

Fanfiction as a New Phenomenon of Mass Reading Culture: The *Twilight* Novel Series

Karolína Krůpová

Bachelor's thesis
2017



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur
akademický rok: 2016/2017

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Karolína Krůpová**
Osobní číslo: **H14338**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **prezenční**

Téma práce: **Fanfikce jako nový fenomén davové čtecí kultury: Série novel
Stmívání**

Zásady pro vypracování:

Shromáždění odborných materiálů v kontextu s tématem
Nastudování odborných děl
**Formulace cílů práce dle získaných informací z odborných zdrojů a interpretace výsledků
analýzy**
Analýza zvolených děl v kontextu s tématem
Vyvození a formulace závěrů bakalářské práce

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Abrahams, Meyer Howard. A Glossary of Literary Terms. 7th ed. Fort Worth: Harcourt Brace, 1999.

Allen, Graham. Intertextuality. 2nd ed. London: Routledge, 2011.

Eco, Umberto. Lector in Fabula: Role čtenáře aneb Interpretační kooperace v narativních textech. Praha: Academia, 2010.

Letcher, Mark, and Kelly Byrne Bull. "Off the Shelves: Analyzing Style and Intertextuality in Twilight." English Journal. 98, no. 3 (2009): 113–116.


Meyer, Stephenie. Twilight. New York: Little, Brown and Company, 2005.

Vedoucí bakalářské práce: **prof. PaedDr. Silvia Pokrivčáková, Ph.D.**
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **11. července 2017**

Termín odevzdání bakalářské práce: **21. srpna 2017**

Ve Zlíně dne 11. července 2017


doc. Ing. Anežka Lengálová, Ph.D.
děkanka




PhDr. Katarína Nemčoková, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 10.1.2017

Kuřpová

1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlášení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacímu zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odporá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jim dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k vyšší výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Hlavním cílem této bakalářské práce je provést komparativní analýzu dvou hlavních mužských postav – Edwarda Cullena a Christiana Greye ze zvolených literárních děl – *Stmívání* a *Padesát odstínů šedi*. *Padesát odstínů šedi* bylo vytvořeno jako fanfikce na *Stmívání*.

V teoretické části je hlavním úkolem definovat pojmy intertextualita a fanfikce. Práce zkoumá jak fanfikce jako fenomén působí na davovou čtecí kulturu. Dále teoretická část obsahuje informace o teorii komparativní analýzy, která byla aplikována v praktické části.

V praktické části se autor zaměřuje na komparativní analýzu dvou hlavních postav vybraných literárních děl. Rozbor postav zkoumá projev intertextuality mezi původním dílem a fanfikcí.

Klíčová slova: fanfikce, intertextualita, *Stmívání*, *sága*, *Padesát odstínů šedi*, *trilogie*, *davová čtecí kultura*

ABSTRACT

The main goal of this bachelor thesis is to create a comparative analysis of the two main male characters – Edward Cullen and Christian Grey, from two selected literary works – *Twilight* and *Fifty Shades of Grey*. *Fifty Shades of Grey* was created as a fanfiction based on *Twilight*.

In the theoretical part, the main task is to define the concept of intertextuality and fanfiction. This thesis examines how fanfiction, as a phenomenon, affects the mass reading culture. Furthermore, the theoretical part contains information about the theory of comparative analysis, which was later on used in the practical part.

In the practical part, the author focuses on the comparative analysis of two main characters of the selected literary works. The analysis of the characters examines how intertextual the initial work and the fanfiction is.

Keywords: fanfiction, intertextuality, *Twilight*, *saga*, *Fifty Shades of Grey*, *trilogy*, *mass reading culture*

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to prof. PaedDr. Silvia Pokrivčáková, PhD., the supervisor of my bachelor thesis, for the patience, kindness and all the help she provided me with. I would also like to thank to my closest for their support during my studies.

I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis, deposited in the IS/STAG system, are identical.

CONTENTS

INTRODUCTION	4
THEORY	5
1 INTERTEXTUALITY	6
1.1 ORIGINS OF INTERTEXTUALITY	6
1.2 TYPES OF INTERTEXTUALITY	7
2 FANFICTION	9
2.1 FANFICTION AS A NEW PHENOMENON OF MASS READING CULTURE	10
2.1.1 EXAMPLES OF FANFICTION.....	13
2.1.2 FANFICTION DICTIONARY	13
3 COMPARATIVE ANALYSIS OF TWO MAIN CHARACTERS.....	15
ANALYSIS	17
4 INTERTEXTUALITIES: CRITICAL REFERENCE TO <i>TWILIGHT</i> SERIES AND <i>FIFTY SHADES OF GREY</i> TRILOGY	18
4.1 SUMMARY OF TWILIGHT SERIES.....	18
4.2 CRITICAL ANALYSIS OF TWILIGHT SERIES	18
4.3 SUMMARY OF FIFTY SHADES OF GREY TRILOGY	19
4.3.1 PUBLISHING OF FIFTY SHADES OF GREY.....	19
5 PHYSICAL DESCRIPTION OF THE MAIN CHARACTERS.....	22
5.1 PHYSICAL DESCRIPTION OF THE MAIN CHARACTER OF THE NOVEL TWILIGHT – EDWARD CULLEN.....	22
5.2 PHYSICAL DESCRIPTION OF THE MAIN CHARACTER OF THE NOVEL FIFTY SHADES OF GREY – CHRISTIAN GREY	23
6 BEHAVIOUR/ ATTITUDE/ APPEARANCE	27
6.1 EDWARD CULLEN’S BEHAVIOUR	27
6.2 CHRISTIAN GREY’S BEHAVIOUR.....	28
7 IMPACT ON OTHER CHARACTERS OF THE NOVEL	31
7.1 IMPACT OF EDWARD CULLEN.....	31
7.2 IMPACT OF CHRISTIAN GREY	33
8 OTHER SIMILARITIES.....	35
CONCLUSION	36
BIBLIOGRAPHY	37
LIST OF FIGURES	41

INTRODUCTION

“And so the lion fell in love with the lamb...” he murmured. I looked away, hiding my eyes as I thrilled to the word. “What a stupid lamb,” I sighed. “What a sick, masochistic lion.” (Meyer 2004, 240)

This is one of the most famous passages of the Twilight novel series. Who would have expected how famous this series of novels would become. Moreover, what a phenomenon it will start up. People started to write their own stories about the characters from the book Twilight in both, positive and negative, ways –After publishing Twilight novels, the book gained lots of popularity as well as fans, so the critics.

Nowadays, it has become harder to write a piece of work with ideas no one else has come up with previously and therefore it has become harder to be original. In times when we heavily rely on the internet in our lives, it is harder not to copy others or not to get the inspiration from the works written by someone else.

People started to examine the similarities between literary works. Inconspicuous similarities, quotations or references became part of literary writing. Small hints of intertextual references started a broad field of study which can be analysed from many perspectives. Intertextuality, the references between literary works may be found in numerous literary works. The references may be in forms such as translations, quotation, fanfiction and others.

This thesis examines only one type of intertextual text – fanfiction. Studying fanfiction as a type of intertextual text and its impact within school environment and influence in contemporary writing is the main aim of this thesis. The main goal is to demonstrate, with the help of a specific example, how an original work influences the production of fanfiction and if the fanfiction text is written in purpose to ridicule the original or make it consciously beneficial.

The year 2011 brought a new literary phenomenon in form of a fanfiction novel by E.L. James Fifty Shades of Grey. Even though a lot of people liked the unusual style and topic the author, E.L. James, used in her writing, some people realised the negative effects of the book and its plot on readers. The publication of the book came with negative as well as positive reviews. Despite the negative responses, the authors’ fame and wealth increased steadily.

I. THEORY

1 INTERTEXTUALITY

In this whole chapter the basic concept of intertextuality will be introduced and names of scholars and linguists, who participated in the development of the term intertextuality. As a basic example of intertextuality, I will be using a definition taken from M. H. Abrams' *Glossary of Literary Terms*.

Intertextuality, also called text association, is a term, which was analysed many times by several scholars. The definition can vary and every scholar may interpret the concept differently according to their own approach.

