

Fanfiction as a Phenomenon of Mass Reading Culture: *The Harry Potter Books*

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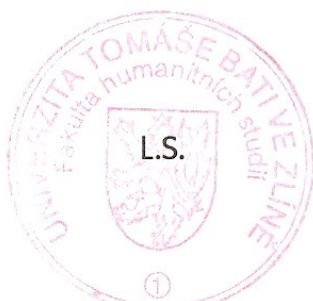
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ABSTRAKT

Cílem této bakalářské práce je analýza intertextuality ve fanouškovských povídkách navazujících na knižní sérii *Harry Potter* od J.K. Rowlingové. Mnoho odborníků studovalo fenomén intertextuality především během dvacátého století, lidé jako Julia Kristeva, Mikhail Bakhtin, Roland Barthes a Michel Riffaterre. Jejich teorie jsou v této bakalářské práci představeny. Fanfiction, neboli fanouškovská povídka, je nový literární žánr, autoři fanouškovských povídek jsou inspirováni jiným literárním dílem a na jeho základě píšou své příběhy. Autoři fanfiction si od původních děl vypůjčují základy děje, postavy, místa a mnoho dalšího. I kvůli tomu má intertextualita ve fanouškovských povídkách důležitou roli, především z hlediska interpretace knih a vztahu mezi čtenářem a autorem původního díla. Takhle bakalářská práce pracuje s konkrétní fanouškovskou povídkou, na které jsou intertextuální vztahy představeny.

Klíčová slova: intertextuality, fanouškovská povídka, Harry Potter, textová analýza, strategie diskurzu

ABSTRACT

The aim of this bachelor thesis is an analysis of intertextuality in fanfictions that have followed the *Harry Potter* book series which was written by J.K. Rowling. The phenomenon of intertextuality was studied during the twentieth century by many scholars, including Julia Kristeva, Mikhail Bakhtin, Roland Barthes and Michael Riffaterre. Their findings and theories are all introduced in this thesis. Fanfiction is a new genre of literature where the authors of the texts are fans of another story and based on the original story, they create their own stories and plots. Fanfiction writers borrow the basic plots, characters, places and more from the original story. Therefore intertextuality is a key element in the fanfiction, especially in terms of the interpretation of the books and the position of reader and author of the original text. This bachelor thesis introduces a specific fanfiction on which the intertextual relations are demonstrated.

Keywords: intertextuality, fanfiction, Harry Potter, textual analysis, discourse strategies

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CONTENTS

INTRODUCTION	8
1 INTERTEXTUALITY	9
1.1 WHAT IS INTERTEXTUALITY	9
1.2 THE HISTORY AND DEVELOPMENT OF INTERTEXTUALITY	9
1.2.1 Mikhail Bakhtin's Influence	11
1.2.2 Julia Kristeva's Approach	12
1.2.3 Roland Barthes' Approach	13
1.2.4 Michael Riffaterre's Approach	14
1.3 AGAINST INTERTEXTUALITY	16
2 FANFICTION.....	17
2.1 FANFICTION TERMINOLOGY	19
2.2 THE <i>HARRY POTTER</i> FANDOM	22
2.2.1 Fandom's reaction to Dumbledore's sexuality	22
2.3 WHY PEOPLE WRITE FANFICTION?	23
2.3.1 Filing the Gaps	23
2.3.2 Exploration and Freedom	23
2.3.3 Community.....	24
2.4 INTELLECTUAL OWNERSHIP VERSUS FANFICTION	24
3 INTERTEXTUALITY AND FANFICTION	27
3.1 PREQUELS	27
3.2 SEQUELS.....	28
3.3 FILLING THE GAPS – FANFICTIONS COEXISTING WITH CANON STORY	29
3.4 CROSSOVERS	30
3.5 ALTERNATIVE UNIVERSE	31
4 INTERPRETATION OF A CHOSEN FANFICTION	33
4.1 INTRODUCING THE CHOSEN FANFICTION.....	33
4.2 INTERTEXTUAL TECHNIQUES IN CHOSEN FANFICTION	33
4.2.1 Influence of the canon story	34
4.2.2 Replenishing the Canon Story	36
4.3 THE PURPOSE OF THE FANFICTION	37
4.3.1 Exploration and Freedom	38
4.3.2 Filling the gaps	38
CONCLUSION	40
BIBLIOGRAPHY	42

INTRODUCTION

“‘Always,’ said Snape.” This single sentence in the *Harry Potter and the Deathly Hallows* broke hearts and changed the popular culture in twenty-first century. It changed *Harry Potter* fandom and the fanfictions connected with it. *Harry Potter* fans all over the world recognize this sentence and the deep meaning of the word always and use it perhaps without even realizing that they are strengthening the idea of intertextuality.

The phenomenon of intertextuality was highly studied during the twentieth century although the phenomenon probably exists as long as recorded human history. Intertextuality is represented in the works of classics such as Plato and Aristotle. The term intertextuality was first introduced by Julia Kristeva in 1960s however the idea of intertextuality existed before she gave to it its name. Intertextuality was studied by scholars like Julia Kristeva,, Mikhail Bakhtin, Ronald Barthes, Michael Riffaterre and others.

Fanfiction is mainly studied by the popular media and cultural studies with the focus on the psychology and motivation for writing fanfictions rather than studying the new genre from the literary point of view. Many scholars pay close attention to the relationship between the academic and the fan, this bachelor thesis however is more focused on the history and development of the fanfiction and some legal issues it is facing regarding to the intellectual property of the author and copyright laws.

This bachelor thesis focuses on the relationship between intertextuality as a criteria of textuality and fanfiction which is a fairly new literary genre. There are clear signs that intertextuality and fanfiction are interconnected and in this bachelor thesis I provided examples that support this claim.

In the first chapter of this bachelor thesis, the idea and theory of intertextuality are introduced. The main names in the field and their theories and approaches to the intertextuality are mentioned and explained. The second chapter focuses on the phenomenon of fanfiction. It explains new vocabulary associated with the genre and it introduces some controversy that is associated with *Harry Potter* fandom. The third chapter introduces the connection between fanfiction and intertextuality and explains using examples how they are connected. And the final chapter is the interpretation of one chosen fanfiction using the terminology and knowledge of both fanfiction and intertextuality.

1 INTERTEXTUALITY

1.1 What is Intertextuality

“Language belongs to everyone and no-one,” argues Michael Evans. Not only text but also the phrases and clauses and sometimes even the whole sentences have been used infinite number of times by different writers and scholars. No one is able to claim ownership of words, phrases, clauses or sentences.¹ Only the ideas can be viewed as an intellectual property. Marko Juvan once described the idea of intertextuality as an idea that all texts are “mosaic of citations,” meaning that all texts are interconnected and no text exists on its own.²

Scholars of twentieth century studied the theory of intertextuality and its influence on texts, authors and readers. The term and the general vocabulary for studying this literary phenomenon were first introduced by Kristeva, Bakhtin and Barthes.³ Since then the idea was advanced and broadened by literary scholars of the world.

1.2 The History and Development of Intertextuality

First there was a concept of influence in the literary texts. The idea of influence was first introduced in the mid-eighteenth century. Similar idea has already found its way to other fields such as medicine, astrology and theology. In literary criticism the idea of influence was explained as an inspiration and creativity.⁴

The idea of intertextuality was perhaps born because of social changes that were brought by Romanticism. Before eighteenth century the borrowing was a common practice and furthermore authors of the texts were deemed not as important as later in years. What romanticism changed was the idea of individuality and originality. Strict copyright legislation

¹ Robert R. Brock and Michael Evans. *Claude Simon and the Transgressions of Modern Art*, (London: Palgrave Macmillan UK, 1988), 67.

²Marko Juvan, “Towards a History of Intertextuality in Literary and Culture Studies,” *CLCWeb: Comparative Literature and Culture* 10.3 (2008): 2.

³ Yelena Baraz and Christopher S. van den Berg, “Intertextuality,” *American Journal of Philology* 134 (2013): 1.

⁴ Juvan, op. cit., p. 2.

was first introduced during this time period.⁵ The author became once again important part of the literature.

Julia Kristeva was the first scholar to use the term intertextuality. She used it in her essays called *Word, Dialogue and Novel* and then in *The Bounded Texts*.⁶ She writes: “literary word is an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings.” Furthermore she argues that every word or text is a cross-road to another words or texts, implying that intertextuality is present in ever text that can be read.⁷ No text exists in isolation.

Intertextuality as a term was first introduces about three decades ago however the concept is as old as recorded human history. There are theories of intertextuality in texts from Plato, Aristotle, Horace to Bakhtin, Kristeva and other scholars of twentieth century.⁸ Socrates himself did not publish his discoveries or findings, his students did. That could be one example of intertextuality in ancient Greek.

The Bible is another example of early intertextuality. The interpretation of *the Bible* depends on intertextuality. And furthermore all literary works are coming back to *the Bible*. Individual writers had every right to interpret the book based on their own imagination because that was the whole idea behind the God’s book. Only many years later however, during the Renaissance era, people first became aware of the concept of intertextuality. It were the works of Shakespeare, Bacon and Montaigne that had quotations and textual past within them and their stories. These authors saw the potential culture of their own discourse and they included past texts as a sign of debt to the previous writers.⁹ They were aware of literature existing without any borders and for the first time, the idea of all texts being interconnected was introduced.

