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Fanfiction: reinventing the canon
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Abstract

Fanfiction is a popular phenomenon that has been specially growing since the beginning of the 21st Century. Different factors galvanise this rise, such as fanfiction's availability or how easily one can contribute to it. Nevertheless, despite this popularity and growth, fanfiction is not a subject widely investigated. Considering this dearth and the many ways in which fanfiction's research can be done due to its diversity, this paper focuses on a comparison between works that do not depict a fair representation of queer characters and their fanfiction version. Results from this analysis show that fanworks reinvent a more LGBT-friendly version of the original work they are based on by avoiding negative stereotypes and including the writers' experiences as queers on their writings, among other techniques shown throughout the dissertation.

Keywords: *fanfiction, queer, LGBT*

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1. Introduction

The works we consume influence us from a very young age. This is daily seen by watching children imitate their favourite cartoons when playing or teenagers filling their room's walls with posters of their favourite show. However, this is not only limited to young audiences; most adults are eager to arrive home so they can watch the weekly episode of their favourite series, and the elderly effusively discuss the last chapter of their favourite novel. Consuming TV or literature are common activities to destress and evade from reality for a short period of time.

Consequently, those works are usually seen in a good light, but sometimes, they can cause the opposite effect. Due to the fact that the media mainly portrays what it is considered normative, most minorities feel marginalised when consuming these works, that may not only exclude them, but also depict a misleading idea of their community based on negative stereotypes.

The aim of this dissertation is to present fanfiction as a tool to represent minorities — specifically the LGTB+ community— in a fair way that avoids the use of traditional tropes which are damaging for the community. To do so, the literature review expounds the origins of fanfiction —to demonstrate that it has been queer since its beginning— and the reason why queerness and fanfiction are so closely connected. The analysis establishes a comparison between the canon version of different shows that use negative narrative clichés and their *fanon* version, through which it is shown how fanfiction authors avoid those negative devices, creating a more diverse version that still follows the main storyline without diverging in excess.

2. Literature review. Fanfiction: when and why

Fanfiction could be considered a well-known term nowadays. Nevertheless, there is a somehow scarcity of resources when trying to find more information about fanfiction in academic environments. Obviously, there are different factors that galvanize that dearth, such as the newness of fanfiction's concept, scholar's general lack of interest about the topic, or the lack of a clear definition for fanfiction. On the one hand, the Cambridge Dictionary describes fanfiction as "stories written about TV, film, or book characters by their fans" (Cambridge Dictionary, 2021), which leaves behind fanfiction subgenres' such as y/n fanfiction or AU. On the other hand, Bay claims that "fanfiction is the practice of fans writing stories using the world and/or character of an established work of fiction in order to rework this material" (Bay, 2014; iii), which is a more accurate approach to the concept but still leaves behind some fanfiction genres such as RPF.

All these factors result in difficulties when trying to trace the origins of fanfiction. Some scholars point out that fanfiction has existed since the beginning of literature, as rewritings of prior works such as *Ulysses* (1922) (Said, 1983; 135) and *Paradise Lost* (1667) (Tosenberg, 2014; 14) or fan circles of Jane Austen's books who would discuss and re-write the stories (Bay 2014; 8) could somehow be considered fanfiction. Bay (2014: 7) and Derecho (2006: 62) oppose this idea, arguing that those works cannot fit into fanfiction since the concept of what being a fan means did not have the same meaning as it has nowadays. Contrary, it has been suggested (Coppa 2006: 42, Bacon-Smith 1992: 44) that the origins of fanfiction were settled during 1920 and 1930 with science fiction magazines and fanzines like *Amazing Stories* (1926) and *The Comet* (1930). However, even those who suggested this agree upon the fact that those zines do not resemble the

current concept of fanfiction; they were also made by fans but were mostly based on interviews and rumours and were focused upon motivating young males to become engineers (Bacon-Smith 1992: 44, Aldiss 1973: 177). Finally, the birth of fanfiction as we conceive it nowadays has been situated in late 1960 with *Star Trek* fanzines (Bacon-Smith 1992, Verba 2003, Coppa 2006: 43). Joan Marie Verba's *Boldly Writing, a Trekker fan and Zine History 1967-1984* (2003) describes not only the history of those fanzines but also its contents, from which it is easier to see some similarities with the present fanfiction.

2.1 From *Spockanalia* to AO3

In *Boldly Writing, a Trekker fan Zine History 1967-1984* it is explained that *Spockanalia* (1967) was the first published *Star Trek* fanzine. It was supposed to be a one-shot but finally became a five-issue due to its popularity. Verba also expresses that an item to be highlighted in this issue was a story called *Visit to a Weird Planet* that “theorized what would happen if the transporter mysteriously beamed the real Kirk, Spock, and McCoy to the *Star Trek* set” (Verba, 2003: 2), which is a story that goes beyond the canon and explores other possibilities and virtual realities, very similar to most current fanfictions.

The high demand for *Spockanalia* led to the creation of other fanzines. An example is *T-Negative 1* (1969) which contained the story *Bright Alpha*, that like *Visit to a Weird Planet* went beyond the canon, this time in a more inclusive way, by including two female characters that were members of the ship, which as Verba explains “was to become very common in fanzine stories” (Verba, 2003: 4).

During the following years, most stories included in *Star Trek* fanzines were based out of the canon, as for instance, most *Mary Sue* or *smut* fanfiction (Bacon-Smith, 1992: 228).

Nevertheless, there was a new genre that also emerged from *Star Trek* media fanzines and was about to revolutionise the fandom. In 1974, *Grup* — a mature-oriented audience fanzine — included in its third issue a two-pages long story called *A Fragment Out of Time* that, as confirmed by the author herself in the next issue, was about Captain Kirk and Spock maintaining a sexual relationship. This story is nowadays still considered the first Kirk/Spock and *slash* story published, and these kinds of stories that used to be underground became, as Verba expounds, "*aboveground*" (Verba, 2003: 22).

Queer fanfiction was becoming really popular not only within the *Star Trek* fandom but also outside the fandom; *slash* stories about Starsky/Hutch from *Starsky and Hutch* (1975) or Blake/Avon from *Blake's 7* (1978) were also gaining popularity (Bacon-Smith, 1992), and so were *femslash* fanworks about Cagney/Lacey from *Cagney & Lacey* (1982) (Coppa 2006; 52, Fanlore 2021) or Blair/Jo from *Facts of Life* (1979) (Fanlore, 2021).

The main form of consuming fanfiction was basically based on fanzines until the internet's arrival. During the 90s', fans would create Usenet blogs to share fanfiction and create online debates, and by the end of the decade, they had already created software that facilitated both reading and research (Coppa, 2006; 53). Online sites increased the reading of fanfiction not only within the fandom but also outside fan communities, making fanfics more mainstream, especially those who were slash (Kustritz 2003; 273, Coppa 2006; 54, Bay 2014; 12). Finally, in 1998, *FanFiction.net*, the first fanfiction automated archive launched, giving birth to our most current way of consuming fanfiction.

Nowadays, fanfiction can be found in almost every online social network, and even on messaging apps such as Telegram. Likewise, fanfiction is still shared through online blogs and fanfiction archives as in the 90s'. *Archive of Our Own* (2008), also known as

AO3, is one of the most popular fanfiction online archives due to its sophisticated and useful tag system. As *Star Trek* fanzines would warn their readers from possible sensible elements, such as erotica, death, rape or violence, or even *slash* stories. (Verba 2003, Bacon-Smith 1992), and so did the first fandom blogs (Coppa, 2006; 54), by using the term Trigger Warning. This term — often shortened to TW — is widely used for the same purposes on AO3.

Another interesting aspect that both forms of fanfiction have in common is the great number of fanworks with LGTB pairings. *Archive of Our Own* annually publishes the most popular ships of the year list, which is calculated by the number of stories written about the pairing throughout the year. Since 2013, the year in which this project of listing started, the list has always been dominated by LGTB couples (See Appendix C for full stats). And as it happened with past ships as Kirk/Spock or Xena/Gabrielle, most popular LGTB ships on AO3 are not canon.

2.2 Searching for representation

Having arrived to this point, a question may arise about the huge popularity of queer fanworks since the beginning of fanfiction. Regarding this doubt, Camille Bacon-Smith and Henry Jenkins are widely considered to be the first authors who contributed to fan studies and investigated the topic.

In *Enterprising women: Television Fandom and the Creation of Popular Myth* (1992) Bacon-Smith reiterates that the fanfiction community is formed and governed by educated minorities who live in a constant feeling of incomprehension. Therefore, their writing is created “out of social obligation” (Bacon-Smith, 1992: 57) and may usually be

seen as a rebellious tool to convey a social message. For the community, their stories may not only create a safe and comfortable space from an old-minded and homogeneous society, but also build “a safe discourse with which to explore the dangerous subject of their own lives” (Bacon-Smith, 1992: 203). Fanfiction writers will defy gender roles (Bacon-Smith, 1992:18) and express their personal views and experiences as outcasts (Bacon-Smith, 1992: 54). Hence, creating slash stories became a perfect way to both defy society’s stereotypes and state an identity that was against heteronorma all within a safe space.

Likewise, in *Textual Poachers* (1992) Jenkins claims that fandom is a “patchwork culture” (Jenkins, 1992; 283) which draws strength and courage from that feeling of belonging to the community and creates “meta-text” (Jenkins, 1992; 278). This meta-text will be more sophisticated, complete, critical and rich than the original work, which might be under a “heterosexist logic” (Jenkins, 1992; 204). On the one hand, fan writers will explore the undeveloped potentials of the original source through a feeling of both frustration (caused by the conventionalism and mundania of the original work) and adoration (despite being critical, the fan may still like the original work) (Jenkins, 1992; 24). On the other hand, their writings will be a form of opening about “their specific concerns about sexuality, gender, racism [...] and forced conformity” (Jenkins, 1992; 283). All in all, their creations will reflect a more democratic, human, moral and therefore utopian version of their favourite works.

More recent approaches to the topic also agree with Bacon-Smith and Jenkins (Fathallah 2017, Derecho 2006, Hayes and Ball 2010). Derecho (2006) talks about *archontic literature* when analysing fanfiction. This type of literature is always and constantly open

to new contributions, exploring, squeezing and actualising all the possible potentialities the rework can have. Moreover, archontic works have lost its ownership, emphasizing the feeling of community previously mentioned (Derecho, 2006; 64). Therefore, archontic texts are transgressive, resistant, profound, never delimited and, again, attractive to “subordinated groups seeking adequate means of expression” (Derecho, 2006; 67). Hayes (2010) highlights the way in which the community forms a safe space for various reasons: the community’s average is queer (Hayes and Ball, 2010; 3-10), anonymity helps in expressing one’s identity in a freer way without fear of judgement (Hayes, 2010; 11) and their writings can be used as a form of educating and opening the reader’s mind (Hayes and Ball, 2010: 10-11).