The basic definition be given by M. H. Abrams in his *Glossary of Literary Terms* "Intertextuality (...) is used to signify the multiple ways in which any one literary text is made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are "always already" in place and constitute the discourses into which we are born. In Kristeva's formulation, accordingly, any text is in fact an "intertext"—the site of an intersection of numberless other texts, and existing only through its relations to other texts." (Abrams 1999, 317)

1.1 Origins of intertextuality

In Allen Grahams' book called *Intertextuality* the history of the term intertextuality has its origins in the 20th century (Allen 2000, 2) and it is mainly credited to three main personas – Swiss linguist Ferdinand de Saussure, Russian literary critic Mikhail Mikhailovich Bakhtin and later on Julia Kristeva, who was strongly influenced by F. de Saussure and M. M. Bakhtin theories. But not only are these three personas mentioned in the book. Other famous linguists such as Roland Barthes, Gerard Genette or Michael Riffaterre are also one of the important personas involved in development of the term. (Allen 2000, 8)

Saussure came up with a theory that a sign can be seen from two sides – as a signified (concept) and a signifier (sound-image). This new approach was called Semiology (study of the meaning of signs) and had a big influence on Kristeva's theory. (Allen 2000, 10)

Bakhtin is considered the founder of the term intertextuality in literary approach. He is one of the most influential linguists who created the idea that dialogism between texts do exist. He claimed that all statements, which were already mentioned or written in older literary works (or texts) are dialogic. No statement is, according to Bakhtin, unique. The

statements contain some references and are dialogic. This approach influenced Kristeva the most and it can be considered as the origins of intertextuality. (Abrams 1999, 62-63)

Kristeva coined the term intertextuality in the second half of 20th century. (Allen 2000, 3) Kristeva, as was already mentioned, was influenced mainly by Saussure and Bakhtin. (Kristeva 1941, 66). Her definition of intertextuality may be interpreted that texts are citations of other texts and all newly written texts are influenced by the older texts, which already exist. (Clayton and Rothstein 1991, 20)

Kristeva gave a presentation in 1966 about Bakhtin's theories and her presentation was later on published in *Critique*. After its publication Kristeva included it in her own book called *Semiotiké: Recherches pour une semalyse*, which was published in 1969. (The paragraph 2008, 1-20). This event can be considered the origin of the concept of the term intertextuality. (Clayton and Rothstein 1991, 4)

On the other hand, Barthes divided texts into three types - "lisible", "scriptible" "illisible" texts. According to Barthes the "lisible" texts are the ones which are readable. The readable texts were written by authors in 19th century and are classical. "Scriptible" texts are the texts which are writable. In contrast of "lisible" text are "illisible" texts which are unreadable. These texts are experimental. Their function is to shock, to frustrate and they are violating. (Abrams 1999, 317)

The history of development of intertextuality has a lot of theories which are making the understanding of the term more and more confusing. As mentioned above, many scholars or linguists came up with different theories and new approaches. However, the intertextuality subtypes were assigned by Kristeva and Genette. (Pokrivčák and Pokrivčáková 2008, 19-20)

1.2 Types of Intertextuality

The definition of different types of intertextuality was mainly influenced by Kristeva's and Genette's theories of intertextuality. The definition of the terms is considered as the relationship of two texts. The types are explained below.

1. Intertextuality - text in which can be observed plagiarism, quotations or allusions.
2. Architextuality - text influenced by the genre of the other texts, taking the same one and becoming part of the genre.
3. Paratextuality - text which is not influenced by the text or plot itself but by the other things included such as citations, acknowledgements, illustrations etc.

4. Metatextuality - text which comments on other texts with hidden or clear meaning.
5. Hypotextuality - text influenced by the initial text (original text). The hypotext may be, for example, in form of translation.
6. Hypertextuality - the relation between the texts which were made on computer. (Pokrivčák and Pokrivčáková 2008, 20)

Intertextuality means the relationship between any two and more texts. Intertextuality is the relation between “pretext” (the original text) and “posttext” (the ulterior influenced text). One text, which was written later called “posttext” and the original text, also called “pretext”, are connected to each other. The “posttext” is influenced by the previous text (pretext, original text). The intertextual texts are also called “intertexts”. So “intertexts” are written thanks to pretexts, which influence the ideas and writing of authors and due to it they develop texts associated with “pretexts”. “Intertexts” may be in forms of allusions, parodies, adaptations, pastiches, imitations, translations, fanfiction and many others. (Pokrivčák and Pokrivčáková 2008, 20)

Allusions are indirect references to e.g. a different text (Abrams 1999, 8), parodies are the texts which are made as a references to other texts in order to make fun of it or ridicule it (Abrams 1999, 26), adaptations meaning a text adaptation is a creation of a work which is influenced by the pattern text e.g. adaptation of the book *Twilight* is a movie *Twilight*.

However, intertextuality may be divided into two different kinds according to the relation between “pretext” and “posttext”. The two kinds of intertextuality are called positive and negative intertextuality. The positive intertextuality is also called affirmative intertextuality and the negative intertextuality is also called critical intertextuality. (Suleiman 1985, 17)

Positive intertextuality is a creation of text, which follows the “pretext” and gives deeper information on selected topics. The main goal is to extend the “pretext” and to give higher information value to it. On the other hand, negative intertextuality is made, when the author of the “posttext” is ridiculing the pretext by adding features of irony and making lower information value of it. (Suleiman 1985, 17)

2 FANFICTION

Fanfiction (also known under / abbreviated as *fanfic*) is a type of text which is written by fan authors, people who are enthusiastic about some art work and they recreate or rewrite their favourite texts into their own texts (called “posttexts”) and later on, the fan authors post it through mass media e.g. magazines or websites. The fan authors use for example famous people as main characters of their fanfiction, and through them they extend the plotline of the “pretext” according to their own opinion of the text, book or story. They recreate the characters (for example they change their names, change their behaviour) and also they expand or invent the relationships between characters in the story (e.g. they build romantic feelings between two characters, who did not end up together in the original story). (Black 2006, 172) Usually the texts begin with a statement, that the authors do not own the plot, characters, situations but they are only relating to the original piece of work. (Adams and Mathew 2009, 36) The authors of fanfiction can also add music, text or images into their work. (Thorne et al. 2009, 805)

Fanfiction texts are referential to the “pretexts”. The creation of the “posttext” is made thanks to a template “pretext” which makes them intertextual texts “intertexts”. The fanfiction authors are using intertextuality to produce their own works.

The biggest internet website of free fanfiction texts and creative works is www.fanfiction.net. (Thorne et al. 2009, 805). Nowadays this forum is also available on Google Play and Apple App Store. (FictionPress & FanFiction Blog, 2017) On the website, we are able to browse through categories and read books, cartoons, comics, reviews, plays etc. The most added fanfiction works are Harry Potter (with around 761 000 posts), Twilight (around 219 000 posts) and Percy Jackson and the Olympians (around 71 000 posts) few more well-known are for example *Lord of the Rings*, *Game of Thrones*, *Hobbit* etc. Steven L. Thorne and others claim that on the website there are over one million users from the whole world. (Fanfiction.net/book/ 2009)

There are also fanfiction magazines - an online *Fantasy Magazine*, which is connected to fantasy writing and fantasy fanfiction, for example science fantasy. (fantasy-magazine.com, 2012) Another one is an academic journal *Transformative Works and cultures*, which is not only publishing about fanfiction but also about other popular media, fan based communities, books, visuals, films, television and plenty of other related topics to fan and popular culture. The journal is also trying to explain theory of fan based artefacts. (TWC Editor 2008)

Fan authors also tried to write rules for writing a fanfiction. One of the exemplary works might be for instance the 'Twilight Fanfiction Etiquette' on the online webpage fanfiction.net, written by Insanity's Partner. As the name of the article shows, the rules are related to twilight fan authors, but the rules can also be adapted to any other fanfiction writing. Some of the rules are for example: Research, Grammar, Adapting your own style, Being descriptive, Being unique, Writing logically and Adjoin your own thoughts, Learn from the reviews. (Fanfiction.net 2009)

The history of term fanfiction can be divided into two periods.

1. Fanfiction before the age of the internet
2. Fanfiction in the age of the internet

The fanfiction community divide fanfiction into three basic types:

1. *Gen fanfiction* - general story which do not expect any romantic issues between the characters.
2. *Het fanfiction* - story which expects a heterosexual relationship among characters either in primary text or the rewritten one.
3. *Slash fanfiction* - the text is accompanied by a plot about a same-sex, homosexual relationship. (Hellekson et al. 2006, 84)

2.1 Fanfiction as a New Phenomenon of Mass Reading Culture

In this chapter, I would like to point out a situation which supports the claim that fanfiction became a phenomenon of the mass reading culture. First, I would like to point out one particular example, how the fan base grew and the result was such mass reading. Then, I would like to show, how beneficial fanfiction can be, especially in a school environment.