The trend has strengthened in twentieth century. As Heinrich F. Plett puts it: “The image for writing has changed from original inscription to parallel script, and writers think less of

⁵ Marko Juvan, “Towards a History of Intertextuality in Literary and Culture Studies,” *CLCWeb: Comparative Literature and Culture* 10.3 (2008): 3.

⁶ Maia Jesus Martinez Alfaro, “Intertextuality: Origins and Development of the Concept,” *Atlantis* 18, no. ½ (1996): 268.

⁷ *Ibid*, 268.

⁸ *Ibid*, 269.

⁹ *Ibid*, 270.

writing originally and more of re-writing.”¹⁰ Another scholar Gerard Genette in his *Palimpsestes* described intertextuality as: the “presence of one text in another text” by means of “quotation,” allusion or plagiarism. He divided the phenomenon of transtextuality into five subcategories. One of the subcategories was intertextuality; others were paratextuality, metatextuality, archtextuality and hypertextuality.¹¹ However Genette’s subcategories tend to overlap when it comes to practice.¹²

Bakhtin, Barthes and Kristeva were first to introduce the vocabulary and frameworks for the concept of intertextuality. Since then it has been revised and modified by literary scholars.¹³ Intertextuality has always been there for authors and readers to discover and enjoy, with modern technology and the development of fanfiction, intertextuality is as strong as it has ever been.

1.2.1 Mikhail Bakhtin’s Influence

Mikhail Bakhtin started publishing in 1919¹⁴ and he is one of the leaders in thinking in twentieth century.¹⁵ Because of the isolation of Eastern Europe and the rest of the world, Bakhtin has been recognized for his work for the last twenty years or so. His early work can be viewed as an influence on later development of the idea of intertextuality.¹⁶ Many scholars believe that even Kristeva used his work as an inspiration. Kristeva’s influence on intertextuality is more discussed in chapter 1.2.2.

In his *Theory of Language* Bakhtin studied dialogism. He believed that the “self” is dialogic. The “self” lives in a simultaneous relationship with the “other.”¹⁷ Dialogism is necessary for human perception because humans live in a dialogue, not only with other humans but with nature and essentially with “the world.” Bakhtin argues that a novel is the highest

¹⁰ I Maia Jesus Martinez Alfaro, “Intertextuality: Origins and Development of the Concept,” *Atlantis* 18, no. ½ (1996): 271.

¹¹ *Ibid.*, 281.

¹² *Ibid.*

¹³ Yelena Baraz and Christopher S. van den Berg, “Intertextuality,” *American Journal of Philology* 134 (2013):1.

¹⁴ Alfaro, *op. cit.*, p. 272.

¹⁵ Mikhail Mikhailovic Bakhtin, *The Dialogic Imagination: Four essays. Vol. 1* (University of Texas Press, 2010).

¹⁶ Alfaro, *op. cit.*, p. 272.

¹⁷ *Ibid.*

incarnation of the dialogical play. It characterized all discourse.¹⁸ Bakhtin studied this phenomenon on novels by Dostojevsky. He stressed that the dialogism is not only about the dialogues the characters share with each other. He stated: “every character in dialogic novel has a specific, in some senses unique, personality.” And it is the personality of the characters that expresses their “wordview,” social position, ideology and mode of speech. The personality is then communicated to the reader through the character’s words.¹⁹ That means that he saw intertextuality within the character’s personality and his/her words.

Furthermore Bakhtin believed that: “the life of the word is contained in its transfer from one mouth to another, from one context to another context, from one social collective to another.” So different types of discourses are interconnected and exist with each other, discourses such as social dialect or class dialect, different age groups in the society or generations.²⁰

1.2.2 Julia Kristeva’s Approach

Julia Kristeva saw Bakhtin’s concept of dialogism as revolutionary and implied her own ideas to it creating a new way of thinking about the literary texts. Kristeva was working with Bakhtin’s ideas at the beginning of her research and his theory was a base ground for her own ideas.²¹ Kristeva said: “Bakhtin situates the text within history and society, which are seen as texts read by the writer, and into which he inserts himself by rewriting them.”²² She introduced the idea of the intersection of text by adding the word “text” to paraphrase Bakhtin saying: “each word (text) is an intersection of words (texts) where at least one other word (text) can be read.” This is when the term “intertextuality” was born.

Kristeva’s approach to intertextuality has many critics. Some critics focus more on Barthes’s theories which are more illustrious. It is argued that it was Barthes, not Kristeva who first came up with the definition of intertextuality (in his *Encyclopédie universalis*).²³ Lechte furthermore states that Kristeva should not take the work of Barthes as her own because according to him it was Barthes who stated the conversation of studies in semiot-

¹⁸ Alfaro, “Intertextuality: Origins and Development of the Concept,” *Atlantis* 18, no. ½ (1996): 273.

¹⁹ Graham Allen, *Intertextuality* (New York: Routledge, 2011), 22.

²⁰ Adolphe Haberer, “Intertextuality in Theory and Practice,” *Literatura* 47, no. 5 (2007): 57.

²¹ Julia Kristeva, “‘Nous Deux’ or a (Hi)Story of Intertextuality,” *Romantic Review* 93, no. ½ (2002):8.

²² Alfaro, op. cit., 275.

²³ Marry Orr, *Intertextuality: debates and context*, Cambridge: Polity Press, 2003: 20.

ics which is connected to the idea of intertextuality.²⁴ Barther's findings are mentioned in chapter 1.2.3.

Based on Kristeva's ideas and influence of Bakhtin, Kristeva comes up with a few definitions of intertextuality. She argues: "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double."²⁵ So she argues that no text exists in isolation and all texts are interconnected. This idea soon spread all around Europe and even around the world. However the idea changed in different cultures and intellectual contexts and the adaptations of intertextuality have many interpretations.

While Kristeva's idea of intertextuality is very influential, it has its critics. Mainly the fact that Kristeva did not discuss what happens to the texts when they are transformed by the literature and she does not take into account how are social texts chosen for the absorption. Furthermore she was unable to construct convincing literary history that would solve the first criticism that was discussed above.²⁶ So while her ideas and theories are revolutionary, it was only the beginning in the research and understanding of the intertextuality.

1.2.3 Roland Barthes' Approach

Later theories used Kristeva's basis to further analyze this literary phenomenon. Barthes provides an example of a text that may look spontaneous and transparent of the writer's intention but also contains elements of other texts. In Balzac's *Sarrasine*, there are quotations without quotation marks, references to cultures codes and stereotypes. As Barthes said: "other texts are always present in it, at varying levels and in more or less recognizable forms."²⁷ He believed that all texts are interconnected on more level than just text itself.

Kristeva discussed the idea of absorption of social text. Social texts may be thought of as a set of anonymous ideas, clichés and folk wisdom that help with the background of person's life.²⁸ Barthes aware of this concept sees intertextuality as full of anonymous "sources" of the quotation that may not appear as a regular quotation with quotation marks or with the

²⁴ Marry Orr, *Intertextuality: debates and context*, Cambridge: Polity Press, 2003: 21.

²⁵ Maia Jesus Martinez Alfaro, "Intertextuality: Origins and Development of the Concept," *Atlantis* 18, no. ½ (1996): 277.

²⁶ *Ibid*, 277.

²⁷ *Ibid*, 278.

²⁸ *Ibid*.

mention of the original sources. “The citations which go to makeup a text are anonymous, untraceable and yet already read,” Barthes says.²⁹ The idea of already read implies that the reader is aware of the quotation and knows it from a different source already yet he/she cannot recognize it.

Barthes goes even further than that. In his essay called *The Death of the Author* he discusses the idea of text not being just a line of words but rather complicated clash of different texts put together to create a new text. Therefore it does not matter who the author of the text is because the text itself is made up from texts written by different people. Barthes sees the death of the author as a necessity and logical development of this phenomenon.³⁰ That goes against the idea of Romanticism and importance of the author in literary works.

Barthes’ theory offers ideas about the author of the work, the work itself and the representation of the reality although his theory is not viewed as an “effective tool for analyzing” literary texts. Clayton and Rothstein argued that Barthes’ theory of intertextuality does not accept discussion of individual texts and therefore Barthes must limit himself to the theory.³¹ In other words Clayton and Rothstein criticize Barthes’ theory because they believe it cannot work in practice, as Barthes never discussed individual texts.

1.2.4 Michael Riffaterre’s Approach

Riffaterre approaches intertextuality by being aware of the role of the reader. He is the first to define the text, the reader’s reactions to the text and the reader himself. Intertextuality is no longer only the relationship between two or more different texts but also the “fundamental characteristic of reading.” He believed that the only important structure of the text is the one that the reader can understand.³² Based on his theory, the reader is more important than the writer because it’s the reader who interprets the text based on his understanding and prior knowledge.

With his approach he studies reading carefully and he distinguishes two stages of reading: native *mimetic* reading and comparative reading. He defines native reading as a linear

²⁹ Maia Jesus Martinez Alfaro, “Intertextuality: Origins and Development of the Concept,” *Atlantis* 18, no. ½ (1996): 278.