To summarise, fanfiction provides a method for queer spectators and other minorities to reinvent their favourite works in a more inclusive way. Fanwriters are not interested in money or fame. Firstly, because they do not gain any profits from their writings. Secondly, because as Fathallah (2017) claims, fanfiction is somehow very similar to Barthes’ concept of the “Death of the Author”. When reading a fanwork, the consumer is not interested in the identity of the author, but in the *us*. Both reader and writer are part of the same community and they contribute to the fandom in different ways (Fathallah, 2017; 21-22). Therefore, everything done within the community is an altruistic act: the fandom is mainly interested in achieving and projecting a faithful representation of their identities in a safe space where everybody is accepted and comprehended.

3. Methodology

The analysis and therefore aims of this paper are achieved through two parts. Firstly, by watching and selecting different shows that use the following tropes:

- Bury your Gays/Dead Lesbian Syndrome: gay/lesbian characters die right after their condition as queer are confirmed or their relationship with another man/woman becomes canon. Used in *Supernatural* and *The 100*.

- The Promiscuous Bisexual: Bisexual characters are put in a position of abjectness, seen as ambiguous and shameless subjects that do not respect boundaries (Kristeva, 1980; 4) and “threat[en] hegemonic ideals” (Cocarla, 2016; 49). Used in *Paradise Kiss*.

- The Marginalised Trans: trans characters are peripheral, appear sporadically (Capuzza and Spencer, 2017; 214), and their roles are usually mainly based on mockery (Miller, 2015), *transitioning* stories (Siebler, 2012), or “the wrong body” discourse (Capuzza and Spencer, 2017; 216, Wellborn 2015, Sandercock 2015). Used in *She-Ra and The Princesses of Power*.

And secondly, in order to illustrate how fanworks reinvent a more inclusive canon, by comparing these works with their fanfiction version. The fandom is vast and diverse, and so are the myriad of different endings, techniques and alternatives offered by fanfic versions to produce a fairer representation that avoids negative stereotypes. Some examples of these as well as devices are described throughout the analysis.

4. Analysis and discussion. Reinventing the canon

As it has been seen during the literature review, fanfiction has been used since its beginning as a tool to introduce queer characters in the media, as shows such as *Star Trek*, *Star Wars* or *Blake's 7* did not have any non-heterosexual character. Nowadays LGBT characters are more represented, but they are still a minority (GLAAD, 2020). Moreover, it is salient to highlight that queer character's representation cannot be compared to the one non-queer characters possess, since they frequently fall victim of different negative tropes. Owing to this fact, current fanfiction is not only interested in the inclusion of queer characters, but also in the protest against these LGBT-phobic narrative techniques.

There is a subgenre of fanfiction called *fix-it fic* or *fix fic*, which basically changes the parts of the canon that fans reject (Fanlore, 2021). Most *fix fics* are based on shows that use narrative clichés which are negative for the community, as they convey a toxic message towards queerness. Fanfic authors will “fix” the work by using the *fanon* version—an element widely accepted by the fandom (Fanlore, 2021)—, which will be more inclusive in terms of both representation and faithfulness.

4. 1 Death will bind us together

“Until death do us part” is a phrase commonly used in Christian weddings to express that the only thing capable of separating the newlywed couple will be death. Nevertheless, this phrase can hardly be used with fictional LGBT couples, as the death of queer characters is such a widely used technique that even some scholars call it a “literary trope” (Hulan, 2017; 17). Although it is true that the trope could have been used in the past to

allow LGBT characters to exist and be published —since it was thought that giving them a happy ending would make queerness attractive to the audience (Ahmed, 2010; 88)— nowadays this narrative device is merely seen as a technique to attract queer public (Cameron, 2018; 4). Some may suggest that this technique is just one more of the already-existing tropes, and that it does not need to be specifically LGBTphobic since it can also be applied to non-queer characters that likewise die. Notwithstanding, different authors have disproved these two arguments (Seymour 2020, Ahmed 2010, Cameron 2018).

On the one hand, scholars claim that there is without doubt a pattern towards queer characters and their deaths. Hulan (2017) analyses different well-known queer works from the 19th Century to present time, and, at the end, the closing of the story is always a death. Cameron also highlights the importance of this pattern arguing, again, that it is not something new, but a technique repeatedly used (Cameron, 2018; 7). Similarly, Seymour argues that the death of queer characters is more noteworthy; since LGBT characters are less common, they are disproportionately killed in comparison with non-queer ones (Seymour, 2020; 91).

On the other hand, the symbolism of a dead queer character is not the same as the one of a non-LGBT character. In the third chapter of *The Promise of Happiness* (2010), Ahmed analyses this symbolism. Firstly, that pattern in which LGBT characters die establishes a relationship between being queer and being unhappy, which also indirectly implies that being queer is something bad that brings misfortune, since the only ending for queer characters is to “turn straight, die, or go mad” (Ahmed, 2010; 89). Secondly, projecting

this relationship between negativism and queerness on the different works audiences may consume can also be interpreted as a threat:

“Happiness scripts could be thought of as straightening devices, ways of aligning bodies with what is already lined up. The points that accumulate as lines can be performatives: a point on a line can be a demand to stay in line. [...] To deviate from the line is to be threatened with unhappiness. The unhappiness of the deviant has a powerful function as a perverse promise (if you do this, you will get that!), as a promise that is simultaneously a threat (so don’t do that!). Happiness scripts are powerful even when we fail or refuse to follow them, even when desires deviate from their lines. In this way, the scripts encourage us to avoid the unhappy consequences of deviation by making those consequences explicit. [...] To deviate is always to risk a world even if you don’t always lose the world you risk” (Ahmed, 2010; 91)

Finally, Ahmed talks about bearable and unbearable lives. As far as she is concerned, a bearable life is, as its name says, a non-dangerous existence that one can tolerate and live despite its difficulties. Nevertheless, an unbearable life is a threatening life that constantly consumes and destroys one, which might lead to a “breaking point” (Ahmed, 2010; 97). Judith Butler’s *Precarious Life: the powers of mourning and violence* (2004) conducts a similar comparison between grievable and non-grievable lives. Butler discusses that those lives considered non-grievable are dehumanized since they are not considered lives because they do not fit society’s standards. Consequently, this dehumanization leads to a rise in “a physical violence that in some sense delivers the message of dehumanization that is already at work in the culture” (Butler, 2004; 34). Butler also wonders if grieving

and mourning can set “a basis for community” (Butler, 2004; 19) and create a “we”, but as the author herself admits at the end, violence is “an exploitation of that primary tie” (Butler, 2014; 27), and creating a “we” from this problematic would designate it but not solve it (Butler, 2004; 25).

Another negative aspect of this trope that is the pattern in which the characters die right after their condition as queer, or their queer relationship becomes canon. This narrative device not only carries all the negative symbolism expounded above, but also shortens the already limited representation of LGBT characters. Two important and well-known examples of this act are *Destiel* from *Supernatural* and *Clexa* from *The 100*.

4. 1. 1 Bury your Gays: canon *Destiel* vs fanon *Destiel*

Supernatural (2005-2020) is an American TV show created by Eric Kripke that explains the story of the Winchester brothers, Sam and Dean, who are supernatural creatures’ hunters. During the fourth season of the series, Castiel, an Angel of the Lord, was introduced. Portrayed by Misha Collins, Castiel was supposed to be a support character, but became a regular cast member due to its popularity among fans (Smita, 2020). One of the aspects that galvanized this popularity was his relationship with Dean, as the fans soon created *Destiel*, the ship between Dean and Castiel, which is the biggest ship in AO3 with over 80,000 stories (See Figure C7). Nevertheless, despite its popularity, *Destiel* is not officially canon.

Initially, the fans accused the show of queerbaiting, as there are different scenes insinuating that the relationship between Dean and Castiel is not a simple friendship.

Castiel himself stated that Dean and him “Do share a more profound bond” (6x03, 15:41) when asked why he only answers when Dean calls for him. Nonetheless, this is not the only example: Dean is called Castiel’s weakness (4x10) since Castiel is constantly in trouble with the other angels for putting Dean above them, and during the different times Castiel is not with the Winchester brothers, Dean is anxious and devastated, as he is very protective of Castiel. During the final seasons of the show, the fans stated that they looked like a married couple (N, 2018; Drula loves Cas 2020); since the two of them live together, there are different scenes that depict this newlywed concept: Dean wrapping a blanket around Castiel (11x03), Dean calling Castiel sunshine (12x02), Dean gifting Castiel a CD with his favourite songs (12x09), Castiel saying that Dean is an “angry sleeper” (13x06), or even them “adopting” Jack and considering him their son, teaching him different things.

Despite all these different aspects, *Destiel* remained *fanon* until the final season. In 15x18 “Despair” Castiel finally confesses to Dean right before dying. Since Castiel and Dean die and revive throughout the show, most fans thought that this time would be similar. Nonetheless, season 15 finished in episode 20 with no *Destiel* reunion, which angered the fandom for two main reasons: firstly, fans became victims of queerbaiting to the *Bury your Gays* trope, and secondly, *Destiel* remained semi-canon as Dean did not reply to Castiel, not confessing nor clarifying his feelings. Therefore, most fanfiction authors sensed the duty of “fixing” their favourite ship from the two negative tropes.

Some *fix fics* omitted what happened after 15x18 and created a different scenario in which *Destiel* revives and Dean can give him an answer (*SPN Drabble, Happiness, Lead Me*

Home, Because It Is, Like Real People Do). There were also some authors that took it to the next level; one example is *The Goldenrod Revisions*, a fanfic written as a script that rewrites the final episodes of the season and adds three more episodes. In this work not only Castiel survives and *Destiel* becomes canon, but also the other character's end is changed, as different fans claimed that *Supernatural*'s finale left many loose threads. This work is able to give a closed ending to the show with all the loose ends tied up in a realistic way: the names of the added episodes concord and even makes reference to past ones, there are different techniques such as time travelling that are widely used throughout the show, and the story ends with Dean, Castiel, Sam and Jack being a family, which is a *Supernatural*'s typical and recurrent motif.