The Twilight fan base started in 2005 by publishing the first book Twilight by Stephanie Meyer. (Adams and Mathew 2009, 35) The book became very popular and many readers started to be interested in the story. To increase the financial turnover for the Twilight series, the idea of merchandising fan articles became essential. For example, paintings, sketches, cups, bedlinen, jewellery, shoes, tops etc. all of which were made with vampire's motives. The fan base was very interested in those products and purchase them online on websites such as: etsy.com, redbubble.com, teefury.com. Members of the fan community actually started to create their own suggestions and motives and then they could choose on what product the particular motive will be applied. Some of those

websites also provided forums where fans could share among each other their favourite Twilight items and information about where they bought them. Bethan Jones says that fans can spend money on products with vampire motives but on the contrary getting richer by selling a piece of fanfiction and publishing it and as new piece of fiction, is not considered as acceptable within the fan community. One reason might be that the authors of fanfiction share the same passion for the art of creation of the texts, reviewing them, commenting on them. On the other hand, the shared love for buying commercial objects with vampire motives, in order to earn money, is not the same kind of art. Fans are keen to spend their money for such products but buying a book, published as a fanfiction, is according to them considered unprofessional and it might be taken as a betrayal for all the reviewers or people who helped to create the text from its beginnings. (Bethan 2014)

The author Stephanie Meyer published the books yearly and her fans could not wait until the next book was released. They started to create their own piece of texts with hypothetical endings or plots. (Adams and Mathew 2009, 35) The community of fanfiction grew rapidly and even teachers started using fanfiction as a teaching tool to increase student's motivation with their reading and writing skills. (Adams and Mathew 2009, 36)

It seems that the younger generation is growing up in a world, where online media had become undoubtedly part of their everyday life. It is a space, where they can find almost any information they need with a simple mouse click. On the other hand, the older generation, was growing up in times, when online media was something to be scared of – sometimes it was a place, where cyber-bullying could occur. Some teachers did not accept students using internet during their lessons and that was why plenty of restrictions had to be introduced for a school context. However, some teachers believe that the internet should be formally accepted as an educational tool which benefits in the same way students and teachers. This new concept encourages teachers to adapt to modern times and to include online media within their lessons. (Adams and Mathew 2009, 39) Teachers are nowadays encouraging their students to actively participate in online forums to showcase their findings about their readings, developing their skills, sharing their ideas or creating new pieces of literature which consequently increases their literacy skills. Helpful tools included are for example: Google Docs, where all users of email on Google called gmail.com are able to create online documents, presentations or tables and they can share them with other members. All involved can then edit the document simultaneously from their homes and avoid the lengthy process of sending never ending documents from person to person. Another platform worth mentioning is Wikispaces Classroom (wikispaces.com),

an online social platform for educational writing, where teachers can create a classroom for communicating, creating or learning among students. (Adams and Mathew 2009, 39-40)

The authors of fanfiction are not only using the language and words they know, but are also inventing new words such as “song fic”, a piece of work created as a reaction on song lyrics, or they are using slang words used across the internet. The authors are able to describe, critically analyse, invent, judge, predict and compose the fanfiction texts. (Adams, Mathew 2009, 35)

For foreign language learners, mainly ELLs (English language learners), fanfiction is very beneficial as it can support their reading, writing and Trans literacy skills.

According to a group of founders of a website called “Fanfiction for Literacy” in the University of Alberta’s Teacher-Librarian by Distance Learning Programme, learning English in Primary Schools is easier than for students in Secondary Schools. It is believed that teachers, who work with secondary students, seem to have a harder job in keeping students attracted to any literary piece as students might believe that it is not engaging enough for them. Any exposure to fanfiction might encourage students’ reading and should be promoted within schools as this can keep students interested and focused whilst learning. (Cowley et al., Fanfiction for Literacy, 2014)

However, teachers should also support students writing skills by asking students to create their own imaginative stories, plots, characters and situations. If they are asked to recreate the text which has a set plot, characters, events and situations it facilitates the work and students are more focusing on the task of writing as it is. (Cowley et al., Fanfiction for Literacy, 2014)

According to Thomas and others, transliteracy is “the ability to read, write and interact across a range of platforms, tools and media from signing and orality through handwriting, print, TV, radio and film, to digital social networks.” (Thomas et al, 2007) This is how students may get advice due to posting an online version of literary work, reviews, critical points and ideas. This criticism can help students to learn and mainly improve their skills but also accepting criticism is much easier to read than to hear in person. (Cowley et al., Fanfiction for Literacy, 2014)

Teachers of secondary schools also find it harder to engage students to learn English. Fanfiction is considered a good educational tool, which can be used among students to practice their language skills and thanks to publishing it online they can also get reviews which will improve their work as well as their language skills. (Cowley et al., Fanfiction for literacy, 2014) Online spaces are considered a new type of one language development.

The perfect example of such a learner is *Tanaka Nanako*, young Chinese girl, who spoke native Mandarin Chinese and moved to a large Canadian City in 2000 at the age of eleven. At school she was struggling because of her inability to communicate and that was why she did not make a lot of friends. Whilst browsing the internet to find some *anime* and more specifically anime fanfiction, her passion for it started. She searched for more information, later signed up on fanfiction.net and started to write and post her own fanfictions in her non-native language - English. It took her about two and half years to start publishing her own texts. (Black 2005, 173) In my opinion, on this example we can observe how fanfiction can be beneficial for people and how writing a fanfiction may develop their writing/reading skills.

2.1.1 Examples of fanfiction

This section includes few other examples of famous fanfiction works. For example, *Bridget Jones Diary* was written as a fanfiction to a well-known novel *Pride and Prejudice* originally written by Jane Austen. (dearauthor.com, 2012) Other examples of fanfiction may be found written according to the “pretexts” such as: *Star Wars (Spockanalia, T-Negative)*, *Harry Potter (Harry Crow, The Paradigm of Uncertainty)* or *Warhammer*. (Jamison 2013) However, this bachelor thesis is going to be concerned about *Twilight* fanfiction called *Fifty Shades of Grey* (Fanfiction.net, 2009). Another *Twilight* fanfiction are, for instance, *Sempre* by J.M. Darhower, *Gabriel's inferno* by Sylvain Reynard or *Beautiful Bastard* by Christina Lauren. (Goodreads.com 2017) Another fanfiction work is Tom Stoppard's famous play *Rosencrantz and Guildenstern Are Dead*, which expand the story of two main characters taken from Shakespeare's *Hamlet*. (Jamison 2013)

2.1.2 Fanfiction dictionary

The argument for calling the fanfiction community a community is that they created their own dictionary, mainly of shortcuts which are well known among those enthusiasts. The dictionary can be found online on a website called A Fanspeak Dictionary: <http://expressions.populli.net/dictionary.html>.

However, there are some of them:

- Beta Reader – a very important person, who is an editor of fan fiction. Their main job is to read the fanfiction they receive from the author and to review it. They are

very important because they give feedback which is taken very seriously and very often the writers re-write/edit the text according to the review written by the beta reader.

- Newbie – A fannish slang term for a person who is newly add to the fandom community.
- Canon - Every situation, which happens in the environment in fanfiction (fandom), is canon. So all characters, events, situations, statements are parts of the canon.
- Fandom – Fandom express the whole environment involved in the particular fanfiction. E.g. Twilight Fandom express all the written fanfictions, fans, plot, canon and the characters. The word fandom can be used as a synonym to “universe”. Twilight fandom is the whole “universe” around the Twilight novel. (<http://expressions.populli.net>, 2003)

3 COMPARATIVE ANALYSIS OF TWO MAIN CHARACTERS

In the analysis section of the bachelor thesis, precisely in the chapters five, six and seven I will be analysing the intertextuality between two main characters. The type of analysis which had been chosen was the characterisation of two main male characters of the novels – Edward Cullen, who is the main character of all Twilight novels and Christian Grey, who is the main character of the Fifty Shades of Grey trilogy. Characteristics of the characters which were discussed are:

1. Physical description of the character – examination of physical appearance such as if the character is tall or small, slim or fat, what hair, eye or skin colour they have, etc.
2. Behaviour/ attitude/ appearance - the character's inner characteristics such as if he/she is a good or bad person, shy or intelligent etc.
3. Reaction of others – The way of thinking of other characters show other characters of the story think about them and how they feel about the main character.