³⁰ Adolphe Haberer, “Intertextuality in Theory and Practice,” *Literatura* 47, no. 5 (2007): 58.

³¹ Jay Clayton and Eric Rothstein, *Influence and Intertextuality in Literary History*, (Madison: University of Wisconsin Press, 1991), 22.

³² Alfaro, op. cit., p. 279.

word-by-word decoding of the text and finding the intended meaning of the work. Riffaterre then looks at comparative reading from two different points of view. He sees it as either retroactive reading or intertextual reading. The retroactive reading is an event in which the reader goes back to the text and he reviews the structure of the text and finds similarities within the one text. Intertextual reading on the contrary is a process of comparing similarities and repetition from one text (the original one) to another text (not related to the original one). Riffaterre argues that there “is only one correct reading and that is the intertextual reading” because it enables the reader to come up with his/her own interpretation of the text.³³ Therefore what reader understands from the text is more important than what the writer intended to say.

Riffaterre came up with the idea that “intertextuality means displacement of critical interest away from the author,” the author himself is no longer important while studying the text because no text exists on its own, all texts are somehow connected to each other.³⁴ Individuality is important while decoding the text according to Riffaterre’s theory however that raises several important and unanswered questions. What is the real interpretation? What was the author’s aim? Who is to say what connections to other texts are well-founded? And does it matter?

These are some of the theories and approaches to the intertextuality throughout the history. The theories helped to reshape the idea of influence. The primary source is viewed as one “true” text and all the other transformation are depended on culture, terminology and the reader’s perspective of the text.³⁵ Other scholars might have other ideas about the intertextuality and what it means for them. The names mentioned in this chapter are some of the most influential scholars at that time who first studied the phenomenon of intertextuality and who came up with the basic ideas on which later scholars could continue to research and work on.

³³ Maia Jesus Martinez Alfaro, “Intertextuality: Origins and Development of the Concept,” *Atlantis* 18, no. ½ (1996): 279.

³⁴ Adolphe Haberer. “Intertextuality in Theory and Practice.” *Literatura* 47, no.5 (2007): 57.

³⁵ Marko Juvan, “Towards a History of Intertextuality in Literary and Culture Studies.” *CLCWeb: Comparative Literature and Culture* 10.3 (2008): 8, <<http://dx.doi.org/10.7771/1481-4374.1370>>.

1.3 Against Intertextuality

There are voices and scholars who disagree with the whole idea of intertextuality. Intertextuality denies that text is a final product but rather a product that can still grow and evolve and this circulation will never end. And that means the denial of capitalistic values.

In capitalism the author was thought of as a “product of capitalism,” somebody who controls the meaning and the means of production.³⁶ Especially Barthes goes strictly against that in his essay *The Death of the Author* where he suggests that the author of the text is no longer important.³⁷ Moreover Riffaterre deems the reader is more important than the writer.³⁸ And if the author is no longer important part of the text, then the text cannot be thought as a finished product because of the many interpretations readers can have.

William Irwin in his essay *Against Intertextuality* strongly disagrees with the ideas presented in chapter 1.2. He argues that no scholar has ever given a coherent concept of intertextuality³⁹ and therefore intertextuality should not be considered as a part of criteria of textuality. However he is one of the few with this radical thinking. Intertextuality has been proven by many scholars after Kristeva and others and it deserves its place within the criteria of textuality.

³⁶ William Irwin, “Against Intertextuality,” *Philosophy and Literature* 28 (2004): 232.

³⁷ Adolphe Haberer, “Intertextuality in Theory and Practice,” *Literatura* 47, no. 5 (2007): 58.

³⁸ Maia Jesus Martinez Alfaro, “Intertextuality: Origins and Development of the Concept,” *Atlantis* 18, no. ½ (1996): 279.

³⁹ Irwin, op. cit., p. 239.

2 FANFICTION

The word fanfiction is a compound word containing two words: “fan” and “fiction.” It is a fictional work of text written by fans. Fanfiction is as old as literature itself although in recent years it has become more and more popular. Fanfiction is an expansion of the original work with different and new aspects to the story and to the characters.

The first huge surge of fanfiction happened in late 1960s when the *Star Trek* was first introduced to the wide audience. Since then it has been said that fanfiction is a part of popular culture and its gaining popularity with new technologies that enable speakers of many different languages share, discuss and critique each other works.⁴⁰ Decades later, the final book in *Twilight* Series written by Stephenie Meyer was published on August 2, 2008 however the novel was already finished by millions of fans online.⁴¹ Just a year earlier on July 21, 2007 the final *Harry Potter* book named *Harry Potter and the Deathly Hallows* was released on midnight however the story was already told as well. These two popular book series gave a rise to modern fanfiction and started this phenomenon on a global level. Fanfiction is often influenced by literary work but it is not a main source. Fanfiction can be based on not only novels but also movies, television shows or any other media.⁴² Any piece of arts can be transformed by fans into a fanfiction story.

The writers of fanfiction started to get a mainstream attention when the trilogy *Fifty Shades of Grey* conquered *Harry Potter*'s record in selling. The author of the trilogy E. L. James admitted that the story started as a *Twilight* fanfiction. Despite this fanfiction is still viewed as an underground literature that is said not to have any literary quality.⁴³ And perhaps *Fifty Shades of Grey* is not the best representation of the quality of fanfictions that can be read for free online.

There are many websites providing fanfictions. One of the biggest websites containing fanfictions is called fanfiction.net and it was launched in October 1998 and to this day has

⁴⁰ Angela Thomas, “Fan Fiction Online: Engagement, Critical Response and Affective Play Through Writing,” *Australian Journal of Language and Literacy* 29, no. 3 (2006): 226.

⁴¹ Kerri L. Mathew and Devon Christopher Adams, “I love your Book, but I love my Version More: Fanfiction in the English Language Arts Classroom” *ALAN Review* 36, no. 3 (2009): 35.

⁴² Ibid.

⁴³ “The Power of Fandom: Is There a Market for Fanfiction?,” last modified September 30, 2016, <https://comicsverse.com/fanfiction-mainstream/>.

over two million users whose works are in thirty different languages.⁴⁴ The reason why fanfiction is so popular is also because its publishing is free and it only takes a few seconds. After registration on the website (it can be any website providing fanfiction entries) everybody can publish, comment, rate and read.

Achieve of Our Own is another very famous fanfiction page where people can read, share or write their own fanfictions. The website was launched on November 15, 2009 and to this year (2017) has more than 24,190 fandoms, 1,114,000 users and about 2,906,000 works. The *Harry Potter* fandom has 120,398 works of fanfiction.⁴⁵ The fanfictions are written in many different languages including Czech language.

Mugglenet.com is another famous website within Harry Potter fandom. It might be the biggest fan website. It was launched in October 1999. The fanfiction section of this website hosts writing competitions for the fans. The website also provides podcasts that are spin off of the “Potter Pundit” introduced in the seventh Harry Potter book, *Harry Potter and the Deathly Hallows*.⁴⁶ The website also announced a convention that was held on April 18, 2015 with special appearances of some of the actors from the Harry Potter Series (Natalia Tena who played Nymphadora Tonks, Chris Rankin who played Percy Weasley, Afshan Azad who played Padma Patil and others).⁴⁷ These are just three examples of perhaps the biggest sites for fanfiction writers and readers but there are any other sites where people share their fanfictions.

Fanfiction serves a higher purpose for fans of the work. It fills the gaps that are in the original work and introduces new ideas and new theories. Abigail Derecho (professor at Columbia College Chicago in Chicago, Illinois) said that when reading a fanfiction, one is actually reading two works at once because the original work of the author is still in one’s mind as he/she reads the new stories or as new characters are introduced. To say that fanfiction is unsophisticated literature is really not accurate because for full understanding of the work, one must be fluent and present in two different narratives and that can be very

⁴⁴ “The Power of Fandom: Is There a Market for Fanfiction?,” last modified September 30, 2016, <https://comicsverse.com/fanfiction-mainstream/>.

⁴⁵ “A fan-created, fan-run, non-profit, non-commercial archive for transformative fanworks, like fanfiction, fanart, fanvideos and podfic,” accessed March 14, 2017, <https://archiveofourown.org/>.

⁴⁶ J.K. Rowling, *Harry Potter and the Deathly Hallows*, (London: Bloomsbury, 2007), 318.

⁴⁷ “Mugglenet.” Accessed March 14, 2017, <http://www.mugglenet.com/>.

challenging.⁴⁸ While intertextuality suggests that all texts are connected, sometimes the connection is not vital for the reader's understanding. However with reading the fanfiction, the reader truly has to understand more than one text at once and therefore it can be more challenging.

2.1 Fanfiction Terminology

As a new phenomenon fanfiction has its own terminology that is important to understand for later references.

Canon: according to the Urban dictionary canon is: "Another word for official. Used quite often in fan fiction to differentiate between the official storyline on which the fan fiction is based on."⁴⁹ The definition given by the Cambridge Dictionary states that canon is another word for all writings by a particular author.⁵⁰ Website called literarydevices.net gave very similar definition to the term stating that canon means: "literary writings of a particular author..."⁵¹ Canon therefore is the original work that fans use as inspiration for writing their own fanfictions.