Nonetheless, not all writers were interested in changing the final canon. Some decided to focus on *domestic fics*. Since the show is basically based on violence and fights, the plot does not give rise to a more daily life: those kinds of images are scarcely used, and the characters are mainly facing difficulties and suffering. In these fics, *Destiel* is a normal couple that cook for each other (*Baked Goods, When the Hunter is Away the Angel will Bake, What I do for Love, I Licked It So It's Mine*), adopt a cat (*Try Me*), spend Christmas together (*Gift, ThimbLeweed*) or even have children (*Happy Halloween, All She Wants, Loud Giggles and Soft Smiles*).

Notwithstanding, there are also different fanworks where Castiel or sometimes even Dean die. On the one hand, some works follow the canon and the angel dies, but Dean is able to clarify his feelings towards Castiel, either by replying to him through an internal monologue (*On Bended Knee, Too Late, For The Cynical, A Broken Heart Is All That's*

Left I'm Still Fixing All the Cracks, Slipping Through My Fingers). On the other hand, other works are slightly diverse from the canon and the characters die for different reasons: because it is an *everybody dies* story (*In the Silence Afterwards*) or because the death of the character is appropriate and reasonable according to the story, as for instance, when due to different circumstances one member of the couple becomes evil (*Reflection of You*).

Therefore, fanon *Destiel* offers different alternatives: some are more *fluff* (*Better? Perfect*), others stick more to the canon and are less romantic (*All Things Shining*), and others also have an unhappy ending (*Not All the Way Through*). However, despite the different approaches, there is one thing in common: *Destiel* is a healthier relationship where both parts can openly discuss their traumas, live a more mundane and less dramatic life and be clear about their feelings for each other.

4. 1. 2 Dead Lesbian Syndrome: canon *Clexa* vs fanon *Clexa*

The 100 (2014-2020) is a show developed by Jason Rothenberg and situated in an apocalyptic society. Clarke, the main character and co-leader of the Sky People, created an alliance with the Grounders Coalition —led by Lexa— during season two. This relationship was not strictly professional; during the second season their relationship evolved to a more romantic one and they even kissed, although they did not start dating as Clarke confessed that she was not prepared for a relationship (2x14). *Clexa* rapidly caught the attention of queer audiences, as even the show's team was openly promoting

and talking positively about the ship (Rothenberg, 2016), which projected an image of inclusiveness and gave hope to most fans.

Season two ended with Lexa's betrayal (2x15), but she and Clarke reconciled during season three. It was in episode 3x07 "Thirteen" where Lexa and Clarke physically consummated their relationship. However, it was also in this episode where right after maintaining their first sexual relationship, Lexa dies when hit by a bullet directed at Clarke by Titus. This scene made most fans feel betrayed for different reasons: because of the staff team publicly being LGBT-friendly and assuring *Clarke's* security (Rothenberg, 2016), or due to the *Clarke* sex scene widely promoted by The CW that definitely gave no clue to the ship's tragic ending. Consequently, fans started different projects: the cancellation of most team members, the creation of movements via Twitter (3LGBTFansDeservedBetter) or online pages (lgbtfansdeservedbetter.com), and the production of fanworks.

On the one hand, some *fix-fics* opted for changing everything onwards to the scene where Clarke leaves Lexa's room. In *From Now On*, after trying to reason with Titus, Clarke manages to dodge the bullet and throws him a stool that makes him fall. While escaping she encounters Lexa, gets shot in her leg and collapses. Fortunately, Clarke survives, and the story ends with her and Lexa expressing their feelings after some *angst* moments. Another alternative more similar to the canon is the one given in *Maybe Someday*, where Lexa is shot by Titus and the burning scene of her body still happens, except for the fact that it was not her body but Nia's, and that she recovers from the bullet and wakes up after a few days. On the other hand, there were authors who diverted more from the canon.

Some examples are *Love on the Ground* —a rewrite from the knife scene in 2x03 onwards—, *Book I: Amidst the Chaos* —where everything after 2x15 is changed—, or *Aftermath*, that directly omits the shooting scene and bases the plot on what could have happened if Lexa was still alive during the second apocalypse of season five.

Nonetheless, those scenarios could have not been canonically possible according to Rothenberg. The developer explained that Alycia Debnam-Carey, the actress portraying Lexa, could only record seven episodes of the third season since she was working in *Fearing The Walking Dead* as a regular character (Holbrook, 2016). Despite this argument, most fans still thought that the show could have given a better ending to *Clexa*, especially since Lexa pseudo-appears in the last episode of the show. There are various fanworks where Lexa returns after some time, as for instance, *It Was Never Goodbye* or the well-known *The Taste of War and Heartache*, extremely popular within the fandom.

This fanfic explains the story of a Clarke that despite having saved the world is devastated, as she is still grieving for Lexa, which is a canonical element. One day, she finds a map of an unknown zone in Lexa's room with the word *family* written in it. Because Clarke has nothing left in this world, she decides to follow the map, determined to find her former lover's family, who may understand her pain after losing Lexa. Her journey seems to end when she arrives at a deserted zone where some reptiles attack her, but to her incredulity, Clarke wakes up some days later with Lexa taking care of her. Between a mix of disbelief, astonishment, and anger, Clexa learns that Lexa had to fake her death as the commanders told her that her death would save the world. Thus, she made that sacrifice and went to the current location where she waited for Clarke, who would

have been informed about the plan if it was not for Titus' death. Initially, Clarke refuses to talk to Lexa as she is angry at her for hiding that she was alive, but they reconcile, and the story ends with the two of them living a happy and peaceful life in a cottage.

With more than 20,000 hits, this alternative ending of *The 100* offered the fans different things they longed for: a *Clexa* reunion with canonical elements that would make sense and fit in the story —such as Clarke's trauma derived from everything she had to endure or the *angst* part where Clarke does not talk to Lexa, which makes sense given her character—, the domestic scenes —Lexa cooking, growing a garden and not being the *Heda* but an equal to the others—, or the happy ending. The work describes an ending that not only does not use the *Dead Lesbian Syndrome* trope, but also a realistic finale that adjusts to both the availability of the actress and the rawness of the show without being neither *fluff* nor unsatisfactory.

4. 2 Misrepresentation

The death of a queer character involves a devastating symbolism, as previously discussed. Nevertheless, dying is not the only narrative technique that has been used to convey a negative message towards queerness.

GLAAD is an organization founded by queer people and well-known for its different projects whose main objective is to change those society's aspects that are not very friendly towards different minorities, especially the LGBT community. One of its most famous projects is the annual report *Where We Are on TV*, which is focused on TV's

representation of different communities. The 2020-2021 report accounted that 9.1% of the characters appearing on broadcast scripted primetime US television were LGBT+, meaning that from the 773 shows that GLAAD analysed, just 70 characters were queer (GLAAD, 2020; 8). From this 9.1%, it is reported that 40% of these characters were gay, 34% lesbian, 18% bisexual and 10% trans (GLAAD, 2020; 10).

Those numbers show, without doubt, a general lack of representation of queer people in media. Nevertheless, when examining the percentages, it is striking to see the low numbers bisexual and trans characters possess, especially considering that last year's report was even lower: 11% for bisexual characters and 5.8% for trans characters (GLAAD, 2020; 10). This lack of representation supports the argumentation that queer identity has been mainly based on homosexuality (Gavis and Needham 2009, Raley and Lucas 2006), which leads to a problematic factor: the invisibility of the other community's components (Cocarla 2016, Löf 2016), who may not even feel part of their own community. Even LGBT associations that pursue a fairly representation for queer characters are victims of this exclusion, as for instance GLAAD, that initially meant Gay & Lesbian Alliance Against Defamation but decided to just be known by the initials GLAAD, as the full name was marginalising the trans and bisexual communities. Invisibility not only implies discrimination, but also a misrepresentation that can be committed using different tropes.

4. 2. 1 The Promiscuous Bisexual: Canon George vs fanon George

Paradise Kiss (1999-2003) is a manga written by Ai Yazawa and published in *Zipper*, a Japanese fashion magazine. The story is centred on Yukari Hasayaka, an 18-years-old that is offered a job as a model by an eccentric group of fashion design students for their clothing project ParaKiss. One of these students is Jōji “George” Koizumi, a rich bachelor self-described as an “equal opportunity lover” (Chapter 15) that will become one of her love interests.

Since the very first chapter, George is very open about his sexuality, proudly saying that he is bisexual, which is a declaration that is repeated throughout the story. As previously mentioned, one problem that bisexuality faces is invisibility, since queer identity in most fields is mostly focused on the letters G and L and bisexuality is difficult to pinpoint unless the characters clearly say it or openly involve themselves with both feminine and masculine characters (Cocarla, 2016; 19). Consequently, George’s proudness of his sexuality is an achievement. However, there is also a quandary: George meets the criteria of the *Promiscuous Bisexual* trope.

The concepts of promiscuity and bisexuality have been historically closed connected (Thompson 2006, Scherrer et al. 2015, Fahs 2009); as highlighted before, one way of explicitly demonstrating the characters’ bisexuality is involving them with different characters. George is presented since the beginning as a Casanova, effusively flirting with Yukari even though they had just met. Although they soon start dating, that does not stop George from flirting countless times with other characters, or even cheating on her. Moreover, many different characters of the story state that they have been George’s lovers. In fact, Kaori is one of the only few characters in the story to whom George is not

able to flirt, since he claims that he holds her in high esteem because she is the only woman who has not accepted to sleep with him. Moreover, there is also the question of hypersexuality: not only is George known for having had different lovers, but also his whole personality seems to revolve around sex: the fact that he considers that Kaori is not like other girls just because they have not had sex, how in chapter 28 he talks about his relationship with Yukari in terms of sleeping with each other instead of being partners, or in chapter 37 when Yukari is sadly explaining her problems but he is just trying to undress her.

That promiscuity leads to the conception of bisexuals as emotionless subjects who are unable to love. Cocarla (2016) states that most bisexual characters' lack human traits such as authenticity and honesty but are full of secretiveness and deception (Cocarla, 2016; 178). Their qualities are more similar to the ones of a monster: their mental health is instable (Beirne, 2008) and they are associated with brokenness (Angelides, 2001). Furthermore, those characters are somehow the villains of their stories, decaying, perverting, and corrupting the other innocent characters (Cocarla 2016, Kristeva 1980, Löf 2016, Gauntlett 2008). All these qualities can be likewise applied to George.

