides. Both of the stories try to create an immersive experience by adding audio but in both cases there are issues with adding the non-textual media that hinder the process. In the case of songs where specific segments are mentioned in the story by quotes or by other descriptions of the sounds, the author is setting a certain speed for reading that will have the reader reaching these ‘milestones’ when they are supposed to. By forcing the reader to adjust their reading speed to that of how the author imagines the story playing out to the soundtrack disrupts the normal flow of reading, interrupts the immersion. In addition, in cases like chapter 2.1 of *100 Days* where there are links to two songs in one sentence (“the eclectic radio station blaring Sneaker Pimps and Sigur Ros”), the reader has to pick between pausing the reading and listening to the whole of the first track before moving on to the second or simply having a quick listen to a fraction of the song before moving on to the next one. As with regular hypertext fiction, the need to make decisions disrupts the immersion, however, in some of the chapters the real spatio-temporal immersive experience begins after the disruption when the song is finally playing (Ryan 2001: 352).

The immersion is further disrupted by the mere need to click on the links to start the audio. In *A Place* the links lead to YouTube videos that start as soon as the site is opened, the same goes for the MSNBC coverage link as well, leading to only a small break. However, not all the videos include the song starting from the first second onwards and the

first link in chapter 2 first has a lengthy introduction to the song. While the videos containing the songs can just play on the background then the news coverage videos and the scene from *Mad Men* assume that the reader looks at the video for at least few seconds to get the context and understand who is speaking. In those cases perhaps embedding the video into the story would be more useful and less time-consuming for the reader, especially for the MSNBC video. However, the same video also starts earlier than the snippet which gets mentioned in the text. The disadvantage of using embedded video, in addition to the clips actually being longer than what is mentioned in the story, is the amount of space the replacing the links with embedded content would take up, considering their low importance in some cases.

The author of *100 Days*, in contrast, has posted the songs on a separate Tumblr blog and the links lead to the respective posts. However, the embedded audio player on Tumblr does not have an autoplay feature and thus the reader needs to not only open the link in a separate window or tab but also click ‘play’ to start the song and only then return to where they left off with the story. Thus listening to the songs as they come in the stories requires the reader to pause the reading for some time, the exact time depending on their internet connection, and then return to the story. Embedded audio or hosting the songs on a site that automatically starts the song as soon as the page loads would be more effective but unfortunately it is not as easy to find a reliable free place to host audio where everybody would access it and have links to separate song.

The question arises whether creating these gaps in reading, and with that also in immersion, is worth the effect that the music helps to create. Ryan (2001: 110) claims that the effect of immersion is very subjective and the depth of it depends a lot on the person. However, if the gaps could be removed by some kind of software that determines where the reader is in the story and starts playing the song when the reader reaches a specific

point, the equivalent of reaching a link in the current format, the problem of interrupting the reading for starting the audio track could be eliminated. With that there would also be no disruption in the immersion. For segments where the song gets mentioned several times there could be, for instance, a karaoke-style format of the text appearing at a speed that would get the reader to the right place in the text at the right time. The text between the ‘milestones’ would also have to prompt the reader to, for example, visualise the scene or otherwise keep them occupied as not to let them get bored while waiting for the next line of text to appear.

Visual images also have a role in both stories. As mentioned above, *A Place* contains embedded screen captures of tweets and links to video material seen by the characters. In one memorable case there is also a link to a photo of a bowtie-shaped doughnut. In addition to those, as the story was inspired by an article, chapter ten contains a version of the article as it would be written by Blaine in that universe, both as a fake screen captured image with a link to the full version and as a transcript. In the first chapter it is mentioned that Blaine works for *Paste* magazine and, as that is an actual magazine, there is a link to their real website. Chapter 10 contains a manipulated photo version of how the article would look like on the site as if it really had been published, complete with Facebook comments from both random people and from some characters of *Glee*. At the time when the work of fanfiction was first uploaded, the illusion of it not being the actual website was broken only by the address of the site, the inactive links and the disclaimer at the bottom of the image. However, the design of the *Paste* website has been changed since the story was uploaded in October 2013 and thus the illusion of the article really existing no longer appears.