Crossover: Cambridge Dictionary uses the definition: "the process or result of changing from one activity or style to another."⁵² In Fanfiction that means combining several ideas from differences sources (e.g. *Harry Potter* meets *Twilling*). More precise term for the phenomenon described would perhaps be fictional crossover.

Alternative universe: where the author of the fanfiction takes either the character or the setting (or any other element of the original story) and uses it in a completely new fictional universe (e.g. Harry Potter never gets his letter. He's a muggle).⁵³ According to the Fanspeak Dictionary the Alternative Universe is when the author chooses to stray away from the original canon by for example ignoring character's death or events happening in canon. However the works written after the plot in canon are not considered Alternative

⁴⁸ Erica Christine Haugtvedt, "Harry Potter and Fanfiction: Filing in the Gaps," (Senior Thesis, The Ohio State University, 2009).

⁴⁹ "Canon," last modified September 27, 2005, <http://www.urbandictionary.com/define.php?term=Canon>.

⁵⁰ "Canon," accessed March 14, 2017, <http://dictionary.cambridge.org/dictionary/english/canon#british-1-1-3>.

⁵¹ "Canon," accessed March 14, 2017, <https://literarydevices.net/canon/>.

⁵² "Crossover," accessed March 14, 2017, <http://dictionary.cambridge.org/dictionary/english/crossover>.

⁵³ Angela Thomas. "Fan Fiction Online: Engagement, Critical Response and Affective Play Through Writing." *Australian Journal of Language and Literacy* 29, no. 3 (2006): 226

Universes because they have nothing to oppose to.⁵⁴ Any change of setting, events or the faith of the characters is thought of as an Alternative universe.

Fandom: Fandom is a compound word formed from the word fan and kingdom.⁵⁵ According to the Urban Dictionary, fandom is: “The Community that surrounds a TV show/movie/book etc. Fanfiction writers, artists, poets and cosplayers are all members of that fandom. Fandoms often consist of message boards, livejournal communities and people.”⁵⁶ Cambridge Dictionary gives two definitions to this term. Firstly it is described as a “state of being a fan of someone or something, especially a very enthusiastic one.” The second definition is very similar to the Urban dictionary definition. Fandom is described as a group of people who are enthusiastic fans of something or someone.⁵⁷

Shipping: originates from the word relationship (shortening it to ship). Shipping means being in favor of two character’s romantic relationship. People who favor this relationship are called “shippers.”⁵⁸ This meaning of word shipping is very new to the world. Business Insider discussed the new meaning of the term used and understood mainly by teens saying that teenager are: “using the word to discuss ideal relationship between fictional characters, celebrities, and even their own friends.”⁵⁹ Shipping is a word describing not only desired relationship but even the real one. The word is slowly approaching the vernacular of all teenagers.

Drabble: according to the Urban dictionary, drabble is a short writing that does not consist more than one thousand words and usually does not contain any real plot or story development.⁶⁰ According to Caitlyn Carson drabble is roughly one hundred words long.⁶¹ Another source states that half drabble is a work of fiction of fifty words. Fanfiction work of two hundred words is called double drabble. However it can also be a short work, not even

⁵⁴ “A Fanspeak Dictionary,” accessed March 14, 2017, <http://expressions.populli.net/dictionary.html>.

⁵⁵ Kate Romanenkova, “The Fandom Problem: A Precarious Intersection of Fanfiction and Copyright,” *Intellectual Property Law Bulletin* 183 (2014): 198.

⁵⁶ “Fandom,” last modified August 8, 2004, <http://www.urbandictionary.com/define.php?term=fandom>.

⁵⁷ “Fandom,” accessed March 14, 2017, <http://dictionary.cambridge.org/dictionary/english/fandom>.

⁵⁸ Caitlyn Carson, “What is fanfiction and where to find it: Definitions and fan archives.” *YA Hotline* 104 (2017): 6.

⁵⁹ “‘I ship them’ – the strange concept that’s changing the way people talk about relationship,” last modified August 3, 2015, <http://www.businessinsider.com/what-shipping-means-to-teens-2015-8>.

⁶⁰ “Drabble,” last modified March 11, 2005, <http://www.urbandictionary.com/define.php?term=drabble>.

⁶¹ Carson, op. cit., p. 6.

one hundred words.⁶² Different sources have different approaches to the number of words that drabble should have. The number differs however it is always stated that the fanfiction work is rather short.

Slash: a genre of romance fanfiction where the characters engage in homosexual relationship. This term is usually used with male characters.⁶³ However with female characters the term that is usually used is femslash.⁶⁴ Slash is one of the favorite's topics for writing fanfictions.

OC: OC is an abbreviation for original character. The author of the fanfiction lets the reader know that his work includes a completely new character that only the author of the fanfiction thought of. OFC means an original female character where OMC means an original male character.⁶⁵ Works with OC would be included into the Alternative universe because of the clear breach of the original story and development.

OTP: OTP stands for one true pairing. This abbreviation and term are used by fans who believe that the two characters in question are meant to be together.⁶⁶ Their claim can be based on the canonical story (e.g. Harry Potter/Ginny Weasley) or it can be based on their own imagination (e.g. Harry Potter/Hermione Granger).

The authors of the fanfictions use these terms to describe the work and readers use it to find that kind of writing that they are interested in. Most of the fanfiction websites use these terms as hash tags under which people can find it quickly and easily. Fanfiction.net enables the reader to find all Harry Potter crossovers with a simple link.⁶⁷ The website archiveofourown.org has over 3,702 slash works, 3,632 crossovers and 2,835 Alternative Universe stories.⁶⁸ Some website use these terms not in a hash tag form but rather in a form of categories under which the reader can find what he/she is looking for. Nevertheless these terms are used in the discussion and introduction of fanfiction.

⁶² "A Fanspeak Dictionary," accessed March 14, 2017. <http://expressions.populli.net/dictionary.html>.

⁶³ Caitlyn Carson, "What is fanfiction and where to find it: Definitions and fan archives." *YA Hotline 104* (2017): 7.

⁶⁴ "A Fanspeak Dictionary," accessed March 14, 2017. <http://expressions.populli.net/dictionary.html>.

⁶⁵ Carson, op. cit., p. 7.

⁶⁶ Ibid.

⁶⁷ "Harry Potter Crossovers," accessed March 21, 2017, <https://www.fanfiction.net/crossovers/Harry-Potter/224/>.

⁶⁸ "Harry Potter – J.K. Rowling," assessed March 21, 2017, http://archiveofourown.org/tags/Harry%20Potter%20-%20J*d*%20K*d*%20Rowling/works.

2.2 The *Harry Potter* Fandom

Harry Potter fandom is one of the biggest ones in the fanfiction community. On the fanfiction.net website there are roughly 751,000 stories published. These are the stories that are one way or another related to the *Harry Potter* world.⁶⁹ However it is not just about stories. There are many different kinds of fan-art (art inspired by television shows, movies, books etc.), music known as “wizard rock”, cosplayers, everything one can think of.

Early 2000s are associated with the boom of the internet. And fandom changed with this new media. Some scholars describe it as Media Fandom. Media Fandoms followed the idea of postmodernism meaning that there are no rules and traditions are made to be broken.⁷⁰ That helped with developing other kinds of fan-art as mentioned above.

2.2.1 Fandom’s reaction to Dumbledore’s sexuality

J. K. Rowling is an active supporter of fanfiction. When she revealed in 2007 that the headmaster of Hogwarts Albus Dumbledore was gay, the fandom seemed divided by this information. Some fans agreed with the journalist Jeffrey Weiss who claimed that if the information was not in the books, so there was no reason for Rowling to share it with the world.⁷¹ However J.K. Rowling simply answered fan’s question and with the modern technologies and internet the information found a way out and Rowling later confirmed it.

Fanfiction writers often disregard aspects of the canon story that do not work with their fanfiction and this phenomenon is respected in the community. Therefore the information about Dumbledore’s sexuality does not pose a threat to the imagination because writers can simply choose to ignore it. Furthermore in another interview J.K. Rowling when presented with the opinion similar to Jeffrey Weiss, she claimed: “It is in the book. He had-it’s very clear in the book... I think a child will see a friendship and a sensitive adult may well un-

⁶⁹ “The Power of Fandom: Is There a Market for Fanfiction?,” last modified September 30, 2016, <https://comicsverse.com/fanfiction-mainstream/>.

⁷⁰ Francesca, Coppa. “A Brief History of Media Fandom,” *Fan fiction and fan communities in the age of the internet: New Essays*. Jefferson: Mc Farland, 2006: 57.

⁷¹ Catherine Tosenberger, ““Oh My God, the Fanfiction!” Dumbledore’s Outing and the Online Harry Potter Fandom,” *Children’s Literature Association Quarterly* 33, no. 2 (Summer, 2008): 200.

derstand that it was an infatuation.”⁷² The relationship of Dumbledore and Grindewald then became one of the most talked about in the fandom for a few months.