Firstly, Yukari describes George's eyes as "cold" and "bloodless" (Chapter 28), statements to which he only smiles with his lips (Chapter 14), and repeatedly expresses that she will never be able to understand him. Secondly, his actions are totally unstable and contradictory; even Yukari describes him as "This man who holds a whip in one hand and candy in the other" (Chapter 17). Thirdly, George depicts an image of brokenness: of someone who does not know the meaning of love (Chapter 30), of someone who is not

able to make someone else happy (Chapter 18), of someone who is “down in his own way” since he is not able to experiment emotions as other people do (Chapter 37), and of someone who just wants attention and can only show love by toying with people (Chapter 39). Finally, George also seems to somehow corrupt Yukari. Her doubts about George’s feelings towards her commences in chapter three and lasts throughout the whole story, which puts Yukari in a constant feeling of insecurity, jealousy and sorrow that destabilizes her. In chapter 32, Yukari states: “He plays with people’s feelings. He screws with them, throws them around, and inflicts great pain. When I’m with him, I feel like I’m going to break into a thousand pieces. I’m a mess!”

Despite being one of the main characters and a kind of leader for ParaKiss, George can be seen as an abject: every time he proudly announces his bisexuality, he is told that it is something he should not be proud of. His own friends often warn Yukari that it is better for her to stay away from him and, at the end of the manga, all the characters are happily reunited except for George and Isabella, who also becomes an abject after following him. Moreover, the ending of the story demonstrates that all characters were able to overcome their problems: Yukari became a successful model with the support of her mother, Miwako and Arashi solved their lack of communication and became parents, and even though Hiroyuki is joking about it, it is easy to see that he no longer has that second lead complex. Nevertheless, the reader never gets to know if George’s relationship with his parents improved, or if he was able to love someone openly and genuinely.

Unlike the previously analysed works, *Paradise Kiss* fanfiction is not abundant; when searching in AO3, there are only 14 works with the tag *George Koizumi* and 27 with the

tag *Paradise Kiss* (See Figures C8 and C9). This lack of fanworks could be provoked by different factors, such as the fact that the manga commenced and ended years ago before the other works used in this dissertation, or the fact that *josei* manga is not as mainstream as other types of manga. Notwithstanding the quantity, the amount of fanworks still create a more sympathetic version of George.

As it could not be otherwise, there are different *fanon* versions. *Possibilities* and *Four times they maybe kind of met* are *angst* fanfics that continue the canon: Yukari and Hiroyuki are married, but this time, the reader meets a sad, melancholic, and vulnerable George that misses his muse and wonders if things could have been different between the two of them. There are similar stories that even show a more human and romantic George such as *Remember* —a story where George verbalises his suffering by talking to Isabella, abandoning his hermetic nature—, *From Tokyo to New York* —where, unlike the *canon* version, George does not show any sign of jealousy or annoyance for not being the centre of attention but genuine concern; even though he is looking forward to seeing Yukari, he decides to watch her from afar and ask Isabella about her, since he knows this is the best option for her—, *Life is short* —a fanfic about a melancholic George that is repentant from his past mistakes, claiming that he will always remember Yukari, who was her first love and loss—, or *Caroline* —titled after George’s daughter Caroline (which is the nickname ParaKiss gave to Yukari), who always observes her father being sad and longing for his first and only love.

Nevertheless, other authors decided to show George’s humanity through a brighter storyline. In *Serendipity’s Window*, George and Yukari casually reunite in Paris after

some years. Having coffee in his apartment, a nervous and expressive George confesses to Yukari, this time in a clear and sincere way, without jokes, double meanings nor actions that annul his words. In pain, George recognises his past errors and admits that their relationship was toxic and its ending necessary, since he needed to mature and she needed to look after both her future and herself. In addition, there are other factors that show a softer and emotional George: his shock after first seeing Yukari, how he makes coffee the way she likes, how he is sensitive and wipes her tears, her affectionate but non-sexual gestures towards her, exclusively showing his studio to her, or the fact that he named his boutique “*La Rose Bleue*”, which makes reference to Yukari’s performance with the ParaKiss dress. Another example is *Never Was And Never Will Be*, a collection of five short stories centred on different alternatives to the canon and, therefore, five different versions of George. His most *fluff* versions are shown in part IV —where a pregnant Yukari goes to America after divorcing Hiroyuki and finds a supportive George that not only takes care of her but also her child, even creating a children clothing collection— and in part V —where George confesses to Yukari on her wedding day, promising a healthier relationship and assuring he will love her forever if she accepts him—.

Having arrived at this point, a question may arise: do these fanworks show a more human version of George to make justice to his character, or are fans just interested in changing him so his relationship with Yukari is less toxic than the original? This question cannot be answered unless asking the authors directly. Despite this fact, there is evidence that their relationship —either by means of reconciliation or George’s suffering— is not the only way to create a healthier version of George. In *The Spring I Was Reborn*, Isabella explains from a first person point of view how important and decisive was the fact that

George was the only one who one hundred percent supported her transition since the beginning, which is a canonical element. Likewise, *Parisian Scratcher* is a slowburn fic that explains George and Isabella's arrival to Paris. George narrates how bizarre their adaptation to the city is: his sexual life is not very active, Isabella is more independent from him and their relationship has somehow become less intense. Nevertheless, even though he was very caring of her since their childhood, after an incident George becomes more protective of Isabella, which unifies them and leads to a romantic relationship with a tender and respectful George.

With different versions, settings, characters and endings, all those fanfics show a more stable and positive George. Even though his canon version is also able to verbalise love and some of his actions —such as his repeatedly concern over Yukari's future or his worry about what would happen to his mother if he died, although he supposedly despises her— which demonstrate that he really cares for others, most of his other words and actions nullify the previous ones. However, his *fanon* versions can openly express his emotions without incongruity, which creates an image of honesty and rejects the monstrous deception previously described by Cocarla.

4. 2. 2: The Marginalised Trans: Canon *She-Ra* vs Fanon *She-Ra*

The misrepresentation of bisexual characters is conducted by a variety of negative stereotypes around them. Actually, Nachbar et al. (1992) stated that the very nature and objective of stereotypes is marginalising, since they are traditionally used to disseminate beliefs about minorities. As discussed above, the previously analysed tropes are

detrimental for the community because they exclude queer subjects from society, picturing them as a threat for what is generally considered normative. Therefore, it would be natural to think that the lack of stereotypes about a community indirectly means that the group fits the rules of the standard. However, this is not true.

As stated before, the representation of trans characters is a mere 10% (GLAAD, 2020). It is important to consider that from this tiny percentage, most characters will not be main characters and their roles will not aim for a positive representation. Using trans characters as a comical resource is not a faithful representation, but neither are the other two mentioned in the methodology. On the one hand, *transitioning* stories automatically establish that transitioning is a compulsory step for being trans, sublimating to the traditional concept of sex and gender and basing trans identity on transitioning (Siebler, 2012; 75-76). On the other hand, the wrong body discourse implies that trans people's bodies are not right, and therefore, must be fixed (Capuzza and Spencer, 2017; 216, Sandercock, 2015; 441). All in all, those two representations are problematic since they compel the trans community to undergo the process of transitioning so they can pass and adjust to society's standards (Siebler 2012, Wellborn 2015).

Having said that, it is difficult for the trans community to face and denounce negative stereotypes or tropes, since having a representation that is not secondary and/or just based on their condition as trans is already a challenge. Scholars have highlighted the danger of such marginalisation. On the one hand, representation is important because people's perception of reality is mainly shaped by preconceptions (Fleras, 2014; 36) that might be based on the works they consume and framed by what those works reflect (Jobe, 2013;

6). Therefore, a proper representation of the trans community would be extremely beneficial and crucial since it would serve as a tool to educate cis audiences and help trans viewers to build their identity in a healthier and faithful way (Johnson 2016, McInroy and Craig 2015, Capuzza and Spencer 2017). On the other hand, misrepresentation can be menacing. Trans marginalisation obstructs the above-mentioned benefits of a proper representation and, consequently, institutes the comprehension and acquiescence of trans lives, galvanising transphobia and discrimination (Miller 2015, McLaren 2018).

When firstly analysing GLAAD's report on representation, it has been said that one problem of marginalisation is that the components of the group may not feel part of their own community. An example of this that has not yet been discussed here is that of *She-Ra and the Princesses of Power* (2018-2020), a western animation developed by Noelle Stevenson.

The story is centred on Adora, a girl that with the ability to transform into the mythical heroine She-ra, reunites different powerful princesses to fight the villain Lord Hordak. The series has been greatly applauded by its diversity both in terms of sexuality, race and body shapes, especially if compared with the original version from 1985 *She-Ra: Princess of Power*. Focusing on queerness, the show cast is extremely inclusive: most main and support characters are canonically lesbians (Adora, Catra, Perfuma, Scorpia, Netossa), bisexuals (Glimmer, Bow, Mermista, Entrapta, Sea Hawk), gays (George, Lance, Double) and trans (Perfuma, Jewelstar). Moreover, their identities as queer are portrayed in a proper way: the characters do not fall into the *coming out* trope nor others, and they live their queerness in a natural and realistic way, just as non-LGBT characters traditionally

do: they fall in love, cry, make friends, battle and do other things without basing their whole personalities and development on being queer.

Nonetheless, there is still a difference in representation between LGB and trans characters. LGB characters are explicitly queer: for example, the spectator knows that Adora, Catra, George and Lance are homosexuals because they are dating, or that Glimmer and Bow are bisexuals because they have openly shown attraction for both genders. However, even though Jewelstar and Perfuma are canonically trans since it has been confirmed by staff members (See Figure C10 and Figure C11), nothing about their identities as non-cis has been said in the show, which keeps their condition as trans hidden for both young and non-fandom audiences who might not stay informed of online aspects such as interviews, livestreams or Twitter interactions. Nevertheless, fanfiction authors have achieved that representation using different techniques.

In *After the fire*, Perfuma's identity as trans is introduced in a very natural way: written as an epilogue of the canon, the princesses are busy deciding on what to do since the war has ended. At one point, Perfuma suggests that it would be a good idea to educate the Horde's clones on transgender issues, and that she could do it as she is familiarised with the topic and could empathise more with them. The princesses agree, and the story continues without focusing Perfuma's character solemnly on being trans. Fanworks such as *In the Garden* and *Happy Birthday Adora* address the topic in a similar way. In the first, Scorpia verbalises her confusion when her princess abilities awakened, and Perfuma comfortably compares that struggle with how she herself felt when realising that she was trans and a princess of power. In the second one, Perfuma also compares that confusing

part of her past with Catra's childhood trauma to let her know that she is not alone and that she can overcome it. In the two stories, Perfuma naturally talks about her past and the stories continue without making any more references nor showing drama or pity towards her.