Manipulated versions of news articles and cover pages are more popular in fandoms such as *The Avengers* or the *Pacific Rim* fandom where the characters are shown as heroes

on the covers of news magazines after saving the world from another perilous situation. However, mixing fictional with factual is becoming more and more popular. For example, the main character in the crime drama *Castle* is a writer and his novels that have appeared during the run of the show have also been published in the 'real world'. In addition, shows have started to create websites to mirror the ones that are being shown on the screen, for example, John Watson's blog on *Sherlock* or the website for the *Doctor Who* spin-off *Torchwood*. Ryan (2013) describes the story system created for a German television mini-series called *Alpha 0.7: Der Feind in Dir* that had websites for the fictional companies mentioned in the series, blogs, links to actual Wikipedia pages and so on. The use of websites creates the illusion of the companies and people mentioned perhaps existing in the real world as well.

Ryan (2005: 20) claims that digital literature has the possibility of taking advantage of the opportunities provided by the medium or it can also ignore it all and treat it as another means to publishing it as it would appear on paper. In the case of these two stories it is difficult to tell how much of them would carry on paper while retaining the same effect. On the one hand, the tweets and the article in *A Place* can also be included in print exactly as they appear on the screen. The tweets can be treated as illustrations would be in traditional novels, however, in this case the images serve as part of the plot, making the multimodality necessary and not optional as it would be with illustrations. Because of the new site design by now the link for the *Paste* website serves little purpose other than to prove such a magazine actually exists. On the other hand, the songs, while mostly meant for ambience, and the video clips cannot be transferred onto paper with the same effect (Toolan 2010: 129). Thus it could be said that as far as audio and video material is concerned, *A Place* has benefitted from being published online. The actual story part of *100 Days* does not contain any images and is purely monomodal and text based. However,

the songs play an important part in not only creating the mood but also driving the narrative. With that in mind, it is nigh impossible to separate the story from its medium and, for example, publish it in print with the same effect.

According to Ryan (2001: 249), one of the types of an interactive narrative is ‘vector with side branches’, a model where the text has additional ‘side branches’ in forms of hyperlinks that provide extra material that is not necessary for understanding the story but can contain an animation or some background information. On the one hand, this is exactly the role of the original article in case of *A Place*. Reading the article is not in any way mandatory to understand the story itself but it does, on the other hand, help to draw parallels between the fictional article and the actual article, in addition to explaining the basic plot and some of the details.

The blogs in *100 Days* are a bit more complicated in that sense as the important details in the blog get replicated or mentioned in the story and, in the case of video posts, vice versa. The videos appear as monologues interspersed with narration in the text but in Kurt’s blog they are mostly speech with occasional comments about movement on the ‘screen’ in square brackets (Appendix 2). However, the blogs provide the visual aspect of the story, including photos of Kurt and Blaine, several of the original characters and some of the sights mentioned in the story (Appendix 1). The blogs are hosted on Tumblr which in itself is a multimodal social media platform where, in addition to regular blog posts, users mostly upload and reblog images, video and animations. The blogs also include other background information in the form of replies to questions asked by the readers. The images and the replies in this case form the side branches. In addition, the author’s Tumblr also includes additional information about the story and the writing process. The extra information is completely optional but it enhances the reading experience, for example, the *100 Days* tag on her blog includes a video of a fire performance akin to the one performed

by Kurt in chapter 9.4 or a photo of a map of the United States that has a piece of red string pinned to it to mark the approximate routes they took on their journey.

The images of Kurt and Blaine posted in the blogs point out one of the problems of participatory culture online. The tags for one of the posts that has an image of both of the young men together include the author asking whether anyone knows who the creator of the manip used in the post is as the watermark is too small to read. The identity of the author sometimes gets lost in web searches and reblogs of posts that may or may not include the source. With this request the author of the story is hoping that the collective intelligence of the fandom can identify the author of the manip and she could give the author full credit for the artwork. All the photos of Blaine on the *100 Days* blogs are actually press photos of Darren Criss who plays Blaine and the one photo of Kurt is actually an Instagram photo of the actor Chris Colfer who portrays Kurt on *Glee*. The author in this case has used the medium of the source material to her advantage which allows her to not only employ the source text of the show but also add images of the actors appearing in the show. The use of images from real life and not from the show also helps to create the illusion that the characters in the story are not the teenagers the readers are used to seeing on the screen.