Almost ten years later, it does not seem important how or why Rowling revealed a bit more of her story. It had a positive effect after all. Writers of slash fanfiction are celebrating Dumbledore’s sexuality by writing powerful stories of his youth, his passions and his loneliness. Alternative universes were created where Dumbledore is happily in love with canon characters (e.g. Elphias Doge who wrote *Dumbledore Remembered* after Dumbledore’s death) but also with original male characters.⁷³ Those stories could be found even before the information of Dumbledore’s sexuality was revealed but with the new information, new material was created by fans all over the world.

2.3 Why people write fanfiction?

There are many reasons why there are so many fanfiction writers and readers. And the motives may be impossible to name and define accurately. Despite that, there are some motives that seem to be repeated in the fandom community online.

2.3.1 Filing the Gaps

There are always gaps in the source story and there are always more questions to be asked and answered. H. Porter Abbott argues: “Narratives are in their nature riddled with gaps.” She continues saying that readers bring their own experiences to reading in order to make sense of a story.⁷⁴ Writes of the fanfiction then present their opinions to others and that usually starts the discussion and people are coming back to the original story.

2.3.2 Exploration and Freedom

There is a desire to explore the areas of a narrative that were, for whatever reason, not covered by the canon work. In a rich narrative such as *Harry Potter* there are many gaps that are waiting to be filled. Caroline Ball in her Master’s Dissertation provided a questionnaire for writers of fanfiction with an aim to find out why people write fanfiction. One of the

⁷² Catherine Tosenberger, ““Oh My God, the Fanfiction!” Dumbledore’s Outing and the Online Harry Potter Fandom,” *Children’s Literature Association Quarterly* 33, no. 2 (Summer, 2008): 201.

⁷³ Ibid, 204.

⁷⁴ Christine Erica Haugtvedt, „*Harry Potter* and Fanfiction: Filing in the Gaps“ (Senior Honor Thesis, The Ohio State University, 2009): 7.

responses was: “It utterly fascinates me how a fanfic writer can take a world (...) and then look at it from a completely different angle. (...) e.g. the hundreds of fics set in the Marauders era(...)”⁷⁵ Freedom and creativity is what makes literature. And fanfiction writers use it as much as any other writer. Sure, fanfiction writers might have a blueprint but then there is a lot of freedom in finding and exploring the parts of the story that are missing. And sometime these missing pieces put together completely different story or a story that can be understood completely differently.

2.3.3 Community

Fanfiction community (fandom) is to a fanfiction writer what a publisher is to an author. It provides criticism, ideas, support and safe environment for the writer to create.⁷⁶ Members of the community also collaborate to write fanfiction, many of which are then uploaded to fanfiction.net for further review and for fanfiction readers to enjoy.⁷⁷ There are even examples of fanfiction written based on another fanfiction. In this case the reading of the fanfiction becomes even more challenging because then the reader has to be aware of two stories and he/she simultaneously reads three texts.

2.4 Intellectual Ownership versus Fanfiction

Many debates exist about the relationship between fanfiction and the intellectual property of the writer of canon story. Some might think that fanfiction is in a way plagiarism to the canon work. Writers of fanfiction claim that their work are non-profit and they only want to explore their imagination while the holders of copyright want to protect their rights to the story.

Fanfictions are written all over the world however the vast majority of the online websites providing fanfiction fall under UK and US copyright laws. The most common legal action taken in case of the copyright is in the form of the cease-and-desist letters that warn the receiver that if any further activity will continue, legal action will take place, usually in a

⁷⁵ Caroline Ball, “Who Owns What in Fanfiction: Perception of Ownership and Problems of Law“ (Master’s Dissertation, Loughborough University, 2007): 51.

⁷⁶ Ibid, 53.

⁷⁷ Angela Thomas, “Fan Fiction Online: Engagement, Critical Response and Affective Play Through Writing.“ *Australian Journal of Language and Literacy* 29, no. 3 (2006): 230.

form of a lawsuit.⁷⁸ Fanfiction writers usually stop their action because they cannot afford any legal action against large copyright corporations.

However often times the holder of copyright are reluctant to sue fanfiction writers because they are aware of the fact that for the most part, fanfiction writers are the most dedicated fans of the work and suing them would not be a good business strategy. Another reason can be that the holder of copyright are unsure about the results of the lawsuit, fearing that they might lose the lawsuit which would mean to lose significant amount of money.⁷⁹ The laws are very indifferent and not specific when it comes to the copyright laws again the work of fanfictions.

These copyright laws were drawn up before the existence of the World Wide Web and before the phenomenon that fanfiction has become. And while the law often makes exceptions from copyright for education purposes, fanfiction is still treated as an illegal use of a copyright work.⁸⁰ To solve this problem would be to add fan written works to the fair use doctrine or to simply exclude fanfiction writers from the category of violation of the law.⁸¹ But there is little to no chance that the laws that would protect the fanfiction writers would be passed anytime soon.

Overall, fanfiction is non-profit, widespread, fan-based ⁸²work not written for profit purposes but rather for entertainment. Fanfiction could also be described as a literary work that interpreters the existing work.⁸³ Section 106 of the 1976 Copyright Act promises to the author more right to prepare or authorize derivative works.⁸⁴ The fanfiction by the definition is a derivative works because it includes the basis of the preexisting work, it is adapted and most importantly the fanfiction represent the original work.⁸⁵ Based on this definition the author of the original would have to approve of every fanfiction before it gets published and that is simply an impossible task.

⁷⁸ Caroline Ball, "Who Owns What in Fanfiction: Perception of Ownership and Problems of Law" (Master's Dissertation, Loughborough University, 2007): 21.

⁷⁹ Kate Romanenkova, "The Fandom Problem: A Precarious Intersection of Fanfiction and Copyright," *Intellectual Property Law Bulletin* 183 (2014): 184.

⁸⁰ Caroline Ball, *op. cit.*, p. 21.

⁸¹ Kate Romanenkova, *op. cit.*, p. 185.

⁸² Caroline Ball, *op. cit.*, p. 22.

⁸³ Kate Romanenkova, *op. cit.*, p. 185.

⁸⁴ *Ibid*, 186.

⁸⁵ *Ibid*, 185.

It is still however legally uncertain whether the fanfiction is legal or illegal. One side, the copyright holders, perceives it to be illegal while the fanfiction writers and fandom sees it as a legal work and carries on with the activities.⁸⁶ The fanfiction is not re-writing the canon story and posting it online for free. Fanfictions only use aspects of the canon story, for example characters or places, to create new and completely different stories. While fanfiction often times derive from the writer's original idea, it expands the story which to the benefit of both parties.⁸⁷ One cannot read and understand the fanfiction if he/she did not read the canon story, therefore the copyright is protected and fanfictions in no way reduces the profit of selling the canon story.

Another part of the problem is the idea of ownership. The author of the canon story, or the holder of the copyright, is the owner of all the characters, places and plots that are described in the story. Fanfiction writers borrow these aspects and use them in their own work but they never deny that they are not the owners of those borrowed aspects.⁸⁸ Often times there is a note from the author of the fanfiction stating, for example: "Harry Potter is the property of JK Rowling."⁸⁹ The fanfiction writers are aware of the ownership and they give the credit to the rightful owner.

Legally fanfiction is in the grey part of the law where nobody knows how to look at it from the legal point of view. And perhaps it is time for the law makers to take a closer look at it and take into account the technologies of the 21st century. Fanfiction writers are from the most part respectful to the owner of the copyright because they are fans of that person and his/her story by writing fanfictions, the original work of the author and the holder of the copyright is getting more recognition.

⁸⁶ Caroline Ball, "Who Owns What in Fanfiction: Perception of Ownership and Problems of Law" (Master's Dissertation, Loughborough University, 2007): 21.

⁸⁷ Kate Romanenkova, "The Fandom Problem: A Precarious Intersection of Fanfiction and Copyright," *Intellectual Property Law Bulletin* 183 (2014): 196-197.

⁸⁸ Caroline Ball, op. cit., p. 21.

⁸⁹ "A Dramatic Reading," accessed April 5, 2017, <https://www.fanfiction.net/s/12324284/1/A-Dramatic-Reading>.

3 INTERTEXTUALITY AND FANFICTION

Fanfictions include different intertextual relationships with the original work of literature (in this case the *Harry Potter* series). For example time frame can be one of the intertextual relationships between intertextuality and fanfiction. Questions such as “Is the fanfiction before, after or does it coexists with the original work?” Or in other words, is it prequel, sequel or is the function of the fanfiction to fill the gaps that the author left in the original work.

3.1 Prequels

According to the Cambridge dictionary a prequel is: “a film, book, or play that develops the story of an earlier film, etc. by telling you what happened before the events in the first film, etc.”⁹⁰ Urban dictionary states that prequel is: “in literature and entertainment, a sequel in which the events depicted or described take place before the introductory story.”⁹¹ Therefore a prequel is a story about events that happened before the original canon work however the prequel story is introduced after the canon work.

One of the examples of successful prequels is the *Star Wars* franchise. The very first Star Wars movie was introduced on May 25, 1977 and it was called *Episode IV - A New Hope*. This film was first in line in what is now called “The Original Trilogy.”⁹² Three year later, on May 19, 1999 the prequel to the original trilogy was released. It was fan favorite *Episode I – The Phantom Menace* which was the first in the “Prequel Trilogy.”⁹³

In the world of fanfictions, prequels are very popular. In *Harry Potter* fandom, the prequels are mostly from the “Marauders Era,” which is the era of Harry’s parents in Hogwarts. Fanfiction.net has 15,513 works related to the Marauders era in Hogwarts.⁹⁴ The website archiveofourown.org has 5,497⁹⁵ works related to the Marauders and fanfic-

⁹⁰“Prequel,” accessed March 18, 2017. <http://dictionary.cambridge.org/dictionary/english/prequel?q=Prequel>.

