We Are Having All Kinds of Fun: Fluidity in Shoebox Project
by

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Abstract:

Made public on LiveJournal between 2004 and 2008, Shoebox Project (SBP) is a multimedia fanfic written by ladyjaida and dorkorific. The plot takes place before that of the *Harry Potter* novels, detailing the last two years of Hogwarts for the Marauders – Remus, Sirius, James, and Peter – conveying its narrative through prose, dialogue, handwritten letters, handwritten notes, pictures, and hand drawn sketches. SBP represents evidence of its authors negotiating of Remus Lupin. Specifically, through the layered processes of reading and writing, dorkorific and ladyjaida interpret and construct their understanding of authorship and their perception of the Potterverse. In so doing, they make clear the inherent fluidity of these concepts. However, despite the fluidity so central to SBP and to its fannish context, ladyjaida and dorkorific also work to actively reiterate binaries around gender, sex, and desire in their construction of Remus and Sirius's sexuality. The specific content of SBP reflects this: the phrasing, references, and fanart among a myriad of other particularities shape this fluidity or lack thereof. The ways in which dorkorific and ladyjaida engage with the *HP* fandom through SBP's content also reflect this. Moreover, their playful engagement with the concepts of reading and writing, authorship, the Potterverse, and desire signal ladyjaida and dorkorific's masterful engagement with fannish traditions in such a way so as to reaffirm those very same fannish traditions.

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List of Abbreviations:

AO3: *Archive of Our Own*

Chamber: Harry Potter and the Chamber of Secrets

Fic/fanfic: fanfiction

Goblet: Harry Potter and the Goblet of Fire

Half-Blood: Harry Potter and the Half-Blood Prince

Hallows1: *Harry Potter and the Deathly Hallows Part 1*

Hallows2: *Harry Potter and the Deathly Hallows Part 2*

Harry Potter: the *Harry Potter* series

*HP*canon: the canonical *Harry Potter* novels and films

*HP*fandom: the *Harry Potter* fandom

*HP*films: the *Harry Potter* films

*HP*novels: the *Harry Potter* novels

Order: *Harry Potter and the Order of the Phoenix*

Potterverse: The *Harry Potter* universe or the concept of *Harry Potter*

Prisoner: *Harry Potter and the Prisoner of Azkaban*

SBP: Shoebox Project

Introduction: I Solemnly Swear That I'm Up To No Good

In recent years fanfiction and fannish activity have become increasingly accessible and, as a result, have garnered increased attention from the general public and from academics. The incredible popularity of texts like the *Harry Potter* series has both encouraged more fans to participate in its fandom and drawn attention to that fandom. This increased attention has also extended to those who engage with these texts, forming communities around that engagement: fans. While this extends far beyond *Harry Potter*, fandom and fan studies are areas that our current cultural context deems fascinating enough to merit attention.

My own interest in fan studies originates in a fascination with fanfiction. While fanfiction is a small portion of the larger concepts of fandom and fan studies, I was initially drawn to fanfiction as an area of study because it offers tangible evidence of fannish engagement not only with media, but also with fandom communities – it is a form that affords people the opportunity to relate to and through media. Specifically, I have always been intrigued by the relationship between fanfiction and objects of fandom – the media around which fandoms orbit. This is particularly the case when fan works are produced in tandem with their object(s) of fandom, while neither are "complete." *Harry Potter* has been particularly ripe in this regard. While the novels and their filmic adaptations have long since been "complete," what constitutes *Harry Potter* remains indistinct for a variety of reasons: more official *Harry Potter* media is constantly being produced, and author J.K. Rowling continues to share what she deems "information" about the *Harry Potter* universe which continues to complicate conceptions of *Harry Potter*. This complication is felt within the fandom, and the fan works produced within the fandom leave tangible evidence fannish negotiation of these complications.

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The following project examines a particular *Harry Potter* fanfiction. Shoebox Project (SBP) represents evidence of its authors negotiating of Remus Lupin. Specifically, through the layered processes of reading and writing, dorkorific and ladyjaida interpret and construct their understanding of authorship and their perception of the Potterverse while simultaneously working to affirm a Sirius/Remus ship. In so doing, they make clear the inherent fluidity of these concepts. However, despite the fluidity so central to SBP and to its fannish context, ladyjaida and dorkorific also work to actively reiterate binaries of gender, sex, and desire in their treatment of Remus and Sirius's relationship.