## CONCLUSION

Fanfiction is a form of literature that, on the one hand, has undergone a rather big change by moving from print to the internet but, on the other hand, has also largely remained the same, often because of not taking advantage of the medium in other ways than faster publishing and to larger audiences. While it is also becoming more acceptable to be a fan, the more intense behaviours and attitudes still are often shown in a more negative light which occasionally also includes making fun of more unusual forms of fan art and fanfiction. Fanfiction studies has been more concerned with the questions of why fans are writing and what they are writing. The content itself, however, has been studied less from the point of view of how it has been written and what it entails. There have also been studies on reading fanfiction as a multimodal experience while the works of fanfiction themselves are monomodal. However, in some television series and film fandoms there has been an increase in fanfiction involving added audio and visual content.

Fandoms where the source text already involves a medium other than plain text have the potential to take advantage of the visual aspect. There is a consensus on what the characters and the setting should look like and in addition to audiovisual materials connected to the source text it is possible to also incorporate materials from the actor's other works or to use materials of the actors themselves. The different technological means the fans have appropriated for their own use have provided them with ways of creating very truthful-looking manipulated photos of people or video clips that look as if they were professionally made. Thus the writers no longer have to only rely on their words to create the world they imagine but can also add elements that help to convey their vision of the story. Adding such elements also can help to create a more immersive experience, although the latter depends on how exactly other media are introduced into the text.

Multimodality and intermediality are more discussed in terms of interactive and hypertext literature, as well as with non-literature forms such as video and computer games and some more experimental films. There are various ways to combine different media, whether it is by actually inserting content in one mode into another or simply making references to a different medium through techniques or descriptions. For example, a traditional novel can describe a painting hanging on the wall or a work of digital literature can combine animation and text. However, illustrated books can also be seen as multimodal, as well as most websites nowadays as they combine text with images and occasionally also video material is added. New media has provided authors with various options for including illustrative materials and other media content, however, it is up to the authors to decide if and how do they take advantage of the possibility not to spell everything out by using words but to show it to the readers. In addition, transmedial narratives have become more and more popular as creators have started moving their material to more platforms and trying to engage a more diverse audience in their products. Television series get film spin-offs, and the other way around, graphic novels get adapted into films – the storytelling does not stop only with one platform but the narrative gets carried onto another medium where there is potential to attract an even wider audience in addition to those already interested in it from the original medium. Fanfiction in some sense is the fans' own way of continuing the story in another medium.

*100 Days* and *A Place That's Safe and Warm* represent the type of fanfiction that involves not only songs but also other media, in this case videos, manips of articles and blogs. Both of the stories have been created in a way that it would be difficult to publish them in print without editing certain sections to suit a monomodal medium. In the case of *100 Days*, the music that has been linked to in the story plays a vital role in not only creating the atmosphere but it sometimes also drives the plot, as the soundtrack would for a

musical. The songs are not used simply for their musical value but also for the lyrics, which in those cases are also mentioned in the text. For *A Place* the music does not have that important of a role other than setting the mood. However, aside from music *A Place* also includes links to video clips that help to illustrate the situation and show the reader what the characters are seeing on their television screen as they are discussing the video. In addition, as Blaine in this story is a journalist and the story itself is based on an article, the conclusion of the story appears in the form of a fictional article, shown both as an online image and as a text. In contrast, *100 Days* has employed the blog format to create travelogues for Kurt and Blaine as the story spans 100 days and 50 states. The blogs mostly provide illustrations to the sights mentioned in the text and also include photos of both Kurt and Blaine but also of some original characters. Reading the blogs is not in any way necessary to understand the actual story despite them getting mentioned several times as plot points. However, the blogs provide extra information and allowed the readers to interact with the characters while the story was still being posted.