⁹¹ “Prequel,” accessed March 18, 2017, <http://www.urbandictionary.com/define.php?term=prequel>.

⁹² “Hvězdné války,” accessed March 18, 2017, <http://www.imdb.com/title/tt0076759/>.

⁹³“Star Wars: Skrytá hrozba,” accessed March 18, 2017, http://www.imdb.com/title/tt0120915/?ref_=fn_al_tt_1.

⁹⁴“Marauders,” accessed March 18, 2017, <https://www.fanfiction.net/search.php?keywords=marauders&ready=1&type=story>.

⁹⁵“Search Results,” accessed March 18, 2017, http://archiveofourown.org/works/search?utf8=%E2%9C%93&work_search%5Bquery%5D=marauders.

tion.mugglenet.com has about 499 works related to this time period.⁹⁶ All these numbers were taken on March 18, 2017 and since then could have been increased.

Not only fanfictions are looking back in time in *Harry Potter* fandom. The author J.K. Rowling herself is looking back at the events happening before the story about the boy who lived. The release of a movie called *Fantastic Beasts and Where to Find them* in 2016⁹⁷ was a huge surprise to all fans of the *Harry Potter* world and it was a proof that the author is not ready to give up the wizard world she created. And furthermore a screenplay of this movie was published later in 2016 as well.⁹⁸ That sparked interest of the fanfiction writers and a new category of fanfictions are created with new characters and different storylines.

3.2 Sequels

Cambridge dictionary states that sequel is “a book, film, or play that continues the story of a previous book,” and even provides a second definition: “an event that happens after and is the result of an earlier event.”⁹⁹ Urban dictionary gives this explanation: “in literature and entertainment, a sequel is a story that follows an introductory story.”¹⁰⁰ The website vocabulary.com provides an explanation where sequel can be anything that comes in second place. According to the website the word sequel can be used in any area of conversation but it is most common in literature and film.¹⁰¹ In conclusion the sequel is the story that follows the original story using the events that happened in the canon story as a ground for the new writing.

In *Harry Potter* fandom the fanfictions that follow the original story are very widely spread. Often times these are the stories about Harry’s children. The stories follow the last chapter of the last book, *Harry Potter and the Deathly Hallows*, Nineteenth years later. These fanfictions are usually tagged with either Next Generation or Post-Hogwarts and it both im-

⁹⁶“General,” accessed March 18, 2017, <http://fanfiction.mugglenet.com/browse.php?type=categories&catid=10>.

⁹⁷ “Fantastic Beasts and Where to Find Them,” accessed March 18, 2017, <http://www.imdb.com/title/tt3183660/>.

⁹⁸ “J.K. Rowling’s Fantastic Beasts and Where to Find Them screenplay to be published,” last modified April 26, 2016, <https://www.pottermore.com/news/fantastic-beasts-and-where-to-find-them-screenplay-announcement>.

⁹⁹ “Sequel,” accessed March 18, 2017, <http://dictionary.cambridge.org/dictionary/english/sequel>.

¹⁰⁰ “Sequel,” accessed March 18, 2017, <http://www.urbandictionary.com/define.php?term=sequel>.

¹⁰¹ “Sequel,” accessed March 18, 2017, <https://www.vocabulary.com/dictionary/sequel>.

plies that the story that the author wrote follows the end of the last book written by J.K. Rowling. On fanfiction.mugglenet.com there are 675 stories¹⁰² that follow the end of the *Harry Potter and the Deathly Hallows*. achieveofourown.com has 7,117 stories¹⁰³ from The New Generation and Post-Hogwarts Era. And finally fanfiction.net has 2,211 stories¹⁰⁴ from either The New Generation or Post-Hogwarts Era.

In 2016 another *Harry Potter* related sequel was released, this time in a form of a play. The script was written by Jack Thorne and John Tiffany who collaborated with J.K. Rowling on the storyline for this play. The play is called *Harry Potter and the Cursed Child*, which follows the last chapter in the *Harry Potter and the Deathly Hallows*. The headline for this play stated: “The Eight Story. Nineteen Years Later.”¹⁰⁵ and it follows the young Albus Severus’ (Harry Potter’s son) first year in Hogwarts and all the adventures he is coming across. On July 31, 2016 the official script of the play was released in a book called *Harry Potter and the Cursed Child, Parts 1 & 2, Special Rehearsal Edition Script*.¹⁰⁶

3.3 Filling the Gaps – fanfictions coexisting with canon story

Last time frame in which we can divide fanfictions is time frame coexisting with the canon story. The authors of the fanfictions are using the data and information in the canon story and either fill in the gaps or extent events of the story. Often times in this particular situation, the authors of fanfiction often choose a secondary *Harry Potter* character (e.g. Neville Longbottom, Weasley Twins, Severus Snape etc.) and they concentrate on his/her experiences during the seven years that Harry spend in Hogwarts.

¹⁰²“General,” accessed March 18, 2017. <http://fanfiction.mugglenet.com/browse.php?type=categories&catid=10>.

¹⁰³“Search Results,” accessed March 18, 2017, http://archiveofourown.org/works/search?utf8=%E2%9C%93&work_search%5Bquery%5D=next+generation

¹⁰⁴“Next Generation,” accessed March 18, 2017. <https://www.fanfiction.net/search.php?ready=1&keywords=next%20generation&categoryid=224&genreid1=0&genreid2=0&languageid=0©rightid=0&statusid=0&type=story&match=&sort=&ppage=1&characterid1=0&characterid2=0&characterid3=0&characterid4=0&words=0&formatid=0>.

¹⁰⁵ “*Harry Potter and the Cursed Child* is not playing at the Palace Theatre, London,” accessed March 18, 2017, <https://www.harrypottertheplay.com/>.

¹⁰⁶ “*Harry Potter and the Cursed Child, Parts 1 & 2, Special Rehearsal Edition Script*,” accessed March 18, 2017. <https://www.amazon.com/Potter-Cursed-Special-Rehearsal-Script/dp/1338099132>.

For example fanfiction.net has about 14, 772 works¹⁰⁷ about the character of Severus Snape. After the release of the last *Harry Potter* book, *Harry Potter and the Deathly Hallows*, Snape has become a tragic hero and fanfiction writers took it as their moral obligation to show readers how good he really was despite the fact that J.K. Rowling herself disagreed with this interpretation of Snape's character and kept reminding to fans all of the "horrible things" he had done.¹⁰⁸ In a tweet released on November 27, 2015 she wrote: "Snape is all grey. You can't make him a saint: he was vindictive and bullying. You can't make him a devil: he died to save the wizarding world."¹⁰⁹ It all comes down to reader's interpretation and as Michael Riffaterre believed that is the most important aspect of intertextuality.

Prequels, sequels and coexisting stories are one way how intertextuality influences the writing of fanfictions. There are many more elements of intertextuality and the intertextual relationship towards fanfiction and some of them are introduced below.

3.4 Crossovers

Crossover might be one of the most obvious examples. The definition of crossovers is explained in chapter 2.1. In short crossovers are fanfiction where more than just one fandom is represented (e.g. *Harry Potter* meets *Twilling*). Both the reader and the writer must be aware of both canon texts for full understanding of the fanfiction. As it was stated before reading a fanfiction can be seen as reading two texts at the same time because the canon story must be in reader's mind as he/she reads the fanfiction.¹¹⁰ Arguably reading crossovers means reading three (or sometimes even more) texts at the same time.

Example of *Harry Potter* and *Twilling* crossover is fanfiction called *Essentially Magical* by Sweetie7smiled which can be found on fanfiction.net. The story is about Edward and Bella meeting professor Dumbledore and exploring the new possibilities of both worlds. The

¹⁰⁷ "Severus Snape," accessed March 18, 2017, <https://www.fanfiction.net/search.php?ready=1&keywords=severus%20snape&categoryid=224&genreid1=0&genreid2=0&languageid=0&cursorid=0&statusid=0&type=story&match=&sort=&ppage=1&characterid1=0&characterid2=0&characterid3=0&characterid4=0&words=0&formatid=0>.

¹⁰⁸ "J.K. Rowling just set the record straight on the most controversial character in 'Harry Potter' series," last modified November 27, 2015. <http://www.businessinsider.com/is-snape-is-a-harry-potter-hero-jk-rowling-weighs-in-2015-11>

¹⁰⁹ Ibid.