Rae Geiger, the lead character designer of the show, once shared a sketch of Scorpia and Perfuma's daughter (Geiger, 2020), which galvanised authors to write *domestic* Perfuma/Scorpia fanworks that are also used as a technique to state that Perfuma is trans, as in *From a Certain Point of View*. There are even more detailed examples like *In the Middle of the Night*, where terms such as "scorpioni birth mother" are used and it is said that, even though the babies now have a *scorpionian* appearance, in the future they will look more human because of Perfuma's genes, making clear that both women are the biological mothers of the babies. The just mentioned fanfics visibilise Perfuma's condition as trans without centring the whole plot on that, as already mentioned. However, there are also works that focus upon Perfuma's past; her transition is public, since some fans would have liked more canonical development on that topic (ScrapTonic, 2020). In *The Blossoming of Perfuma*, her transition is narrated in a respectful way: Perfuma's deadname is censored, both her parents and the kingdom show supportiveness, and even though she is nervous, Perfuma comes naturally out, without an extra amount of drama. Even a reader commented that the story reminded them of when they were discovering their gender identity (PwiPwiPoo, 2020).

As it can be seen, authors use different techniques to raise awareness of trans Perfuma. Nevertheless, the fandom is big and diverse, and so are the many possibilities that the

community creates. Very similar to the previous Scorpia/Perfuma fics mentioned above, stories such as *After*, *Options*, *Queen Kitty* or *An Excess of Kittens* show the possibility of a trans Catra who is forming a family with a pregnant Adora. *First Time Like This* and *Cat-ching a Break* also rewrite a trans Catra who can come to terms with her gender identity once the war is over and her home is a colourful and open kingdom like Brightmoon, unlike her former place. Concerning the Horde, in *Born between the cracks* Adora realises she is trans once she abandons Lord Hordak and arrives at Brightmoon. The Horde just trained them to battle, and therefore, Adora never questioned things as gender since they were treated as mere soldiers whose only goal was fighting and sacrificing themselves for the Horde. However, since She-Ra's power is just granted to women, she starts to realise different things with Glimmer and Bow's help.

Those stories are quite centred on gender identity, as most of them are post-canon where there is no more military conflict. Nonetheless, there are still fanworks that visibilise a trans character other than Perfuma without basing the plot on their condition: in *Talk* it is implied that Bow is trans since the typical top he wears is called binder, or in *An Inconstant Present* his condition as trans is also implied by talking about “scars on his chest”, referring to a mastectomy. *Kyle Gets To Have Love for Once, Dammit* is also a good example for different reasons. Firstly, because the reader gets to see a trans character that is not principal, which is interesting. Secondly, because the way the coming out is explained is very natural: Kyle realises that she is happy being called “pretty” and “beautiful” —adjectives that are traditionally female oriented—, talks comfortably with Perfuma about the topic and simply corrects people who do not refer to her with she/her pronouns, to what people respond by simply apologising and correcting themselves

without causing a scene. And thirdly, because Kyle not realising she was trans until that moment canonically makes sense since, as stated above, soldiers of the Horde were like robots completely ignorant of topics that were not battle-related.

Without a doubt, *fanon* versions of the show are able to do different things the original version cannot. On the one hand, the fandom makes the canon more inclusive by making more characters trans besides from the ones that canonically already are. On the other hand, fanworks make these characters' conditions as trans visible in different ways without using the traditional problematic stereotypes, such as mocking or *transitioning* and *wrong body* stories. *Smut* fics are also another technique that states in a more descriptive and clearer way that the character is trans, but decided not to include them in this analysis since they deviate in many more ways from the canon; *She-Ra and The Princesses of Power* is a show also directed at very young audiences.

5. Conclusion

This dissertation has stated since its beginning that the fan community is like a patchwork culture: its very nature is diverse, just like their members. All points of view, techniques, opinions, and forms of art are accepted as long as they are not harmful for the other members of the community. As a consequence, it may be impossible to claim that there is a sole *fanon* version. Nevertheless, this paper has mentioned several times the words *fanon* in contrast to the canon version.

When talking about the canon version of a work, there is just one, which is absolute. In *Supernatural*, Castiel dies and Dean's romantic feelings for him are unknown. In *The 100*, Clarke endlessly grieves for a lover with whom she did not even had the chance to develop a deeper relationship. In *Paradise Kiss*, George is an unstable character whose insides remain a mystery. In *She-Ra and The Princesses of Power*, Perfuma is unknowingly trans for most part of the audience. And those statements are irrefutable and solemn, they are facts. Whether they are liked or unliked, one could not say they are not real; it is the only existing version.

However, all the included fanworks on this dissertation are different from each other. Even the ones that have a similar topic differ: for instance, when writing a tragic ending, different authors use different plots and techniques, focus on different characters and describe different scenarios. Therefore, it is to be expected that the existence of a sole *fanon* is impossible. Notwithstanding that all fanworks offer a unique scenario, they all have, at least, one thing in common that is immovable: a fair representation. In all *Destiel*

stories the couple openly love each other. In all *Clexa* stories they can develop their relationship. In all George stories he is not an emotionless and cold character but a vulnerable and human one. In all *She-Ra* stories being trans is a topic openly mentioned. Yet, it would be erroneous to link fair representation with happy endings. Queer authors and readers do not search for unrealistic and rose-coloured fanfics that always have a happy ending. Tragedy is an unavoidable element on daily life, and so is in their stories. *Angst* stories are popular within the fandom, and this dissertation has shown different fanworks that do not have a happy ending. Because when the community demands a fair representation is not seeking an idealistic ending, but a representation similar to the one non-queer characters have.

This healthier representation is achieved through different devices. Authors commonly use internal monologues so the thoughts of the characters are better depicted, add scenes that clarify different aspects that the original work could not have due to censorship, backlash, or shortage of space, and exclude scenes commonly used in media that could disturb the reader. For example, scenes in which characters are in pain when coming out to their families—who are not willing to accept their condition as queer—, or scenes where characters are victims of a brutal LGBT-phobic assault are changed to less dramatic situations. As stated above, the purpose of such changes is not to describe an unrealistic scenario where queer people are not victims of society's stereotypes, but to expound a more positive picture of being part of the community that will not frighten spectators who might be realising they are queer.

Authors use a variety of techniques to create these less dramatic situations. For instance, in most *Destiel* fanfics other characters are also queer, which reinforces the sense of community and backing. In some *Clexa* stories there are characters who do not accept their relationship, either because of homophobia or their different *status*. However, those characters generally overcome those stereotypes with the help of other characters who are willing to support *Clexa*. Another example are George fanfics in which his sexual life is not linked to his bisexuality or to promiscuity. His active sexual life, if mentioned, is not treated as a problem, since the problem was not his sexual life but him being unable to express emotions in a stable way, factors that are not connected with him being bisexual. Most Perfuma's fanworks relate coming out as trans to aspects such as growing up or trying to discover who you really are, which are mundane aspects of life that generally one struggles with at least once, but that do not need to be traumatic.

All in all, these devices are used to depict a more realistic image of queer experiences. Nonetheless, unless directly asking the authors what the purposes of their writings are, it is not known whether their intentions when creating their stories include a more inclusive and fair representation for the community. This could have been added to the dissertation, but as mentioned throughout the paper, most authors will use their stories to describe their experiences as a part of the LGBT community. Moreover, interpretations are open, diverse and always accepted in the fandom as long as they are not detrimental for the community and their members.

The diversity fanfiction explores is not only created by inclusiveness. Fanworks do create a more inclusive canon by openly showing the queerness of the characters, but also by giving them the opportunity of being something else than “the queer character”. Fanfiction LGTB+ characters suffer, fall in love, live adventures, struggle, die, and face all kind of situations non-queer characters do without centring their whole plot on being queer. Fanon versions give the opportunity to minorities to be represented not as objects of society, condemned to misery, but as normal human beings

Further research on the topic could be conducted in different ways. For instance, the analysis could be extended by comparing the canon and the fanon version of the works and fanfics firstly mentioned during the literature review, such as *Star Trek* or *Blake 7*, to deeply see how fanwriters construct more inclusive versions depending on the era. Likewise, it would be interesting to analyse the differences between fanworks from AO3 and other apps like Wattpad, since the users’ age is different depending on the means they use to publish and read stories. By analysing different factors such as age or period of time, not only would it be seen how fanworks create a more inclusive version, but also the different techniques used to achieve this healthier version, and if those devices undergo a mammoth change or not due to the previously mentioned factors.

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Appendix A: Glossary

Angst: Dramatic story that usually creates a feeling of restlessness on the reader.

AU: Alternative Universe, the setting of the fanfic is different from the world the original work is based on.

Binder: Piece of clothing used to flatter one's breast.

Cancellation: Fans stop consuming and boycott their favourite work because of a problematic behaviour.

Cis: People who identify with their assigned gender at birth.

Coming Out Trope: Stories solely based on queer people coming out of the closet.

Deadname: The birth name of a trans/non-binary person, which usually does not correspond to their gender.

Domestic fics: Fanworks where characters live a mundane life and do everyday activities such as doing the grocery or the laundry.

Fanzine: Magazine published by fans.

Femslash: Sapphic version of slash.

Fluff: stories without dramatic elements. The characters are very affectionate with each other (not in a sexual way) and have a happy ending.

Heda: Commander of the Grounder Coalition in *The 100*.

Josei: Type of manga aimed at adult women.

Mary Sue fanfiction: When a female author inserts an idealized version of herself into the fanfic, usually being both the heroine and the love interest of most male characters. Usually has a derogatory connotation.

Pass: When someone is perceived as non-queer despite being LGBT+.

Queerbaiting: Creators suggest that a character/relationship may be queer, but they never confirm it.

RPF: Real People Fanfiction, the characters of the fanfic are celebrities/real people instead of fictional characters.

Ship: Abbreviation for the term “relationship”.

Slash: Romantic/sexual stories about two characters of the same sex. For instance, the slash (/) in Kirk/Spock means that their relationship in the fanfic will not be a simple friendship.

Slowburn: The story focuses on the slow romantic development of the ship, similar to the term *slowbuild*.

Smut fanfiction: Stories with sex scenes.

Transitioning stories: Stories solely based on the transition of a trans characters.

Trigger Warning: Statement at the beginning of a fanfic that indicates the kind of content included in the story, usually violent and/or traumatic scenes.

Wrong Body discourse: When it is claimed that trans people are in “trapped” in a body that does not belong to them because of their genital organs.

Y/N fanfiction: The writer inserts the reader into the fanfic. The reader's name is supposed to be inserted every time "y/n" appears, which stand for "Your name".

Appendix B: List of fanfics

Xpityx. (Nov 25, 2020). *SPN Drabble. (I'm So Angry You Guys)*. Archive of Our Own.

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Sadspockpanda. (Nov 20, 2020). *Happiness*. Archive of Our Own.

<https://archiveofourown.org/works/27639551>

Jemariel. (Nov 07, 2020). *Lead Me Home*. Archive of Our Own.