The additional material for both stories helps to further the illusion of the reader being in the story. The songs and the visual material help to create the spatio-temporal immersion that places the reader in the storyworld along with the characters. The article and the blogs in turn help to blur the line between fact and fiction. Thus, it is difficult to create the same illusion of these people maybe actually existing without the external sources shown online. From analysing these stories it appeared that at least these specific stories cannot be separated from their medium without losing some of their effect. It cannot be said that all fanfiction is very much medium-dependant but there is a number of such stories that cannot be transferred into the standard print format without making substantial changes to some parts of the story. A lot of fanfiction is still published in a monomodal way, using verbal descriptions instead of adding other media. It is also

somewhat difficult to analyse stories that are spread out across the internet in several archives or blogs with the chapters perhaps divided into smaller segments due to the author's wish or the word limits of the particular site. For example, *100 Days* consists of 50 segments on LiveJournal, each on a separate webpage.

While the fans who create fanfiction have been studied, as well as their motivations, then the field of fanfiction studies has not analysed the new modes of creating fanfiction very thoroughly. This thesis attempted to fill one of these gaps and show how fanfiction can still be multimodal. However, there are several other types of multimodal fanfiction. One possible topic for further research could be those works of fanfiction that have amassed their own following with the readers creating not only fan art but also fanfiction that is thus based on a previous work of fanfiction. The influence and possibilities provided by Kindle Worlds as a way of turning fanfiction into a commodity could also be explored. In addition, Kindle Worlds is an e-book platform, thus it could encourage writers to be somewhat more experimental in their use of other modes besides plain text. Interlude Press and its publications would also be an interesting material to study as one of the first three titles announced is based on a work of fanfiction that originally incorporates videos and songs into the story. It would be interesting to see how the problem of getting the emotion and the songs across has been solved on paper and while using original characters instead of, for example, an international superstar as one of the minor characters. In addition, *100 Days* is in the process of being adapted into an original novel that will be published by Interlude Press, thus it would be possible to compare how much the author has had to change the story to adapt to paper print and how much additional information about the characters has been added to describe their physical attributes, for instance, or their family background. The rising popularity of fanfiction being adapted into original novels opens up

a new way of comparing works of literature – the fanfiction and the original work but in reverse.

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## APPENDIX 1








[+ Follow](#)

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# 100 Days of Blaine Anderson

Blaine, 22. Bowdoin Class of 2012 - Film Major.  
Current Location: On The Road  
**1 On The Road**

---


**Ask Blaine**


 Reblogged 10 months ago from 100daysofblaine by borogroves  6 notes  
 Tags: [blaine talk](#)

---




**Aa Day 009: Providence, Rhode Island**

➔ So... Okay, so something happened tonight.



Basically, while Kurt and I were sitting out by the water, we had this... I guess you could call it a moment. Where I almost kissed him.

What the hell is wrong with me? I mean... Kurt is my best friend—has been since we were six. What was I thinking that I would risk messing all of that up?




Feel free to drag me over the coals, because I deserve it.


 Posted 10 months ago by borogroves  10 notes  
 Tags: [fic: 100 days](#), [day 009: rhode island](#), [in which i am a dick of the highest order](#)

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
So tonight we stumbled upon pretty much the coolest thing ever: WaterFire in downtown Providence, RI. This is just what I was able to capture of it, but there were thousands of people there all along the waterways, and it was magical. Highly recommend.



 Posted 10 months ago by borogroves  9 notes  
 Tags: [100 days scrapbook](#), [day 009: rhode island](#)

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**Aa** Scratch that last answer—Kurt made lasagna. Kurt's lasagna is the best thing that's ever happened to me.



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 **Ask Blaine**

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## APPENDIX 2




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# 100 Days of Kurt Hummel

Kurt Hummel. 23. Film major (Bowdoin Class of 2012).  
Cartography, movies, and asphalt.  
[1 On The Road](#)

**Aa Video Diary Transcript: Day 071, South Dakota**

Monday 26th November, 2012

Good afternoon!