¹¹⁰ Erica Christine Haugtvedt, "Harry Potter and Fanfiction: Filing in the Gaps," (Senior Thesis, The Ohio State University, 2009).

author of the fanfiction claims that the fanfiction is loyal to both sources of cannon story.¹¹¹

In chapter four of this fanfiction Bella and Edward are attacked by the Dementors: "...Edward gives her a chunk of chocolate (broken off from an even larger chunk sitting on the bedside table) and insists she eat it, quoting with a smile: 'Doctor's orders.' He explains that apparently the proper medical treatment for the after-effects of such an invasively emotion attack is the consumption of copious amounts of chocolate."¹¹² This piece of the fanfiction clearly shows author's consciousness of *Harry Potter's* world, more precisely the knowledge of the third book in the Potter series, *Harry Potter and the Prisoner of Azkaban* when the treatment for Dementors' attack is according to professor Lupin a chocolate.¹¹³ This is just one example of how crossovers work in the world of fanfiction.

3.5 Alternative Universe

Alternative Universe is a type of fanfiction story where the author of the fanfiction takes, for example, a character from the canon story and completely changes his surroundings and character's story (e.g. Harry Potter gets sorted into Slytherin).

A Chance Encounter is that type of a story. The author changes the story by simply changing one simple event in the *Harry Potter and the Philosopher's Stone*. Instead of meeting the Weasley family at the King's Cross Station,¹¹⁴ Harry meets a different wizard family who helps him to get to the Platform Nine and Three Quarters and who talks to him about his parents.¹¹⁵ Later in the fanfiction Harry is sorted into Slytherin and his story is therefore completely different. The author of this fanfiction even quotes the *Harry Potter and the Philosopher's Stone* with the Sorting Hat ceremony: "Or perhaps in Slytherin. You'll make your real friends. Those cunning folk use any means, To achieve their ends." The whole hall burst into applause when the hat finished its song. It bowed to each of the four tables

¹¹¹ "Essentially Magical," last modified March 7, 2012, <https://www.fanfiction.net/s/6998919/1/Essentially-Magical>.

¹¹² "Essentially Magical," op. cit.

¹¹³ J.K. Rowling, *Harry Potter and the Prisoner of Azkaban* (London: Bloomsbury, 2000), 95.

¹¹⁴ J.K. Rowling, *Harry Potter and the Philosopher's Stone* (London: Bloomsbury, 2000), 103.

¹¹⁵ "A Chance Encounter," last modified March 14, 2012, <https://www.fanfiction.net/s/7038840/1/A-Chance-Encounter>.

and then became quite still again. “So we’re not fighting a troll?” asked Ron.”¹¹⁶ This example shows how fanfiction writers use the canon story in Alternative universe where they completely change the events but still follow the canon story in one way or another. This particular fanfiction has another element that is often associated with Alternative Universe and that is the use of original characters. The fanfiction introduces the Greengrass Clan, a pure-blood Slytherin wizarding family.¹¹⁷

These were just a few examples how intertextuality and fanfiction are interconnected based on the time paradigm. But there are many other ways of how intertextuality and fanfiction are connected and how they work together. In the last chapter, there is an interpretation of one specific chosen fanfiction based on the knowledge of all the provided information.

¹¹⁶ “A Chance Encounter,” last modified March 14, 2012, <https://www.fanfiction.net/s/7038840/2/A-Chance-Encounter>.

¹¹⁷ “A Chance Encounter,” *op. cit.*

4 INTERPRETATION OF A CHOSEN FANFICTION

There are many intertextual techniques that can be found in literary works, especially in fanfictions where the main idea is to tell a story based on someone else's story. *Harry Potter* fandom is one of the biggest on the internet today and with new books, movies and plays, it is still growing and finding new members all over the globe. For this chapter, my interpretation of a fanfiction, I choose one of the many fanfictions that concentrates not on the main character of the canon story but on one of the secondary characters.

4.1 Introducing the chosen fanfiction

The chosen fanfiction is called *The Struggles of a Spy*. It was first uploaded on fanfiction.net on November 21, 2013. The fanfiction has 59,445 words and four chapters. The author of the fanfiction has written twelve other stories for the *Harry Potter* and *Twilight* fandoms.¹¹⁸

The author describes the fanfiction in these words: "Severus' POV of Harry's first 4 years at Hogwarts. Only most significant event depicted. 1 chapter per year. Canon with slight exception in PoA. How did Severus react to Quirellmort? How did he feel about Harry speaking to snakes? How would things be different if had Severus known Wormtail was a spy? How did Severus feel about returning to Voldemort as a death eater?"¹¹⁹ This fanfiction is written from Snape's point of view, the author is looking at the event of the canon books in Snape's eyes. She presents his feelings, his opinions and his understanding of the character of Harry Potter and his life story.

4.2 Intertextual Techniques in chosen fanfiction

As it was established in previous chapters, there is no one definition of the term intertextuality. Essentially every scholar has his own ideas, theories and understanding of the term and the phenomenon. Some of them do not even believe that intertextuality exists.¹²⁰ However there are many examples and evidence for intertextuality and so the idea of non-existing intertextuality can be dismissed. In the fanfiction I chose to study, there are more

¹¹⁸ "Bublebee88888," accessed March 25, 2017, <https://www.fanfiction.net/u/1369715/bumblebee88888>.

¹¹⁹ "The Struggles of a Spy," accessed March 25, 2017, <https://www.fanfiction.net/s/9863732/1/The-Struggles-of-a-Spy>.

¹²⁰ William Irwin, "Against Intertextuality," *Philosophy and Literature* 28 (2004): 232

than one examples of intertextuality and its function for the world of fandom and writers of fanfictions.

4.2.1 Influence of the canon story

Canon to the first chapter of the fanfiction called Chapter 1 – The Philosopher’s Stone should be the first book in the Potter series, *Harry Potter and the Philosopher’s Stone*. However the author of the fanfiction presents ideas and finding that the reader of the first *Harry Potter* book was not presented with. Therefore even though the first chapter concentrates on the events in the first *Harry Potter* book, the information given to the readers is more complex and it derives information from later books in the canon story. For example, when Harry and Snape first see each other, the author describes the event as follows:

“When he (Harry) gazed up at our table all I could see was his good-for-nothing father... my nemesis... the man who made so many of my young years a living hell. His face and his hair were a mockery of his father’s and I knew at that moment that this Potter would be no different: arrogant, cruel, and sporting a tremendous sized head. His being sorted into Gryffindor was no surprise, given both of his parents were perceived by our worlds as being the truest of Gryffindors.”¹²¹

This short paragraph of the fanfiction gives the reader much information, information that the reader of the first book (*Harry Potter and the Philosopher’s Stone*) haven’t had at the time of reading. The author of the fanfiction has the knowledge of the whole series otherwise she could have not done some of these assumptions. There is a mention of bullying from Harry’s dad towards Snape.¹²² However this relationship was not introduced until the fifth book in the series, *Harry Potter and the Order of the Phoenix*. All that was known from the first book was that Snape, for reason at that time unknown, hated Harry’s father. However, the canon story of the *Harry Potter and the Philosopher’s Stone* is also included in this short paragraph and that is the mention of Harry being sorted into Gryffindor.¹²³ Furthermore the author uses terminology and words that were invented by J.K Rowling and she expects the reader to understand without any further explanation.

¹²¹ “The Struggles of a Spy,” accessed March 25, 2017, <https://www.fanfiction.net/s/9863732/1/The-Struggles-of-a-Spy>.

¹²² J.K. Rowling, *Harry Potter and the Order of the Phoenix* (London: Bloomsbury, 2004), 711.

¹²³ J.K. Rowling, *Harry Potter and the Philosopher’s Stone* (London: Bloomsbury, 2000), 133.

Later in the first chapter, the author writing from Snape's point of view introduces the moment where Harry and Snape first met during a Potion class.¹²⁴ She writes:

“There amongst the brown and blue orbs sat a pair of emerald green, almond shaped eyes- Lily's eyes- watching me (...) He *had* to have her eyes. Of course he did. Within a couple of short minutes I was sure I felt angry, and yet the emotion was lost on me in that moment. Retrospectively I now understand where that anger was unjustly aimed: at Lily and James for ever having a child, and at Albus for asking me to protect that child.”¹²⁵

One of the first things Harry hears about his parents in the cannon story is that he has his mother eyes. Mr. Olivander tells him that the first minute he meets the young boy at the Diagon Alley.¹²⁶ And the author of the fanfiction uses this information constantly suggesting that the relationship between Snape and Lily was perhaps more intimate one. In the next paragraph, she starts to discuss Snape's feelings towards Lily in more detail and readers learn about Snape's love much sooner than the readers of the canon story where the real relationship between Snape and Lily is revealed in the last book, *Harry Potter and the Deathly Hallows* in chapter called ‘The Prince's Tale’ where Snape gives his memories to Harry before he dies and the memories reveal that not only Snape knew Lily long before they went to Hogwarts¹²⁷ but also that he had a feelings for her.¹²⁸ And this information is essential while understanding Snape's character and his purpose in the story.

The fanfiction continues: “It took me a long time to realize that the person I was most angry with was myself for feeling anything at all. I *still* loved her after all these years, and even though her eyes were now within James' face (for all intents and purposes) they were the eyes I fell in love with.”¹²⁹ There is no mystery in this fanfiction why is Snape protecting Harry when he seems to hate him. The purpose of this fanfiction is to explain Snape's actions and feelings rather than explain why he did what he did and what drove him to protect the boy he seemingly hated.

¹²⁴ J. K. Rowling, *Harry Potter and the Philosopher's Stone* (London: Bloomsbury, 2000), 149.