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6or3dom. (Nov 11, 2020). *Because It Is*. Archive of Our Own.

<https://archiveofourown.org/works/27503152>

Prosopopeya. (Nov 07, 2020). *Like Real People Do*. Archive of Our Own.

<https://archiveofourown.org/works/27439753>

Aethylas. (Jan 05, 2021). *The Golden Revisions*. Archive of Our Own.

<https://archiveofourown.org/works/28559880/chapters/69989784>

Mitchellsfingerlessgloves. (July 28, 2014). *Baked Goods*. Archive of Our Own.

<https://archiveofourown.org/works/2037717>

RantyFanGirl. (Mar 07, 2018). *When the Hunter is Away, the Angel will Bake*. Archive

of Our Own. <https://archiveofourown.org/works/13893861/chapters/31971333>

AngelWhisperings. (Jan 08, 2015). *What I do for Love*. Archive of Our Own.

<https://archiveofourown.org/works/3138599>

CloverHighFive. (Dec 02, 2019). *I Licked It So It's Mine*. Archive of Our Own.

<https://archiveofourown.org/works/21642466>

Serendipity (wisteria_and_stuff). (Aug 03, 2017). *Try Me*. Archive of Our Own.

<https://archiveofourown.org/works/11709171/chapters/26370078>

River1983. (April 04, 2020). *Gift*. Archive of Our Own.

<https://archiveofourown.org/works/23476837>

Callunavulgari, (Dec 03, 2021). *Thimbleweed*. Archive of Our Own.

<https://archiveofourown.org/works/581078>

Casstayinmyass. (Nov 01, 2015). *Happy Halloween*. Archive of Our Own.

<https://archiveofourown.org/works/5119850>

Frecklesarechocolate. (May 03, 2013). *All She Wants*. Archive of Our Own.

<https://archiveofourown.org/works/822809>

Johnlock1347. (June 03, 2015). *Loud Giggles and Soft Smiles*. Archive of Our Own.

<https://archiveofourown.org/works/4065706>

Moonlessnite. (Feb 10, 2017). *On Bended Knees*. Archive of Our Own.

<https://archiveofourown.org/works/12246591>

RosieRue. (Feb 15, 2021). *Too Late*. Archive of Our Own.

<https://archiveofourown.org/works/29471001/chapters/72392628>

ToffeeImpala. (Jan 29, 2021). *For The Cynical*. Archive of Our Own.

<https://archiveofourown.org/works/29063223>

Huntress8611. (Jan 11, 2021). *A Broken Heart Is All That's Left, I'm Still Fixing All the Cracks (Lost a Couple of Pieces When I Carried It, Carried It, Carried It Home)*.

Archive of Our Own. <https://archiveofourown.org/works/28688646>

Lilith_wchstr. (Nov 11, 2020). *Slipping Through My Fingers*. Archive of Our Own.

<https://archiveofourown.org/works/27648947>

Ibroketuesday. (Sep 06, 2009). *In the Silence Afterwards*. LiveJournal.

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Tracy_loo_who. (Mar 09, 2010). *Not All the Way Through*. Archive of Our Own.

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Vichan. (Feb 29, 2016). *Reflection of You*. Archive of Our Own.

<https://archiveofourown.org/works/6135112/chapters/14059009>

D_d. (July 09, 2015). *Better?Perfect*. Archive of Our Own.

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Askance (doomcountry), standbyme. (April 10, 2013). *All Things Shining*. Archive of Our Own. <https://archiveofourown.org/works/755094/chapters/1411043>

Orphan_account. (Oct 26, 2018). *From Now On*. Archive of Our Own.

<https://archiveofourown.org/works/16417118>

Lesbihonestmatrash. (Jan 16, 2017). *Maybe Someday*. Archive of Our Own.

<https://archiveofourown.org/works/9348803>

PropechyGirl. (April 28, 2019). *Book I: Amidst the Chaos*. Archive of Our Own.

<https://archiveofourown.org/works/18635899/chapters/44192551>

Hedaswolf (thebaddestwold). (Jan 05, 2016). *Love on the Ground*. Archive of Our Own.

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Orphan_account. (Nov 12, 2018). *Aftermath*. Archive of Our Own.

<https://archiveofourown.org/works/16605371/chapters/38918819>

Castibella_shipper_of_the_lord. (Dec 31, 2019). *It Was Never Goodbye*. Archive of Our Own. <https://archiveofourown.org/works/22057321>

Thefooliam. (Feb 14, 2017). *The Taste of War and Heartache*. Archive of Our Own.

<https://archiveofourown.org/works/10529448/chapters/23245326>

Kaori. (April 27, 2011). *Possibilities*. Archive of Our Own.

<https://archiveofourown.org/works/191434>

Asdfgjkl. (May 18, 2014). *Four times they maybe kind of met*. Archive of Our Own.

<https://archiveofourown.org/works/1652330>

Grassy. (April 08, 2012). *Remember*. Archive of Our Own.

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ValerieViolette (peridot). (Jan 30, 2016). *From Tokyo to New York*. Archive of Our

Own. <https://archiveofourown.org/works/4247508>

Satans_dolly_boy666. (Sep 03, 2019). *Life is short*. Archive of Our Own.

<https://archiveofourown.org/works/20499197>

Grassy. (June 12, 2010). *Caroline*. Archive of Our Own.

<https://archiveofourown.org/works/94173>

Lonely_succubus462. (Dec 06, 2018). *Serendipity's Window*. Archive of Our Own.

<https://archiveofourown.org/works/16877184/chapters/39635130>

Grassy. (April 11, 2012). *Never Was and Never Will Be*. Archive of Our Own.

<https://archiveofourown.org/works/381095>

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<https://archiveofourown.org/works/20499026>

Viatoris (Brisaveloz). (Dec 21, 2009). *Parisian Scratcher*. Archive of Our Own.

<https://archiveofourown.org/works/33721>

CureIcy. (June 12, 2020). *After the fire*. Archive of Our Own.

<https://archiveofourown.org/works/24707035>

Gayshitrhetor. (Feb 1, 2021). *In the Garden*. Archive of Our Own.

<https://archiveofourown.org/works/29129772>

Starprincess96. (Sep 11, 2020). *Happy Birthday, Adora*. Archive of Our Own.

<https://archiveofourown.org/works/26347336/chapters/64165870>

WordCarpenter. (Mar 23, 2021). *From a Certain Point of View*. Archive of Our Own.

<https://archiveofourown.org/works/30212991/chapters/74447229>

Locuas. (Mar 02, 2021). *In the Middle of the Night*. Archive of Our Own.

<https://archiveofourown.org/works/29791113>

SweetDumpling. (June 04, 2020). *The Blossoming of Perfuma*. Archive of Our Own.

<https://archiveofourown.org/works/24538654/chapters/59250238>

Rymwho. (April 09, 2020). *After*. Archive of Our Own.

<https://archiveofourown.org/works/23562676>

PwiPwiPoo. (May 25, 2020). *Options*. Archive of Our Own.

<https://archiveofourown.org/works/24368209>

StarryAdora. (April 26, 2021). *Queen Kitty*. Archive of Our Own.

<https://archiveofourown.org/works/30930389>

Lord_of_Spirits_and_Bazongas. (Aug 01, 2020). *First Time Like This*. Archive of Our

Own. <https://archiveofourown.org/works/25656541>

Kattlarv. (Oct 16, 2020). *Cat-ching a Break*. Archive of Our Own.

<https://archiveofourown.org/works/27042031>

DabblingDilettante. (Nov 26, 2018). *Born between the cracks*. Archive of Our Own.

<https://archiveofourown.org/works/16753333>

GalekhXigisi. (Nov 5, 2019). *Talk*. Archive of Our Own.

<https://archiveofourown.org/works/21322162>

Trixxster103. (May 22, 2020). *An Inconstant Present*. Archive of Our Own.

<https://archiveofourown.org/works/24259747/chapters/58464787>

Fidgetcetera. (Oct 14, 2020). *Kyle Gets to Have Love for Once, Dammit*. Archive of Our

Own. <https://archiveofourown.org/works/27002431/chapters/65915308>

Appendix C: List of figures

#	Ship	Fandom	Type	Fics
1	Sherlock Holmes/John Watson	Sherlock (TV)	M/M	20415
2	Castiel/Dean Winchester	Supernatural	M/M	15307
3	Derek Hale/Stiles Stilinski	Teen Wolf (TV)	M/M	15162
4	Dean Winchester/Sam Winchester	Supernatural	M/M	7959
5	Merlin/Arthur Pendragon	Merlin (TV)	M/M	7838
6	Rodney McKay/John Sheppard	Stargate Atlantis	M/M	7021
7	Harry Styles/Louis Tomlinson	One Direction (Band)	M/M	6809
8	Steve Rogers/Tony Stark	The Avengers (Marvel Movies)	M/M	6681
9	Jim Ellison/Blair Sandburg	The Sentinel	M/M	6660
10	Draco Malfoy/Harry Potter	Harry Potter - J. K. Rowling	M/M	6107
11	Clark Kent/Lex Luthor	Smallville	M/M	5879
12	Blaine Anderson/Kurt Hummel	Glee	M/M	5483
13	Sherlock Holmes & John Watson	Sherlock (TV)	Gen	5072
14	Erik Lehnsherr/Charles Xavier	X-Men: First Class (2011)	M/M	5017
15	Steve McGarrett/Danny "Danno" Williams	Hawaii Five-0 (2010)	M/M	4989
16	Jensen Ackles/Jared Padalecki	Supernatural RPF	M/M	4721
17	Merlin/Arthur Pendragon (Merlin)	Merlin (TV)	M/M	4075
18	Jack Harkness/Ianto Jones	Torchwood	M/M	3796
19	Clint Barton/Phil Coulson	The Avengers (Marvel Movies)	M/M	3721
20	Arthur/Eames (Inception)	Inception (2010)	M/M	3645
21	Sirius Black/Remus Lupin	Harry Potter - J. K. Rowling	M/M	3334
22	James T. Kirk/Leonard McCoy	Star Trek: Alternate Original Series (Movies)	M/M	3140
23	Enjolras/Grantaire	Les Misérables - All Media Types	M/M	3041
24	Clint Barton/Natasha Romanov	The Avengers (Marvel Movies)	F/M	3017
25	James T. Kirk/Spock	Star Trek: Alternate Original Series (Movies)	M/M	2995
26	Harry Potter/Severus Snape	Harry Potter - J. K. Rowling	M/M	2930
27	Loki/Thor	Thor (Movies)	M/M	2921
28	Allison Argent/Scott McCall	Teen Wolf (TV)	F/M	2855
29	Gabriel/Sam Winchester	Supernatural	M/M	2730
30	Benton Fraser/Ray Kowalski	due South	M/M	2624
31	Frank/Gerard	My Chemical Romance	M/M	2593
32	Pepper Potts/Tony Stark	The Avengers (Marvel Movies)	F/M	2475
33	Daniel Jackson/Jack O'Neill	Stargate SG-1	M/M	2436
34	Frank Iero/Gerard Way	My Chemical Romance	M/M	2414
35	Zayn Malik/Liam Payne	One Direction (Band)	M/M	2301
36	Mycroft Holmes/Lestrade	Sherlock (TV)	M/M	2281
37	Loki/Tony Stark	The Avengers (Marvel Movies)	M/M	2209
38	John Egbert/Dave Strider	Homestuck	M/M	2200
39	Bilbo Baggins/Thorin Oakenshield	The Hobbit (Jackson movies)	M/M	1973
40	The Doctor/River Song	Doctor Who (2005)	F/M	1925

Figure C1: AO3 Ship Stats 2013. In *Archive of Our Own*.