[ pushes sunglasses up ]

*Followers, friends... I'm actually not sure what I'm supposed to call you guys... It's day seventy-one and this latest exciting video diary is coming to you from South Dakota, where it's cold, clear, and beautiful—and the best part? There's snow **everywhere**.*

*I'm usually stationary, I know, but today I thought it might be fun for you to witness what I'm sure is going to be a ridiculously over-the-top reaction when I first see Mount Rushmore.*

[ pause ]

*I've wanted to see it ever since I was, oh... Seven, maybe? So this is—this is big, for me.*

*I'm just...*

[ shakes head, smiles ]

*You know, I think there are times in every friendship, every relationship, where you have to kind of just sit back and let everything go but what you have. And right now, that's what I'm trying to do. Because if what happens on the road trip stays on the road trip, then doesn't it kind of follow that whatever happens should be amazing? I think—*

[ stops, eyes widen ]

*(whispered) Oh my god.*


[ drives further, no speaking for a few minutes until engine is switched off, another figure appears in shot, only arm and torso visible ]

**Are you freaking out?**


[ starts, reaches up, kisses other man, smiling and giggling ]

**You're freaking out.**

[ looks into camera, worried, reaches forward and ends recording ]

Posted 4 months ago by borogroves  12 notes

Tags: fic: 100 days, day 071: south dakota,



[Lost something in the post?\\*](#)

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## RESÜMEE

TARTU ÜLIKOOL  
INGLISE FILOLOOGIA OSAKOND

**Kristi Kaldmäe**

**“It’s always felt like I was remembering you from something.” – Fanfiction, Intermediality and Multimodality “Tundub nagu oleksin alati sind kusagilt mäletanud” – Fännikirjandus, intermediaalsus ja multimodaalsus**

(magistritöö)

2014

Lehekülgede arv: 60

Annotatsioon:

Töö eesmärgiks on uurida multimodaalsete elementide kasutamist telesarja „Glee“ fännikirjanduses. Töö sissejuhatus annab ülevaate fännikirjandusest, rõhuga telesarjade ning filmide fänniloomel. Esimene peatükk jaguneb kolmeks alapeatükiks. Esimene alapeatükk tutvustab fännikirjanduse uurimise ajalugu ja suundi ning uurib multimodaalsuse, intermediaalsuse ja teksti süüvimise suhet digitaalkirjandusega. Teine alapeatükk annab ülevaate fänniloomel avaldamisviisidest internetis ning nende veebilehtede põhiomadustest, mis puudutavad lugemiskogemust ning fännikirjanduse üleslaadimist. Kolmas alapeatükk annab lühülevaate telesarjast „Glee“ ning tutvustab analüüsitava fännikirjanduse peategelasi, kelleks on Kurt ja Blaine. Teine peatükk jaguneb kaheks alapeatükiks, millest esimene annab ülevaate analüüsitavatest tekstidest ning teine alapeatükk uurib nendes tekstides kasutatava audiovisuaalse materjali ning veebilehtede mõju lugemiskogemusele ja lugemisest saadavale elamusele.

Analüüsi tulemusena selgus, et kasutatud laulud ning videoklipid aitavad lugejal lihtsamini teksti sisse minna. Blogid ning artikkel aitavad luua illusiooni, et tegemist võib olla päris inimestega, mitte väljamõeldud tegelastega ning mõlemat juttu sellisel kujul paberkandjal ei saa avaldada ilma kaotamata osa elamusest.

Märksõnad: fännikirjandus, multimodaalsus, intermediaalsus, sotsiaalmeediavõrgustikud, digitaalkirjandus, muusika kirjanduses, ilukirjandus ajaveebides.

**Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks**

Mina \_\_\_\_\_ Kristi Kaldmäe \_\_\_\_\_  
(*autori nimi*)

(isikukood: \_\_\_\_\_ 49003072722 \_\_\_\_\_)

1. annan Tartu Ülikoolile tasuta loa (lihtlitsentsi) enda loodud teose  
“It’s always felt like I was remembering you from something.” – Fanfiction, Intermediality  
and Multimodality \_\_\_\_\_,  
(*lõputöö pealkiri*)

mille juhendaja on \_\_Raili Marling\_\_\_\_\_,  
(*juhendaja nimi*)

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Tartus \_\_16.05.2014\_\_ (*kuupäev*)

\_\_\_\_\_ Kristi Kaldmäe \_\_\_\_\_  
(*allkiri*)