The analysis is mainly investigated through the first book of both works: Twilight and Fifty Shades of Grey.

The purpose of the analysis was to find out similarities or differences within both male characters. Furthermore, a better understanding is provided as to how Edward influenced the creation of Christian and what type of intertextuality the author of fanfiction used. If Christian developed positively (to expand Edward's character) or negatively (to ridicule Edward). The two characters are comparatively analysed because they are both protagonists and it should show us on what basic similarities the fanfiction is created.

The analysis is created from the view of the characters as individuals, their appearance, their individual behaviour and what impact do they have on other characters as a result of their individual decisions. The analytic part is formed by three sections and each of them includes two subsections. One aspect of comparison is going to be discussed in each chapter. Every character is going to be analysed in individual subsection. For example, in the first chapter is the first subsection about Edward Cullen – the main

character of the “pretext”, Twilight Saga, and the second subsection is about Christian Grey – the main character of the “posttext” Fifty Shades of Grey trilogy. The summary of the similarities and differences between the “pretext” and “posttext” is going to be presented in the last paragraph of the second subsection.

II. ANALYSIS

4 INTERTEXTUALITIES: CRITICAL REFERENCE TO *TWILIGHT* SERIES AND *FIFTY SHADES OF GREY* TRILOGY

In this chapter I will firstly discuss the summaries of two selected literary works which are the Twilight series and the Fifty Shades of Grey trilogy. Thereafter, a closer look will be taken at the reviews of the critics for both works.

4.1 Summary of Twilight series

The Twilight series, were written by an American author Stephanie Meyer. Twilight, the collection of four books was used as a template for movie adaptation. The Twilight Saga was introduced in five movies when the last book - Breaking Dawn was divided into two parts. (stephaniemeyer.com 2017)

Meyer's most famous work is the Twilight series, however, the books are as well-known as the Twilight novels or Twilight Saga. The Twilight Saga includes four books – Twilight, New Moon, Eclipse, and Breaking Dawn. Meyer published one book a year since 2005 to 2008.

All of the books from the series include supernatural elements such as vampires (the Cullen family) or werewolves (the LA Push residency owned by Quileute tribe). The young human lady, Isabella Swan, moves to a small and rainy town called Forks. There a member of the Cullen family – Edward who is an around 100 years old vampire, lives. He meets Bella and they fall in love. The plot is about the obstacles of life between the two main protagonists, their love, the members of both families and their friends, their marriage and early motherhood, which puts another supernatural element to the plot – half human, half vampire daughter Renesmee. (Karolidis et al. 2011, 423)

4.2 Critical analysis of Twilight series

The Twilight series had a lot of positive reviews “Twilight was named one of the Best Children’s Books of 2005 by School Library Journal and identified as “Best Book of the Year” by Publishers Weekly, in addition to being named one of the “Top Books of 2008” by USA Today. In 2009, New Moon won the “Young Reader’s Choice Award,” and Eclipse and Breaking Dawn were both top-selling works.” (Karolidis et. al. 2011, 425) On the other hand, critics described the series as “adolescent erotic tension, but note that the sexual themes are tastefully presented and the star-crossed lovers remain chaste until married.” (Karolidis et. al 2011, 425) As is summarised in the book called 120 Banned Books around the novels were plenty of discussions which were triggered by critical

reviews. Therefore the books were banned in many schools and in one of them, students of Catholic elementary school in Picton, were forbidden to read and take the books into the school because of its unsuitable content. (Karolides et al. 2011, 428 - 430)

4.3 Summary of Fifty Shades of Grey Trilogy

The Fifty Shades of Grey trilogy was written by E.L. James. E.L. James is a pseudonym of an English writer Erika Mitchell. Her works are Grey: Fifty Shades of Grey as Told by Christian and the Fifty Shades Trilogy which contains three books – Fifty Shades of Grey, Fifty Shades of Darker and Fifty Shades of Freed. (Bosman 2012) The author published the first novel in 2011 and the other two in 2012. The main theme of the books is an unusual erotic relationship between two main characters – Anastasia Steele, a young college student and Christian Grey, a very rich, elegant and successful Chief executive officer of Greys enterprises. Christian Grey “does not do love, he fucks” (James 2011, 96) and he wants to show Anna the same world. The world of BDSM means erotic techniques of pleasure including practices or roleplaying such as bondage, discipline, sadomasochism, and other related interpersonal erotic techniques. (Green 2013, 286 - 288) Those techniques lead to his erotic satisfaction and form the main part of his sexual life. He wants to be for her “the dominant” (James 2011, 100) and make her “his submissive”. (James 2011, 105)

4.3.1 Publishing of Fifty Shades of Grey

The New York Times best seller Fifty Shades of Grey and the most read fanfiction, was originally written as a fanfiction on Twilight. (Hellekson and Busse 2014, 3). Fifty Shades of Grey was firstly published on the fanfiction internet website - fanfiction.net, by the author with a nickname SnowQueens IceDragon under the title Master of the Universe. The book was not published as a whole at first, but instead the author was publishing it periodically part by part. The main characters held the same names as the characters from the Twilight (The names in brackets are the ones used in a book which was published as Fifty Shades of Grey trilogy) – Isabella Swan (Anastasia Steele) and Edward Cullen (Christian Grey). Also the other characters were named the same: Rosalie Hale (Kathrine Kavanagh), Jacob Black (José) or for example Emmett (Elliot). On top of that the relationship between Rosalie and Emmett remained the same in the Fifty Shades of Grey trilogy and the publication of the book Fifty Shades of Grey meant that the majority of the text remained the same. The only thing that the author changed on its independent

publication was the names of the characters and then some small stylistics changes within sentences.

The technology used in order to improve students writing is called Turnitin (www.turnitin.com) which is an internet webpage used by scholars, schools, colleges or universities to distinguish plagiarism. The result shows that; the versions are 89 percent the same. (Jones 2014) The result can be seen on the picture below. It shows the comparison between Fifty Shades of Grey and Master of the Universe. The text marked in red is identical – the only things which have been changed are the names of the characters and a few other words.



Figure 1. Screen shot of Turnitin 1 (comparison of Fifty Shades of Grey and Master of the Universe posted on Dear Author Web site, March 13, 2012.)

Master of the Universe was deleted from the fanfiction website “for violating the terms of service on mature content”. After this the Australian Publishing company ‘The Writer’s Coffee Shop’ chose this fanfiction to publish it as an online book. In 2012 Vintage, a Random House released the book *Fifty Shades of Grey* to the market. (Jones 2014)

Even though the publication of the book was very successful, it triggered nevertheless a huge wave of criticism. The book had sold around 3.8 million copies by the end of autumn, 2012 and by the end of the same year had been sold worldwide around 65 million times, both electronically and in printed copies. Despite its extraordinary publicity and fame some reviews were negative. For instance, Gosa claimed that *Fifty Shades of Grey* could have been published under titles such as “worthless-copycat-housewife-porn.” (Gosa 2014, 57) The comments under the news that the trilogy was nominated in National Book Awards (category popular fiction book of the year) were for example: “With the greatest of respect, why don't they just call it the Shit Books Award?” (Jones 2014)

5 PHYSICAL DESCRIPTION OF THE MAIN CHARACTERS

Physical description includes a persons' general appearance – the colour of eyes, hair skin; the body build; characteristics. In this chapter are also included hobbies, the family situation and relationships in general.

5.1 Physical description of the main character of the novel *Twilight* – Edward Cullen

Edward Cullen is slim and tall vampire with a pale skin and messy bronze hair. *The last was lanky, less bulky, with untidy bronze-coloured hair.* (Meyer 2005, 16) He has dark coal black eyes which change their colour according to how thirsty he is. Once they are black and next they are brown. *“Today, his eyes were a completely different colour: a strange ocher, darker than butterscotch, but with the same golden tone.”* (Meyer 2005, 39) He has a masculine figure and his face is, according to Bella, perfect. Edward's fashion style is not described in the book and only once Bella realises what he is wearing. *“I had never once noticed what he was wearing – not just tonight, but ever... He was removing light beige leather jacket now; underneath he wore ivory turtleneck sweater ...”* (Meyer 2005, 147)

Edward's skin is very cold, his eyes switch the colour; he is extremely fast and strong. He does not eat food like humans do and he and his family are blood drinkers. They are on an animal diet which means they are not drinking human blood. *“They claimed that they didn't hunt humans. They supposedly were somehow able to prey on animals instead.”* (Meyer 2005, 108)

Edward himself has a supernatural gift. He has the ability to read other people's minds. On the other hand, he cannot go out when the sun is shining in order not to uncover their clan to others. Their skin is shining like if it is covered by millions of diamonds when the sunlight shines on their skin.