¹²⁵ “The Struggles of a Spy,” accessed March 25, 2017, <https://www.fanfiction.net/s/9863732/1/The-Struggles-of-a-Spy>.

¹²⁶ Rowling, op. cit., p. 93.

¹²⁷ J. K. Rowling, *Harry Potter and the Deathly Hallows* (London: Bloomsbury, 2007), 533.

¹²⁸ Ibid, 544.

¹²⁹ “The Struggles of a Spy,” op. cit.

These are some of the influences of the canon story in the first chapter of the fanfiction *The Struggles of a Spy*. The writer clearly uses her knowledge of the whole *Harry Potter* series to her advantage and presents the feelings of the character of professor Snape to help readers to understand how Snape felt and what were some of his internal motivations during Harry's years at Hogwarts.

4.2.2 Replenishing the Canon Story

Fanfictions are influenced by the canon story however they also replenish the canon story with new ideas, characters or simply with events that are missing in the canon story. *Harry Potter* series is written from Harry Potter's view which means that the story, for the most part, follows the main character and when Harry makes a mistake in judgment, the reader usually makes it with him. Fanfictions can change that notion by for example changing the point of view as it is demonstrated in the chosen fanfiction.

In the *Struggles of a Spy* fanfiction, the author chooses to replenish the canon story in the moment where Harry and his two friends went to stop Snape from obtaining the Philosopher's Stone.¹³⁰ Although as we learn later, Snape was not the one who was after the Philosopher's stone, it was his colleague Quirrel.¹³¹ But as Harry makes a mistake in judgment, the reader makes it with him.

The author of the fanfiction concentrates on the main character of her writing, professor Snape. She writes from Snape's point of view: "I knew they were not there, but nevertheless, my body could not help but check the Gryffindor common room once again using a charm that could detect a specific student in any room within the school. I had hoped (foolishly) that I would feel the desired pull towards the common room, but felt nothing. I was forced to conclude that Potter and his two companions were missing."¹³²

This segment of a story was not in the canon story for many reasons. One of them being, as was mentioned before, the fact that the main character was not involved in this particular situation in the canon story. Furthermore the canon story is written from Harry's point of

¹³⁰ J.K. Rowling, *Harry Potter and the Philosopher's Stone* (London: Bloomsbury, 2000), 292.

¹³¹ *Ibid*, 310.

¹³² "The Struggles of a Spy," accessed March 25, 2017, <https://www.fanfiction.net/s/9863732/1/The-Struggles-of-a-Spy>.

view. Secondly, this fragment of the story suggests that Snape was trying to protect the Stone and to protect Harry.

Another example of replenishing the canon story showed in this fanfiction is at the moment when Harry tells Hermione to take care of Ron and get him to the hospital after the play of Wizard's Chess and the Potion task.¹³³ In the canon story, readers follow Harry to the last room however in this fanfiction the reader gets to see how Hermione and Ron leave the third floor and meet up with their teachers giving them important information about the whereabouts of their friend and a boy Snape swore to protect. Written from Snape's point of view:

“I was seething. There, running towards us were Weasley and Granger looking both panicked and exhausted. Their untimely appearance and how ridiculous this made me appear was soon lost when I fully comprehended the absence of the boy I was supposed to be protecting. Simultaneously, Minerva and I spoke: ‘Where have you been?’ ‘Where’s Potter?’ And as luck would have it, Granger answered the Head of her house, whereas Weasley answered my query. ‘He’s still down there facing...’ and the paled as if he had just remembered something. Without clarifying his expression, he nudged Hermione and said without much subtlety. ‘If Snape is here, then who?’ *Quirrell.*”¹³⁴

These examples clearly show how the author of the fanfiction uses the information from the canon books but also how she works with her imagination creating different moments and events that were not described in the canon story. And there might not be a way how to prove her wrong. She writes about what happened from her understanding, perhaps from reading in between lines or from her attraction to the character. The moment she read just one of the canon books, the story became her to interpret and this was her interpretation.

4.3 The Purpose of the Fanfiction

This particular fanfiction has perhaps more than just one purpose. It was described in chapter 2.3. In general, fanfictions and their purpose can be divided into three different main categories from filling the gaps from the canon story to exploration and freedom of choos-

¹³³ J.K. Rowling, *Harry Potter and the Philosopher's Stone* (London: Bloomsbury, 2000), 308.

¹³⁴ “The Struggles of a Spy,” accessed March 25, 2017, <https://www.fanfiction.net/s/9863732/1/The-Struggles-of-a-Spy>.

ing different events or characters and the community which in this case is *Harry Potter* fandom.

4.3.1 Exploration and Freedom

There are many fanfictions that concentrate on secondary characters and their experiences during Harry's years at Hogwarts. Snape seems to be one of the favorite ones because he is a character with layers, character with purpose and with different set of morals.

The author of the *Struggles of a Spy* fanfiction is concerned and tries to explore the inner side of professor Snape. The fanfiction is written from Snape's point of view and so the author takes the liberty to think as the character. She makes him more human by expressing his thoughts about Lily and how he feels about a boy who could have been his son but is a son of a man who was bullying him his whole life.

From the fanfiction it is rather obvious that the author is a Snape's fan. And despite all the flaws that the characters admittedly has, she had decided to take a different look at him and find something to make him more humble, more human and more loveable. She had a creative freedom when it comes to Snape's inner thoughts because they were never discussed in the canon book series. The most personal thoughts and information that were given to readers by J.K. Rowling were the memories that Snape left for Harry to see in the *Harry Potter and the Deathly Hallows*.¹³⁵

4.3.2 Filling the gaps

Fanfiction writes often fill the gaps in the canon story by replenishing the story and adding their opinions of what had happened in moments that were not disclosed by the author of the canon story. In this particular example, the writer of the fanfiction has many opportunities to fill the gaps simply because she chose to follow the character that was not the center of the story.

She concentrated not only on Snape's feelings but more importantly on the moments that were crucial in understanding Snape's position and his loyalty. The canon story is missing these moments because essentially that would spoil the whole story and gave away the ending much sooner. J.K. Rowling avoids giving any demonstrations of Snape's character

¹³⁵ J. K. Rowling, *Harry Potter and the Deathly Hallows* (London: Bloomsbury, 2007), 528.

making him more unpredictable and mysterious. However after the last book in *Harry Potter* series, *Harry Potter and the Deathly Hallows*, Snape's true nature was revealed while some questions stayed unanswered. And that is where this fanfiction comes into a play.

Struggles of a Spy provides explanation of those events that the readers were not familiar with. The fanfiction follows the events in the canon story and is influenced by it but it also replenishes the canon story, giving reader a sneak peak on Snape's story and his experiences of Harry's first four years at Hogwarts.

CONCLUSION

Intertextuality has a significant role in the world of fandom and fanfiction. By the definition fanfiction is a work written by a fan based on the original story of a writer. The influence of the writer, his/her story, characters and even places is easily spotted in most works of fanfictions. For the most part, the vast majority of fanfiction writers are well aware of this and they credit the author of the original story at the beginning of their works. The aim of this bachelor thesis was to prove that intertextuality and fanfiction are interconnected and the bachelor thesis proves it based on the examples and interpretation of the chosen fanfiction.

In the first chapter the idea of intertextuality was discussed. All texts are interconnected and no text exists in isolation therefore intertextuality studies how one text relates to another text. Julia Kristeva first introduced the term intertextuality in 1960s. Although it was Mikhail Bakhtin who first came up with the theory of intertextuality, he just did not give a name to the phenomenon. Roland Barthes's approach was more drastic. He wrote an essay called *The Death of the Author* where he discussed how unimportant the author of the text is because no text is original anymore. Michael Riffaterre was the first who studied intertextuality from the reader's prospective. He believed that the reader is as important as the author and the reader's interpretation of the text is more important than the author's intended message.

The second chapter discusses the history and development of fanfiction. The first surge of fanfiction happened in late 1960s with the introduction of the *Star Trek* franchise. Since then fanfiction has become a part of popular culture and has been gaining a lot more attention with the new technologies and the invention of World Wide Web. Fanfiction is sometimes regarded as an underground unsophisticated literature, however both the reader and the writer must be aware of two or more different narratives happening at the same time and that can be rather challenging. The chapter furthermore discusses the motivation behind writing a fanfiction. The most common ones are filling the gaps, exploration and freedom and finally the community of the fans. The chapter also introduced the problem with fanfiction versus copyright laws.

The third chapter discussed time related to the intertextuality. Fanfiction can be written from three different time frames: prequel, sequel or co-existing with the original story. No matter what time frame the fanfiction is written, the intertextual techniques stay the same

and the fanfiction work with the original story. The chapter also discusses crossovers which are a type of fanfiction where two or more original stories are represented. In *Harry Potter* fandom it often is crossover *Harry Potter* meets *Twiling*.

The final chapter is an interpretation of a chosen fanfiction. The chosen fanfiction is called *The Struggles of a Spy* and follows the first four years of Harry Potter in Hogwarts from Snape's point of view. In the interpretation it is shown how the intertextual techniques work in practice. There is a clear influence of the canon story, there is a replenishing the canon story and also the question why the writer of the fanfiction decided to pursue this topic rather than any other.

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