<https://archiveofourown.org/works/16911123/chapters/39731004#workskin>

New #	Ship	Fandom	Type	Race	Fics
	1 Sherlock Holmes/John Watson	Sherlock (TV)	M/M	White	32111
	2 Castiel/Dean Winchester	Supernatural	M/M	White	28851
	3 Derek Hale/Stiles Stilinski	Teen Wolf (TV)	M/M	White	26793
	4 Harry Styles/Louis Tomlinson	One Direction (Band)	M/M	White	14632
	5 Dean Winchester/Sam Winchester	Supernatural	M/M	White	11074
	6 Merlin/Arthur Pendragon	Merlin (TV)	M/M	White	11006
	7 Draco Malfoy/Harry Potter	Harry Potter - J. K. Rowling	M/M	White	9196
	8 Steve Rogers/Tony Stark	The Avengers (Marvel Movies)	M/M	White	9193
	9 Sherlock Holmes & John Watson	Sherlock (TV)	Gen	White	8413
	10 Blaine Anderson/Kurt Hummel	Glee	M/M	Amb/Whi	8250
	11 Rodney McKay/John Sheppard	Stargate Atlantis	M/M	White	8106
	12 Jim Ellison/Blair Sandburg	The Sentinel	M/M	White	7041
	13 Erik Lehnsherr/Charles Xavier	X-Men: First Class (2011)	M/M	White	6472
	14 Jensen Ackles/Jared Padalecki	Supernatural RPF	M/M	White	6457
	15 Clark Kent/Lex Luthor	Smallville	M/M	White	6120
	16 Steve McGarrett/Danny "Danno" Williams	Hawaii Five-0	M/M	White	5868
	17 Clint Barton/Phil Coulson	The Avengers (Marvel Movies)	M/M	White	5840
	18 Enjolras/Grantaire	Les Misérables - All Media Types	M/M	White	5504
	19 James T. Kirk/Spock	Star Trek: Alternate Original Series (Movies)	M/M	White	5119
	20 Jack Harkness/Ianto Jones	Torchwood	M/M	White	5026
	21 James T. Kirk/Leonard McCoy	Star Trek: Alternate Original Series (Movies)	M/M	White	4795
	22 James "Bucky" Barnes/Steve Rogers	Captain America (Movies)	M/M	White	4614
	23 Allison Argent/Scott McCall	Teen Wolf (TV)	F/M	POC/Whi	4600
	24 Harry Potter/Severus Snape	Harry Potter - J. K. Rowling	M/M	White	4540
	25 Clint Barton/Natasha Romanov	The Avengers (Marvel Movies)	F/M	White	4518
	26 Loki/Thor	Thor (Movies)	M/M	White	4494
	27 Zayn Malik/Liam Payne	One Direction (Band)	M/M	POC/Whi	4462
	28 Gabriel/Sam Winchester	Supernatural	M/M	White	4288
	29 Arthur/Eames (Inception)	Inception (2010)	M/M	White	4164
	30 Sirius Black/Remus Lupin	Harry Potter - J. K. Rowling	M/M	White	4144
	31 Pepper Potts/Tony Stark	The Avengers (Marvel Movies)	F/M	White	3876
	32 Loki/Tony Stark	The Avengers (Marvel Movies)	M/M	White	3782
***	33 Levi/Eren Yeager	Shingeki no Kyojin Attack on Titan	M/M	White	3598

Figure C2: AO3 Ship Stats 2014. In *Archive of Our Own*.

<https://archiveofourown.org/works/16939224/chapters/39802950>

Rank	Change	Pairing Tag	Fandom	Works	Type	Race
1	+1	Castiel/Dean Winchester	Supernatural	43,209	M/M	White
2	-1	Sherlock Holmes/John Watson	Sherlock (TV)	39,374	M/M	White
3	0	Derek Hale/Stiles Stilinski	Teen Wolf (TV)	34,999	M/M	White
4	0	Harry Styles/Louis Tomlinson	One Direction (Band)	21,658	M/M	White
5	0	Dean Winchester/Sam Winchester	Supernatural	14,677	M/M	White
6	0	Merlin/Arthur Pendragon	Merlin (TV)	13,337	M/M	White
7	+15	James "Bucky" Barnes/Steve Rogers	Captain America (Movies)	12,337	M/M	White
8	0	Steve Rogers/Tony Stark	The Avengers (Marvel Movies)	11,999	M/M	White
9	-2	Draco Malfoy/Harry Potter	Harry Potter - J. K. Rowling	11,552	M/M	White
10	0	Blaine Anderson/Kurt Hummel	Glee	10,911	M/M	Whi/POC
11	-2	Sherlock Holmes & John Watson	Sherlock (TV)	10,524	Gen	White
12	-1	Rodney McKay/John Sheppard	Stargate Atlantis	8,548	M/M	White
13	0	Erik Lehnsherr/Charles Xavier	X-Men: First Class (2011)	8,544	M/M	White
14	0	Jensen Ackles/Jared Padalecki	Supernatural RPF	7,751	M/M	White
15	+2	Clint Barton/Phil Coulson	The Avengers (Marvel Movies)	7,484	M/M	White
16	+17	Levi/Eren Yeager	Shingeki no Kyojin Attack on Titan	7,207	M/M	White
17	+1	Enjolras/Grantaire	Les Misérables - All Media Types	6,838	M/M	White
18	+7	Clint Barton/Natasha Romanov	The Avengers (Marvel Movies)	6,751	F/M	White
19	+8	Zayn Malik/Liam Payne	One Direction (Band)	6,665	M/M	Whi/POC
20	-4	Steve McGarrett/Danny "Danno" Williams	Hawaii Five-0 (2010)	6,534	M/M	White
21	+7	Gabriel/Sam Winchester	Supernatural	6,325	M/M	White
22	-3	James T. Kirk/Spock	Star Trek: Alternate Original Series (Movies)	6,247	M/M	White
23	-11	Jim Ellison/Blair Sandburg	The Sentinel	6,090	M/M	White
24	+10	Bilbo Baggins/Thorin Oakenshield	The Hobbit - All Media Types	6,086	M/M	White
25	+14	Ian Gallagher/Mickey Milkovich	Shameless (US)	5,908	M/M	White

Figure C3: AO3 Ship Stats 2015. In *Archive of Our Own*.

<https://archiveofourown.org/works/16939503/chapters/39803838>

Rank	Change	Pairing Tag	Fandom	Works	Type	Race
1		0 Castiel/Dean Winchester	Supernatural	56,390	M/M	White
2		0 Sherlock Holmes/John Watson	Sherlock (TV)	46,048	M/M	White
3		0 Derek Hale/Stiles Stilinski	Teen Wolf (TV)	42,539	M/M	White
4		0 Harry Styles/Louis Tomlinson	One Direction (Band)	27,354	M/M	White
5		2 James "Bucky" Barnes/Steve Rogers	Captain America (Movies)	21,639	M/M	White
6		-1 Dean Winchester/Sam Winchester	Supernatural	18,976	M/M	White
7		1 Steve Rogers/Tony Stark	The Avengers (Marvel Movies)	16,414	M/M	White
8		-2 Merlin/Arthur Pendragon	Merlin (TV)	15,778	M/M	White
9		0 Draco Malfoy/Harry Potter	Harry Potter - J. K. Rowling	15,190	M/M	White
10		0 Blaine Anderson/Kurt Hummel	Glee	12,943	M/M	Whi/POC
11		0 Sherlock Holmes & John Watson	Sherlock (TV)	12,484	Gen	White
12		1 Erik Lehnsherr/Charles Xavier	X-Men (Alternate Timeline Movies)	10,365	M/M	White
13		3 Levi/Eren Yeager	Shingeki no Kyojin Attack on Titan	10,116	M/M	White
14		-2 Rodney McKay/John Sheppard	Stargate Atlantis	9,745	M/M	White
15		-1 Jensen Ackles/Jared Padalecki	Supernatural RPF	9,636	M/M	White
16		-1 Clint Barton/Phil Coulson	The Avengers (Marvel Movies)	8,894	M/M	White
17		1 Clint Barton/Natasha Romanov	The Avengers (Marvel Movies)	8,812	F/M	White
18		3 Gabriel/Sam Winchester	Supernatural	8,513	M/M	White
19		20 Will Graham/Hannibal Lecter	Hannibal (TV)	8,488	M/M	White
20		-1 Zayn Malik/Liam Payne	One Direction (Band)	8,060	M/M	Whi/POC
21		9 Sirius Black/Remus Lupin	Harry Potter - J. K. Rowling	8,006	M/M	White
22		-5 Enjolras/Grantaire	Les Misérables - All Media Types	7,907	M/M	White
23		1 Bilbo Baggins/Thorin Oakenshield	The Hobbit - All Media Types	7,719	M/M	White
24		13 Oliver Queen/Felicity Smoak	Arrow (TV 2012)	7,665	F/M	White
25		-3 James T. Kirk/Spock	Star Trek: Alternate Original Series (Movies)	7,501	M/M	White

Figure C4: AO3 Ship Stats 2016. In *Archive of Our Own*.