His hobbies are fast cars and playing the piano and he owns cars such as Volvo or BMV M3. His driving skills are very advanced and consequently he loves to drive very fast as he likes the adrenaline rush.

Edward was born in Chicago in 1901. When he was seventeen, in 1918, he died of Spanish influenza and Carlisle transformed him into a vampire in order to save his life.

“Carlisle found me in hospital in the summer of 1918. I was seventeen, and dying of the Spanish influenza.” (Meyer 2005, 251)

He lives in Forks with his clan. The clan forms of Esmé, who is his stepmother, Dr. Carlisle Cullen, who is a doctor in a town hospital and is his stepfather. He also lives with his “sister” Rosalie, who dates Emmet and Alice who dates Jasper. They are all vampires and very attracted to humans.

5.2 Physical description of the main character of the novel Fifty Shades of Grey – Christian Grey

In the following, I intend to firstly focus on Greys physical appearance, then I would like to analyse his personality and his distinctive characteristics which make him who he is. Lastly, a closer look into his childhood, might explain some of his actions in his adult life.

Christian Grey is, in the first book *Fifty Shades of Grey*, displayed as a very wealthy, attractive, intelligent man. Undoubtedly, therefore, Anastasia Steele, also called Ana, falls in love with him. Even though his physical appearance seems to attract the other sex a lot, unfortunately the same cannot be said about his personality. Christian himself admits that his inner state of mind is “fifty shades of fucked up” and that his actions are a result of that and also of his sad childhood.

Anastasia meets Christian for the very first time at his work place. She has a scheduled interview with him regarding his contributions towards a charity that he is part of and his role within a graduation ceremony which is taking place shortly. At the initial meeting her first impressions of Christian are of an attractive, handsome and successful individual. She is simply thrilled by him and his appearance. Across the whole plot, not only Ana, but also other female students think about him as handsome, beautiful, good looking and attractive man.

After the meeting, Ana comes back home and talks to her friend Kate about her meeting with Christian. Kat should have been interviewing him but was excused for health reasons. During their chat Kate asks Ana how the interview went and Kate notices a sparkle in her eyes when she describes Christian as a tall, shouldered and slim man with gentle, long-fingered hands, dark hair and bright grey eyes. However, what surprises Ana is the tone of his voice which seems to be of a stern nature and she finds that slightly uncomfortable.

“So young – and attractive, very attractive. He’s tall, dressed in a fine gray suit, white shirt, and black tie with unruly dark copper-colored hair intense, bright gray eyes.”

(James 2011, 7)

“he’s tall, broad shouldered, and slim ...” (James 2011, 42)

At work he is dressed formally with a suit and tie but in his free time, he prefers casual clothing. Jeans, t-shirt or sweater and walking shoes or Converse shoes are perfect for his free time. *“... in his cream chunky-knit sweater, jeans, and walking boots...”* (James 2011, 25)

Christian is twenty-seven years old. (James 2011, 19) Despite his young age, he is very successful in his business called Grey Enterprises Holdings. Ana thinks that he is very mature for his age. He considers himself as being very good at judging people, as hard-working and he likes to control things. He is responsible for over forty thousand people, who are employed in his company and seems to enjoy his position of power there. Ana can clearly see his desire for control over things, people and power and calls him, at many occasions, a control freak. Christian seems to have very unstable mood swings and at times he is very happy and at other times he is bossy, arrogant and cold hearted towards people around him.

“... I am very good at judging people...I reward them well.”

“...I work hard, very hard to do that. I make decisions based on logic and facts...”

“Oh, I exercise control in all things...”

“...I employ over forty thousand people, Miss Steele. That gives me a certain sense of responsibility – power if you will.” (James 2011, 10)

Christian very much enjoys his luxurious lifestyle which is demonstrated by his love for dangerous and expensive things. He owns a helicopter which he calls Charlie Tango as well as cars such as black 4x4 Audi or Audi R8 Spyder. (James 2011, 151). He is able to play the piano and he has a passion for buying boats. From the content of the book it is clear that he is well-educated and he has a knowledge about plenty of stuff, not only about his business. *“The Pinot Grigio here is a decent wine. It will go well with the meal whatever we get.”* (James 2011, 152)

He seems to enjoy spoiling Ana by buying her expensive clothes and giving her presents such as an Apple iMac MacBook Pro, a red hatchback car or a collection of the first edition of novels by Thomas Hardy: Tess of the d’Urbervilles. Those presents may give the impression of him being a caring man but on the other hand we can argue that he tries to buy her love.

Christian is described as a very unsociable man. Therefore he does not seem to be a romantic guy and he has never been seen with a girl in public. That is the reason why not only people but also his stepmother thinks he is a gay. (James 2011, 152) As the reader discovers during their initial interview, Christian makes it clear that he is not gay. The reader later finds out about his passion for BDSM.

When he was fifteen, a friend of his mother Mrs. Robinson, opened up his eyes to the world of BDSM as he was then submissive to her. He had in total fifteen lovers, so called submissives, who pleased him by the techniques used by BDSM. However, when he met Ana he suddenly felt that the relationship with her was completely different. She was not familiar at all with the BDSM world compared to the previous submissives and consequently had to sign a contract with Christian at the beginning of their relationship. There is no mention of any friends of his in the entire book that he would spend time with, so it seems that he is a loner and has always been.

As a child he grew up in an environment which was not perfect and rather rough. His biological mum was a drug addict and he was adopted by the age of four. *“The woman who brought me into this world was a crack whore ...”* (James 2011, 367)

His stepparents, who were called Grace and Carrick Grey were very kind and loving parents and Christian could not have wished for better parents. His stepmother is a paediatrician and his stepfather a lawyer. Moreover he was lucky enough to also have two stepsiblings called Mia and Elliot. The whole family, including Christian, grew up in Seattle, in a typical white middle class family house. Christian is still on very good terms with all member of his stepfamily and they spend quality time together. A good example is when Christian introduces Ana to his family at a family dinner and not only is Ana introduced to the family but also Kate, who is dating Christians’ stepbrother Elliot.

To summarise, both main characters of the “pretext” and “posttext” are very similar. First of all their appearance is almost the same. They are both described as slim, tall and very handsome men. Not only are they attractive for the main female character of the selected literary work but also for other female characters included in the books.

Both of them are passionate about an adrenaline rush. They like expensive cars and a fast drive. Their economic situation is very good so they can buy whatever they like, including all the expensive cars.

Another similar thing which is worth mentioning – both of them are described, in the books, as adult men without biological parents and they are living in loving stepfamilies.

The only thing which differ the “pretext” from the “posttext” is that the author of the “posttext” deleted all the supernatural elements of the main character and transformed the “posttext” character into more realistic life.

The readers of both novels have the same impression of the reading and because of this the publicity of the stories increased. Mainly young females started to buy the book in order to escape the world where they are not loved. As Linda and Charlie Broom wrote to answer the question “What's So Special about Fifty Shades of Gray?” “I believe it has a lot to do with the desire that so many of us have of being swept away from our mundane lives and into a world of passion and ecstasy.” (Broom 2012, psychologytoday.com)

6 BEHAVIOUR/ ATTITUDE/ APPEARANCE

In chapter six I will analyse the behaviour of the main characters and how they interact in daily life situations.

6.1 Edward Cullen's Behaviour

Edward Cullen is a very clever student at Forks high school. Bella first meets him there and is absolutely amazed by his appearance. But Edward has a reputation of a handsome guy who is not dating with any girl ever. After their first meeting Bella is forced to think that he does not like her according to his behaviour. He is very detached, annoyed about her company. He does not behave nicely towards her.

Everything changes when he saves her from a car accident. *“Edward Cullen was standing four cars down from me, staring at me in horror. (...)But of more immediate importance was the dark blue van that was skidding ... It was going to hit the back corner of my truck, and I was standing between them.”* (Meyer 2005, 47) This was the first time when Edward saved Bella from death. He jumped between the van and he held her and because of his strength he stopped the van with his hand. Then he saves her again when she is in the city Port Angeles with her girlfriends to do some shopping. But she leaves them because she wants to go to the bookshop to buy a book of local legends. When a group of men want to lure her, Edwards reaction is not very understanding but with huge anger.

This event gives her a little hint about Edward and the truth about who he really is. Through small hints she is able to detect his secret. Not only his fastness or eye-colour switching may be considered as hints but also the old legend about the cold ones which is told by Jacob from the Quileutes tribe is very useful for Bella. When Edward confesses himself surprisingly Bella is not scared at all.

Edward was trying to stay away from Bella. Not only once did he try to say to her that he is dangerous and that they should not be friends. He tried very hard to avoid and ignoring her but it led just to more interest. *“I'm being very rude, I know. But it's better this way, really.”* (Meyer 2005, 63) *“It's better if we're not friends”* (Meyer 2005, 64)

Far in the book Bella discovers that Edward is coming to her room night by night to watch her during her sleep. This may be interpreted as stalking. Many times he appears out of blue when she doesn't expect it. *“I come here almost every night.”* (Meyer 2005, 256)

Edward also becomes jealous and he does not like the behaviour of Mike Newton, Tyler and Jacob Black. *“But jealousy ... It's a strange thing. So much more powerful than*

I would have thought. And irrational! Just now, when Charlie asked you about that vile Mike Newton.” (Meyer 2005, 265)

The most surprising behaviour of Edward is seen in the last part of the book when Bella is in a dangerous situation when a different vampire is hunting her. Edward does not want her to go back home to say goodbye to her father – Charlie. Many people can argue that time was very important at such a dangerous situation but at least he should be rational and think about Bella’s needs and wishes. Finally, when Edward allows her to visit her father he tells her to argue with her father as this is the only possibility to let her go.

Edward is doing things against her will, for instance, when he takes her to a prom what she absolutely rejected at the beginning of the story. This behaviour only confirms Edward’s stubbornness and he does not accept ideas, wishes or other’s will.

6.2 Christian Grey’s Behaviour

Christian Grey is involved in several businesses as well as charities aiming to help less fortunate people in third world countries. He is the major benefactor to the Washington State University which means that he supports the environmental science department at the university with aim to develop sustainable and ecological methods of farming. (James 2011, 237)

The professional commitment described previously gives the reader the impression that Christian has a caring nature but others would argue that his urge to help the poor arises rather from his very neglected and unfortunate upbringing with his biological mother who prioritised her drug addiction to his well-being.

Christian saves Anastasia from an accident, which happened after they left the coffee. A cyclist could have hit her but Christian saved her in the last moment. Interestingly, Christian’s reaction was that he was very upset and very tense but also made it very clear that she was saved thanks to him. This is an unexpected reaction and could be linked with his fear of loss of a loved one such as his mum in his early years but also thanks to his nature of a dominant.

“Shit, Ana!” Grey cries. He tugs the hand that he’s holding so hard that I fall back against him just as a cyclist whips past, narrowly missing me, heading the wrong way up this one-way street.” (James 2011, 48)

“That idiot was riding the wrong way. I’m glad I was here...” (James 2011, 50)

A different example of Christian saving Ana’s life is when she gets drunk in the club and her friend José, who has feelings for her tries to seduce her even though she doesn’t

share the same feelings. Christian appears from nowhere and rescues Ana from an awkward situation.

“José, I am okay. I’ve got this.” I tried to push him away rather feebly.

“Ana, please,” (...)

“José, what are you doing”

“You know I like you Ana, please.” (...) Holy fuck ... he is going to kiss me.

“No José stop – no.”(...)

“I think the lady said no,” a voice in the dark says quietly. Holy shit! Christian Grey, he’s here. How? José releases me.” (James 2011, 59)

It takes some time until he tells her the truth about himself and his unusual erotic passion and fantasies. Throughout the plot of the book he gave her small hints to show her, what he is really passionate about. When he saw her for the first time he could not get her out of his mind and he was thinking about her. Once he visited her in a DIY shop called Clayton’s, where she was working, he gave her a small hint by buying things like masking tape or a rope. *“I’d like some masking tape” ... “Are you redecorating?” The words are out before I can stop them. Surely he hires laborers or has staff to help him decorate? “No, not decorating,” he says quickly...” (James 2011, 26-27)*

Another hint he gave her when he said to her he is not a very romantic guy.

“Anastasia, I’m not a hearts and flowers kind of man ... I don’t do romance. My tastes are very singular.”(James 2011, 72)

“I don’t make love. I fuck.... hard” (James 2011, 96)

“I would like to bite that lip”...”Why don’t you?” I challenge quickly. “Because I ’m not going to touch you Anastasia – not until I have your written consent to do so.” (James 2011, 73-74)

Even though he gave her all the hints and he warned her plenty of times that he might be dangerous and he cannot make her happy as she wishes to she cannot stop thinking about him. *“Anastasia, you should steer clear of me. I’m not the man for you..... Breathe, Anastasia, breathe. I’m going to stand you up and let you go... ” (James 2011, 49)*

“I think it’s a warning – honestly, he keeps warning me off. I have no idea why...” (James 2011, 55)

After Anastasia got to know him, he completely changes his behaviour and becomes jealous. When Anastasia meets her friend in the DIY shop, Christian become jealous.

“The way you smiled at him, and he at you.”

“And the boy I met yesterday, at the store. He’s not your boyfriend?” (James 2011, 43)

He started to be bossy and treat her as if she is his property. He tells her that he needs her decision about signing the contract by the next day. He is not giving her a lot of space and room to think. This can be interpreted as if she is forced to sign his contract. He is not very happy that she is leaving the town to visit her mother. He visits them unannounced which makes her feel uncomfortable and also is a further sign of Christian's desire to be in control of the other person. A good example of this is that he gives her expensive presents such as laptop or blackberry to keep in touch with her all the time.

Therefore one can argue that Christian is brainwashing Anastesia by telling her that they are a match made in heaven.

"You are mine," he whispers. "Only mine. Don't forget it." (James 2011, 119)

"Hmm, I like it, when you beg me, Anastesia" (James 2011, 141)

"...just to show you that you are mine..." (James 2011, 262)

"Don't make a sound." (James 2011, 319)

His bossy behaviour starts to scare her. She is worried that he will hurt her physically.

"But I'm worried you'll hurt me." "Hurt you how?" "Physically." (James 2011, 219)

Simultaneously he is proving throughout the story, that he really likes her and he tries to change his attitude about his sexual expectations. He shows emotional weakness and love towards Ana by making love to her, which is not part of the contract and shows his affection towards her. For Christian it was the very first time he had slept with someone and also the first time he had taken someone to the Charlie Tango. Ana is someone special for him and it takes him a lot of courage to admit that she has changed him forever in a good way but he might not see the positivity of their acquaintance immediately.

To conclude, I analysed in the sixth chapter the behaviour of both main male characters with the result that both have got very similar behaviour traits and also very similar social skills. Both of them are very clever and successful men. They both know about their abilities and are able to behave according to their positions in society. The biggest similarity between the "pretext" and "posttext" is when the male characters are saving the female characters from some kind of accident. They are also spoiling them by buying them expensive presents. Both male characters are at some point stalking their female counterparts but are at the same time warning them to stay away from them because of their dangerous nature.

7 IMPACT ON OTHER CHARACTERS OF THE NOVEL

In the following I will not only analyse the impact of the main characters, mainly on the main female characters, but I will also there analyse their impact on other people, such as schoolmates, friends of the female characters or family members.

7.1 Impact of Edward Cullen

Not only is Edward but his whole clan is considered as good looking. Their schoolmates think that none of the girls are good enough to be worth dating.

The Cullen family also have very unpopular and unusual names, such as Carlisle, which also do not get them a lot of popularity among town folks and students. Their names are old because of they are living more than hundred years. For instance Mike Newton, Bella's and Edward's schoolmate, who has feelings for Bella, thinks that Edward is a weird guy. One of a few reasons why Mike is thinking that is that Edward has no friends, except his family and he is not talking to anyone.

First meeting between Edward and Bella makes Bella wonder if there is anything wrong with her. He made her think that she is probably smelly and he convinced her about it even more when he was trying to exchange the lesson they had together. *"It is impossible that this stranger could take such a sudden, intense dislike to me."* (Meyer 2005, 23) After Edward saved her life she is told to lie to her father and to Dr. Cullen about the accident. Later in the book she is also convinced to lie to her father again when another vampire is hunting her.

After their first meeting Bella cannot stop thinking about him. She also starts dreaming about him and his beautiful appearance. *"That was the first night I dreamed of Edward Cullen."* (Meyer 2005, 57) Bella is simply fascinated by him.