<https://archiveofourown.org/works/16966566/chapters/39874710>

Rank	Change	Pairing	Fandom	Works	Type	Race
1		0 Castiel/Dean Winchester	Supernatural	66148	M/M	White
2		0 Sherlock Holmes/John Watson	Sherlock (TV)	52232	M/M	White
3		0 Derek Hale/Stiles Stilinski	Teen Wolf (TV)	47528	M/M	White
4		0 Harry Styles/Louis Tomlinson	One Direction (Band)	29338	M/M	White
5		0 James "Bucky" Barnes/Steve Rogers	Captain America (Movies)	27854	M/M	White
6		0 Dean Winchester/Sam Winchester	Supernatural	22797	M/M	White
7		2 Draco Malfoy/Harry Potter	Harry Potter - J. K. Rowling	22402	M/M	White
8		-1 Steve Rogers/Tony Stark	The Avengers (Marvel Movies)	19859	M/M	White
9		-1 Merlin/Arthur Pendragon	Merlin (TV)	17565	M/M	White
10		1 Sherlock Holmes & John Watson	Sherlock (TV)	14453	Gen	White
11		-1 Blaine Anderson/Kurt Hummel	Glee	14059	M/M	Whi/POC
12	N	Katsuki Yuuri/Victor Nikiforov	Yuri!!! on Ice (Anime)	13902	M/M	Whi/POC
13		0 Levi/Eren Yeager	Shingeki no Kyojin Attack on Titan	11702	M/M	White
14		-2 Erik Lehnsherr/Charles Xavier	X-Men (Alternate Timeline Movies)	11683	M/M	White
15		4 Will Graham/Hannibal Lecter	Hannibal (TV)	11262	M/M	White
16		-1 Jensen Ackles/Jared Padalecki	Supernatural RPF	11242	M/M	White
17	N	Keith/Lance (Voltron)	Voltron: Legendary Defender	10614	M/M	Amb/POC
18		-4 Rodney McKay/John Sheppard	Stargate Atlantis	10445	M/M	White
19		2 Sirius Black/Remus Lupin	Harry Potter - J. K. Rowling	10137	M/M	White
20		-2 Gabriel/Sam Winchester	Supernatural	10060	M/M	White
21		15 Dan Howell/Phil Lester	Phandom/The Fantastic Foursome (YouTube RPF)	9938	M/M	White
22		32 Magnus Bane/Alec Lightwood	Shadowhunters (TV)	9734	M/M	Whi/POC
23		-7 Clint Barton/Phil Coulson	The Avengers (Marvel Movies)	9606	M/M	White
24		-7 Clint Barton/Natasha Romanov	The Avengers (Marvel Movies)	9421	F/M	White
25		-1 Oliver Queen/Felicity Smoak	Arrow (TV 2012)	9258	F/M	White
26		-1 James T. Kirk/Spock	Star Trek: Alternate Original Series (Movies)	9127	M/M	White
27		0 Evil Queen Regina Mills/Emma Swan	Once Upon a Time (TV)	9071	F/F	Whi/POC
28		3 Harry Potter/Severus Snape	Harry Potter - J. K. Rowling	8818	M/M	White
29		-1 Ian Gallagher/Mickey Milkovich	Shameless (US)	8707	M/M	White
30		-8 Enjolras/Grantaire	Les Misérables - All Media Types	8701	M/M	White
31		-5 Steve McGarrett/Danny "Danno" Williams	Hawaii Five-0 (2010)	8657	M/M	White
32		7 Clarke Griffin/Lexa	The 100 (TV)	8535	F/F	White

Figure C5: AO3 Ship Stats 2017. In *Archive of Our Own*.

<https://archiveofourown.org/works/16976706/chapters/39900885>

Rank	Change	Pairing	Fandom	Works	Type	Race
1		0 Castiel/Dean Winchester	Supernatural	79650	M/M	White
2		0 Sherlock Holmes/John Watson	Sherlock (TV)	59436	M/M	White
3		0 Derek Hale/Stiles Stilinski	Teen Wolf (TV)	56021	M/M	White
4		1 James "Bucky" Barnes/Steve Rogers	Captain America (Movies)	43515	M/M	White
5		2 Draco Malfoy/Harry Potter	Harry Potter - J. K. Rowling	33110	M/M	White
6		-2 Harry Styles/Louis Tomlinson	One Direction (Band)	32449	M/M	White
7		1 Steve Rogers/Tony Stark	The Avengers (Marvel Movies)	30700	M/M	White
8		9 Keith/Lance (Voltron)	Voltron: Legendary Defender	27848	M/M	Amb/POC
9		-3 Dean Winchester/Sam Winchester	Supernatural	26287	M/M	White
10		2 Katsuki Yuuri/Victor Nikiforov	Yuri!!! on Ice (Anime)	22515	M/M	Whi/POC
11		11 Magnus Bane/Alec Lightwood	Shadowhunters (TV)	21224	M/M	Whi/POC
12		-3 Merlin/Arthur Pendragon	Merlin (TV)	21068	M/M	White
13		33 Jeon Jungkook/Kim Taehyung V	Bangtan Boys BTS	18118	M/M	POC
14		27 Min Yoongi Suga/Park Jimin	Bangtan Boys BTS	16849	M/M	POC
15		-5 Sherlock Holmes & John Watson	Sherlock (TV)	16630	Gen	White
16		5 Dan Howell/Phil Lester	Phandom/The Fantastic Foursome (YouTube RPF)	15554	M/M	White
17		-6 Blaine Anderson/Kurt Hummel	Glee	15245	M/M	Whi/POC
18		-3 Will Graham/Hannibal Lecter	Hannibal (TV)	15214	M/M	White
19		0 Sirius Black/Remus Lupin	Harry Potter - J. K. Rowling	14755	M/M	White
20		35 Adrien Agreste Chat Noir/Marinette Dupain-Cheng Ladybug	Miraculous Ladybug	14477	F/M	Whi/POC
21		18 Pepper Potts/Tony Stark	The Avengers (Marvel Movies)	13847	F/M	White
22		-9 Levi/Eren Yeager	Shingeki no Kyojin Attack on Titan	13567	M/M	White
23		41 Kim Namjoon RM/Kim Seokjin Jin	Bangtan Boys BTS	13558	M/M	POC
24		-10 Erik Lehnsherr/Charles Xavier	X-Men (Alternate Timeline Movies)	13418	M/M	White
25		40 Jeon Jungkook/Park Jimin	Bangtan Boys BTS	13306	M/M	POC

Figure C6: AO3 Ship Stats 2019. In *Archive of Our Own*.

<https://archiveofourown.org/works/19963579/chapters/47258239>

Rank	Change	Pairing	Fandom	Works	Type	Race
1		0 Castiel/Dean Winchester	Supernatural	84563	M/M	White
2		0 Sherlock Holmes/John Watson	Sherlock (TV)	61544	M/M	White
3		0 Derek Hale/Stiles Stilinski	Teen Wolf (TV)	59286	M/M	White
4		0 James "Bucky" Barnes/Steve Rogers	Captain America (Movies)	49659	M/M	White
5		0 Draco Malfoy/Harry Potter	Harry Potter - J. K. Rowling	40312	M/M	White
6		1 Steve Rogers/Tony Stark	The Avengers (Marvel Movies)	36264	M/M	White
7		-1 Harry Styles/Louis Tomlinson	One Direction (Band)	33126	M/M	White
8		0 Keith/Lance (Voltron)	Voltron: Legendary Defender	30317	M/M	Amb/POC
9		50 Aziraphale/Crowley (Good Omens)	Good Omens (TV)	28208	M/M	White
10		-1 Dean Winchester/Sam Winchester	Supernatural	27696	M/M	White
11		0 Magnus Bane/Alec Lightwood	Shadowhunters (TV)	24787	M/M	Whi/POC
12		-2 Katsuki Yuuri/Victor Nikiforov	Yuri!!! on Ice (Anime)	24333	M/M	Whi/POC
13		0 Jeon Jungkook/Kim Taehyung V	Bangtan Boys BTS	23339	M/M	POC
14		15 Rey/Ben Solo Kylo Ren	Star Wars Sequel Trilogy	21306	F/M	White
15		-1 Min Yoongi Suga/Park Jimin	Bangtan Boys BTS	19851	M/M	POC
16		4 Adrien Agreste Chat Noir/Marinette Dupain-Cheng Ladybug	Miraculous Ladybug	19631	F/M	Whi/POC
17		-5 Merlin/Arthur Pendragon (Merlin)	Merlin (TV)	18688	M/M	White
18		7 Jeon Jungkook/Park Jimin	Bangtan Boys BTS	17867	M/M	POC
19		0 Sirius Black/Remus Lupin	Harry Potter - J. K. Rowling	17686	M/M	White
20		-5 Sherlock Holmes & John Watson	Sherlock (TV)	17417	Gen	White
21		0 Pepper Potts/Tony Stark	Marvel Cinematic Universe	17384	F/M	White
22		18 Peter Parker & Tony Stark	Marvel Cinematic Universe	17366	Gen	White
23		-7 Dan Howell/Phil Lester	Phandom/The Fantastic Foursome (YouTube RPF)	17316	M/M	White
24		-6 Will Graham/Hannibal Lecter	Hannibal (TV)	17257	M/M	White
25		21 Bakugou Katsuki/Midoriya Izuku	Boku no Hero Academia My Hero Academia	16824	M/M	POC

Figure C7: AO3 Ship Stats 2020. In *Archive of Our Own*.

<https://archiveofourown.org/works/25671457/chapters/62325097>



Figure C8: Works with the tag “George Koizumi” in AO3 (June 07, 2021).



Figure C9: Works with the tag “Paradise Kiss” in AO3 (June 07, 2021).



Figure C10: Noelle Stevenson liking a tweet about Perfuma being trans. Retrieved

from: <https://she-raandtheprincessesofpower.fandom.com/wiki/Perfuma>



raegeii



empress-of-alteamoved said



heya! I was just curious, and feel free to ignore this, if there are any canonical transgender/non-cisgender characters in She-Ra, besides Double Trouble?

Jewelstar is a trans man, voiced by a trans man actor. It's subtle, but if you are familiar with the classic where his family is known as the "star sisters" (they are now known as the "star siblings") you may have clued in! Ask Noelle for more details on that, I designed him and his siblings but I wasn't a part of the conversation to make him trans.

That's it for *canon*. I do not think it remotely counts for canon representation because there is absolutely no content pointing at this in the show itself (and that *is* the bar we need to be hitting,) but since I've seen some people talk about it, I always intended Perfuma to be read as a trans woman when I designed her. Unfortunately I didn't think it would be allowed, so I didn't tell anybody else :x Now I wish I would've so maybe possibly something could've been written into canon about it. I'm really glad that I've seen people, esp trans women, pick up on the vibes though!!

Figure C11: Rae Geiger confirming Jewelstar is canonically trans and Perfuma was

intended to be so via Tumblr. Original post deleted. Retrieved from:

<https://twitter.com/JonKentchup/status/1297358682930515969/photo/1>