As the plot continues we start to realise that Bella's behaviour begins to be strange. First of all she is humiliating herself as she thinks there is something weird about herself. She never denies Edward for being dangerous or the one who changed her. For example, when she learnt about his extraordinary skill to be able to mind read, he tells her that he cannot read her mind. *"My mind doesn't work right? I'm a freak?"* (Meyer 2005, 157) According to the author Bella does not show any fear towards him. The only time when she is a little bit scared is, when he is driving fast and not watching the street carefully. *"I don't scare you?" he asked playfully, but I could hear the real curiosity in his soft voice. "No more than usual."* (Meyer 2005, 229) In one of the latest parts of the book Bella is put in danger. She decides not to listen to the Cullen's and save her mother on her own. But

Bella is trapped and Edward is forced to drink her blood to save her life. Later on she is apologetic for wanting to save her mother and also for getting hurt. *“Oh, Edward I’m so sorry.”* (Meyer 2005, 399) In my opinion, she is humiliating herself and Edward is not doing anything about it. Another example when Bella is behaving strangely is when her mother wants her to move back with her to Jacksonville. Her excuse is that she does not want to leave her father alone but in reality she wants to stay with Edward in Forks even though she hates the cold rainy weather. She gives up her dreams for him and is changing for him. *“Wait mom!”* (...) *“What are you talking about? I’m not going to Florida. I live in Forks.”* (...) *“I want to live in Forks. I’m already settled in at school and I have a couple of girlfriends”* (...) *“And Charlie needs me. He’s just all alone up there, and he can’t cook at all.”* (Meyer 2005, 406) But her mother knows Bella very well and that she is not very happy in Forks. *“Bella, honey, you hate Forks.”* (Meyer 2005, 406) Another thing is when Bella’s father accuses Edward being the one responsible for her injury. And it is true – he is responsible for putting her in danger. But Bella’s reaction is strange. *“Charlie had been ... difficult since my return to Forks. He had compartmentalized my bad experience into two defined reactions. Toward Carlisle he was almost worshipfully grateful. On the other hand, he was stubbornly convinced that Edward was at fault.”* (Meyer 2005, 420)

Many people thought about Edward that he does not fit very well into his school. Edward’s father Carlisle on the one hand has a perfect reputation as a town doctor. For example, Bella’s dad thinks about Carlisle that he is great man and doctor. On the other hand, Edward’s schoolmates are not friendly towards Edward. When Jessica learns about Bella being with Edward in Port Angeles for a couple of hours her reaction is *“I don’t know how you’re brave enough to be alone with him (...) He’s so ... intimidating.”* (Meyer 2005, 179) Another example may be used Mike Newton’s reaction *“He looks at you like ... like you are something to eat.”* (Meyer 2005, 194)

The Cullen vampires’ main enemies are the werewolves from the tribe called The Quileutes. They live in a reservation called La Push close to the town Forks, where the whole story is taking place. The hate between both clans is when a young son of a werewolf, Jacob, is sent to warn Bella against Edward and she is recommended that she should break up with him. *“Well – this is so stupid, I’m sorry Bella – he wants you to break up with your boyfriend. He asked me to tell you please.”* (Meyer 2005, 427)

7.2 Impact of Christian Grey

The characteristics and behaviour of Christian Grey showed us what a complex character he is and because of this, Ana thought that he is a person with a split personality.

During their initial interview Ana's reaction to his behaviour was that his attractive appearance made her blush. As discussed in the chapter five, we know that she thought about him as a very handsome man. On the other hand, she felt a sense of uncertainty in his presence as she felt uncomfortable during their meeting. Christian seems to behave a little bit haughtily. *"I'm glad it is over and I don't have to see him again. He was rather intimidating..."* (James 2011, 19)

The result of the initial interview was that she could not stop thinking about him, she was shy to talk about him and what is more she started to be dreaming about him. At the beginning of the book we get to know that Ana is attracted and affected by him. Not only did this happen once that Ana felt a little bit humiliated by him but she also felt like an idiot when she was not prepared for the initial interview with him.

Many people may argue that she was chasing him mainly thanks to the expensive presents he was giving her – Apple iMac Pro or BlackBerry. He used them as a tool to keep in touch with her all the time. As was mentioned in chapter six, an example of abnormal behaviour and impact on Ana is when she wanted to visit her mother in Georgia to think about Christian and their relationship alone when he turns up unexpectedly. Ana does not seem to appreciate his sudden visit even though she has feelings for him.

Interestingly other characters from the book like Kate or José do not like Christian even though he is so wealthy and handsome. Kate is worried about Ana because of their relationship and Kate felt there is something bad about him. *Ana, there's something about him.*" (James 2011, 39) When Ana come back home after spending whole weekend with Christian Kate's reaction is *"I'm glad you're back in one piece. There's something about Christian."* (James 2011, 164) Ana knows that he has a complicated personality. It makes her very confused when in one moment he treats her nicely and in the next minute she is crying about him or she is sad that he is angry.

Christian is trying to change his personality for her but seems to upset her frequently as she has needs which cannot be fulfilled by Christian.

Ana tries to accept his sexual needs but at one point she is not able to handle it and she starts to be disgusted by him. *"Don't touch me..."* *"This is what you really like? Me, like this?"* ... *"Well you are one fucked-up son of a bitch."* (James 2011, 305)

Afterwards she feels nothing that a pain. “*The pain is indescribable..., physical, mental... metaphysical ...*” (James 2011, 514)

To sum up, both male characters had similar impact on other characters. They did not impress the females much. They looked handsome and people realized that and because of it many people like them. But their actions mostly had an opposite impact. Because of the, sometimes negative, influence to the main female characters the minor characters build negative attitude to them. They were worried about their friends. The minor characters also observe the change of the females during the relationship so they could critically evaluate the situation and build a relationship according to the evidence without any feelings involved.

8 OTHER SIMILARITIES

The similarities between the “pretext” *Twilight* and “posttext” *Fifty Shades of Grey* may be observed almost everywhere. Not only are the characters very alike but also the author of the “posttext” *Fifty Shades of Grey* is copying the same phrases such as: “*I bit my lip*” (Meyer 2005, 166)

“*Don’t bite your lip*” (James 2011, 344)

The main female characters have divorced parents and both are owners of cars in very poor conditions which is very discussed throughout the plot. Anna has an old Beetle and Bella owns an old truck. Both of them get a new car as a present for their graduation from the male characters.

The plots are situated in the same areas: *Twilight* is taking place in Washington State mainly in Forks, Seattle or Port Angeles. *Fifty Shades of Grey* is situated also in Washington State mainly in Seattle. So the areas of the plot remain the same.

Condruta Gosa in her “From Fantastic *Twilight* to *Fifty Shades* Fanfiction: Not another Cinderella story”, considers both literary works very similar almost in every aspect from the stylistic side to the setting, theme or characters. However, Gosa claims that the books are different subgenres of fiction. *Twilight* seems to be a fiction with fantastic elements but, on the contrary, *Fifty Shades of Grey* is another ordinary romantic fiction. Both were written by female authors and become very successful and famous. Gosa claims that the books gained the popularity because of the sex content which can transform every female reader to themselves. The books gave us the feeling that every working, school, poor, not perfect girl deserves the happily-ever-after love. (Gosa 2014, 57-75)

According to Bull and Letcher, the *Twilight* novel itself contains plenty of allusions and it is an intertextual text. They claim that finding the allusions and connections to other texts may help students understand the text into more deep. They claim that *Twilight* contains references to literary works such as: Old Testament: Genesis, *Wuthering Heights*, *Macbeth* or *Pride and Prejudice*. (Bull and Letcher 2009, 115)

CONCLUSION

Fanfiction is a young literary genre which expanded the most at the time of the internet. It is a subtype of intertextuality, which is the reference between two texts, “intertexts”, when the original text is called “pretext” and the referencing text is called “posttext”. Another type of “intertexts” may be plagiarism, quotation, translation and many more. All of the “posttexts” share the connection to their pattern “pretext”. The similarities may be in form of the same sentences, similar context, referencing characters, pictures, titles etc. Despite the fact that the references in the “posttext” are intentional or unintentional it is still referencing to the pretext.

It is clear that fanfiction writers do not do their work for money or publicity or to become famous. But still there are a few who sell their passion for money or publicity. The process of writing fanfiction is long and most of the time it is finished thanks to the notes of reviewers and people passionate about this creation. The fans help the author to add new ideas to the plot, correct the language, develop the characters, etc. According to this we can claim that writing a fanfiction is not finished by individuals but by collaboration of more people.

However, one example of published fanfiction as an original piece of fiction is the Fifty Shades of Grey trilogy. The author wrote the story periodically as a fanfiction on a fanfiction website called fanfiction.net. Later she was asked to rewrite it and publish it as a new piece of fiction. Nevertheless, she had to change the plot especially because of the names which stayed the same as in “pretext” – Twilight. E.L. James changed the names and only few other things but the plot remained the same from 89 percent. Despite this the author sold millions of copies. And people loved this non-authentic story.

The analysis showed the similarities between Edward Cullen and Christian Grey. The analysis proves on specific examples the psychical and psychological allusions between the main male protagonists. E.L James transforms the character positively, meaning she develops the story. She is not ridiculing it or parodying it. The only things E.L. James has changed is that she omitted all the supernatural elements of the story and added an erotic theme into the plot in order to make it more realistic for new target group of readers. The target group of readers of Twilight were teenagers, meanwhile Fifty Shades of Grey targets older group of readers, mainly women, who wants to escape the everyday stereotype.

BIBLIOGRAPHY

- A Fanspeak Dictionary. "A Fanspeak Dictionary". Accessed April 15, 2017.
<http://expressions.populli.net/dictionary.html>.
- Abrams, Meyer Howard. 1999. *A Glossary of Literary Terms*. 7th ed. Fort Worth: Harcourt Brace.
- Allen, Graham. 2011. *Intertextuality*. 2nd ed. London: Routledge.
- Black, Rebecca W. "Access and Affiliation: The Literacy and Composition Practices of English Language Learners in an Online Fanfiction Community." *Journal of Adolescent and Adult Literacy*. 49, no. 2 (2005): 118-128. Accessed March 8, 2017.
- Black, Rebecca W. 2006. "Language, Culture, and Identity in Online Fanfiction." *E-Learning and Digital Media*. 3, no. 2: 170-184. Accessed March 10, 2017.
<http://journals.sagepub.com/doi/pdf/10.2304/elea.2006.3.2.170>, 172.
- Bosman, Julie. 2012. "Libraries Debate Stocking 'Fifty Shades of Grey' Trilogy." *The New York Times*. Accessed April 24, 2017.
<http://www.nytimes.com/2012/05/22/books/fifty-shades-of-grey-by-e-l-james-in-demand-at-libraries.html>.
- Broom, Linda, and Charlie Broom. 2012. "What's So Special about Fifty Shades of Gray?". Accessed August 2, 2017. <https://www.psychologytoday.com/blog/stronger-the-broken-places/201212/whats-so-special-about-fifty-shades-gray>.
- Busse, Kristina and Hellekson, Karen. 2006. "*Fan Fiction and Fan Communities in the Age of the Internet: New Essays*" Jefferson: McFarland & Company.
- Clayton, Jay and Eric Rothstein. 1991. *Influence and Intertextuality in Literary History*. Madison: University of Wisconsin Press.
- Cowley, J. et al. 2014. "Fanfiction for Literacy." Accessed March 1, 2017.
<https://sites.google.com/a/uAlberta.ca/fanfiction-for-literacy/>

- Dear Author. 2012. "Fifty Shades of Grey by E. L. James Primer (and Books Like 50 Shades)". Accessed February 20, 2017. <http://dearauthor.com/features/beyond-the-book/50-shades-of-grey-by-e-l-james-primer-and-books-you-might-like-if-you-liked-fifty-shades/>.
- Fanfiction. 2009. "Fanfiction. Unleash your imagination." Accessed March 8, 2017. <https://www.fanfiction.net/book/>.
- FanfictionPress & Fanfiction Blog. 2012. "FictionPress & FanFiction Blog Unleash your imagination and let the words flow..." Accessed March 17, 2017. <https://blog.fictionpress.com/>.
- Fantasy People of Colo(u)r Destroy Fantasy! Special Issue. 2016. Accessed March 8, 2017. <http://www.fantasy-magazine.com/about-2/>.
- Goodreads. 2017. "Popular Twilight Fanfic Books". Accessed August 4, 2017. <https://www.goodreads.com/shelf/show/twilight-fanfic>.
- Gosa, Conruta. 2014. "Fantastic Twilight to Fifty Shades Fanfiction: Not another Cinderella story" *Reading the Fantastic Imagination: The Avatars of a Literary Genre*, edited by Dana Percec, 57-75. Newcastle upon Tyne: Cambridge Scholars Publishing.
- https://books.google.cz/books?hl=cs&lr=&id=JJNJDAQAQBAJ&oi=fnd&pg=PA57&dq=twilight+fanfiction+fifty+shades+book&ots=O5kqmGOJDP&sig=AEdthc2c-hsgq_WI3kqMu_TNXDQ&redir_esc=y#v=onepage&q=twilight%20fanfiction%20fifty%20shades%20book&f=false.
- Green, Adam Isaiah. 2013. "Review: Techniques of Pleasure: BDSM and the Circuits of Sexuality by Margot Weiss" *Contemporary Sociology*. 42, no. 2: 286-288. Accessed March 3, 2017. <http://www.jstor.org/stable/23524898>.

- Hellekson, Karen and Busse, Kristina. 2014. *"The Fan Fiction Studies Reader"* Iowa City: University of Iowa Press.
- James, E. L. 2011. *Fifty Shades of Grey*. New York: Vintage Books.
- Jamison, Anne. 2013. *Fic: Why Fanfiction Is Taking Over the World*. Dallas: BenBella Books.Inc.
- Jones, Bethan. 2014. "Fifty Shades of Exploitation: Fan Labor and Fifty Shades of Grey." *Transformative Works and Cultures*. no. 15. Accessed March 17, 2017. <http://journal.transformativeworks.org/index.php/twc/article/view/501/422#note3>
- Karolides, J. Nicholas et al. 2011. *"120 banned books: Censorship histories of world literature"* 2nd ed. New York: Checkmark Books.
- Kristeva, Julia. 1941. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press.
- Lesic-Thomas, Andrea. 2008. "Behind Bakhtin: Russian Formalism and Kristeva's Intertextuality." *Paragraph*. 28, no. 3: 1-20.
- Letcher, Mark, and Kelly Byrne Bull. 2009. "Off the Shelves: Analyzing Style and Intertextuality in Twilight." *English Journal*. 98, no. 3: 113-116. Accessed November 17, 2016. <http://www.jstor.org/stable/pdf/40503522.pdf>.
- Mathew, Kerri L., and Devon Christopher Adams. 2009. "I Love Your Book, but I Love My Version More: Fanfiction in the English Language Arts Classroom." *The Alan Review*. 36, no. 3. Accessed March 7, 2017. <https://scholar.lib.vt.edu/ejournals/ALAN/v36n3/mathew.html>.
- Meyer, Stephenie. 2005. *Twilight*. New York: Little, Brown and Company.
- Official website of Stephanie Meyer. 2017. "Stephanie Meyer". Accessed April 17, 2017. <http://stepheniemeyer.com/>
- Pokrivčák, Anton, and Silvia Pokrivčáková. 2006. *Understanding Literature*. Brno: MSD.

- Suleiman, Susan Rubin. 1986. *The Female Body in Western Culture*. Contemporary Perspectives: Harvard University Press.
- Thomas, Sue et al. 2007. "Transliteracy: Crossing divides." *First Monday*. 12, no. 3. Accessed March 17, 2017. <http://journals.uic.edu/ojs/index.php/fm/article/viewArticle/2060/1908>
- Thorne, Steven L., Rebecca W. Black and Julie M. Sykes. 2009. "Second Language Use, Socialization, and Learning in Internet Interest Communities and Online Gaming." *The Modern Language Journal*. 93: 802-821. Accessed March 9, 2017. <http://www.jstor.org/stable/25612276>.
- TWC Editor. 2008. "Transforming academic and fan cultures." *Transformative Works and Cultures*. 1. Accessed March 9, 2017. <http://journal.transformativeworks.org/index.php/twc/article/view/71/56>.

LIST OF FIGURES

Figure 1. Screen shot of Turnitin 1 (comparison of Fifty Shades of Grey and Master of the Universe posted on Dear Author Web site, March 13, 2012.).....	20
----------------------------------------------------------------------------------------------------------------------------------------------------------	----