Shoebox Project

Made public on LiveJournal between 2004 and 2008 (though few chapters appeared after 2005), SBP is a multimedia fanfic written by ladyjaida and dorkorific. The plot takes place before that of the *Harry Potter* novels, detailing the last two years of Hogwarts for the Marauders–Remus, Sirius, James, and Peter – conveying its narrative through prose, dialogue, handwritten letters, handwritten notes, pictures, and hand drawn sketches. The narrative follows the Marauders as they conceive of and then create the Marauder's Map and their ultimate decision to include something of themselves in it, the gleeful "no good" to which the title of this introduction refers. The multiple modes of communication ladyjaida and dorkorific use allow them the chance to interweave their narrative with their performance of fannish participation. For example, dorkorific and ladyjaida frequently use handwritten notes to show how the Marauders interact, particularly around the creation of the Marauder's Map (see Figures 0.1-6). Such a mode of communication affords ladyjaida and dorkorific the chance to develop each of the Marauders as dynamic characters through their individual dialogue, their interactions with one another, the

visual representation of these, and the context around the passing of notes. Each character has his own distinct handwriting created and performed by either ladyjaida or dorkorific, with their reactions being communicated not only through their words but also visually through the use of underlines and exclamation marks, emphasizing that which elicits intense reactions for these characters. Including fan art such as this throughout SBP thus simultaneously develops dorkorific and ladyjaida's plot, develops their characterization, affords them the opportunity to participate in the fannish tradition of fan art, and affords them the opportunity to perform a type of role-playing where they perform these characters.

We were really worried you know, by the bye.

Don't wander off anymore young man, we'll have to have you on a leash

From Sirius Black to Remus Lupin; along with hidden contrition.

Can't help it.

Sorry.

From Remus Lupin to Sirius Black; tossed over his shoulder in a moment of daring.

Well WE should have helped it. I don't see why we can't enchant a way to find each other, if Ponoria Sprout can enchant a charm to find her BOOKS every bloody day.

From Sirius Black to Remus Lupin; along with the faint flicker of an idea.

(Figure 0.1: Dorkorific and ladyjaida 5.19)

How would we go about keeping track of it all, then? It seems smart in theory but in application it's more difficult. You know.

From Remus Lupin to James Potter; considering the logistics.

I know that! It's not impossible, though. Not by half.

From James Potter to Remus Lupin; smelling the challenge, and accepting it.

You'd just need a master key right? —Needlless to s a place to keep track 1866. Howeve of all the taggings. — no one has Like a map.

From Sirius Black to James Potter and Remus Lupin. Meanwhile Peter reads through the unconcealed collection of notes on Sirius desk and Remus turns blotchy again.

(Figure 0.2: Dorkorific and ladyjaida 5.21)

From Remus Lupin to All; still considering the logistics.

A really long map.

ortunately is own bladder enoooormous!

othbrushes terious circs. That'd be a trick and a Ravenclaw half. wouldn't it?

From Sirius Black to All; flicking bits of unused notepaper at Peter's nose.

From Peter Pettigrew to All; nearly choking on a wad of notepaper.

OOTH. 1866 WELL IT COULD...FOLD UP, LIKE

(Figure 0.3: Dorkorific and ladyjaida 5.22)

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From Sirius Black to All; followed by impressed thumping on Peter's back to clear his nasal passages of parchment.

BRILLIANT!!

GOOD MAN, PETER, CHEERS.

From James Potter to All; merely pointing out the truth.

Are you mad, Black? You sound MAD!

From Sirius Black to All; there's no turning back now.

WE SHOULD DO IT.

There has to be some precedent to work off of.

From Remus Lupin to All; reminding everyone to please consider the logistics.

(Figure 0.4: Dorkorific and ladyjaida 5.23)

From Remus Lupin to All. But considering the logistics is helpful!

Well I'm only saying it because it will be HELPFUL.

Righto, mate. Wouldn't want to keep you from being helpful.

From James Potter to Remus Lupin; an understanding that Remus Lupin will spend the next few months in the library making sweet love to the logistics.

From Sirius Black to All. Pay attention to me!

Are we doing it?? CAN WE DO IT?? REALLY?? PLEASE??

(Figure 0.5: Dorkorific and ladyjaida 5.25)

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From Peter Pettigrew to All. Well, if James says we can.

From James Potter to All; at last considering the logistics.

From Remus Lupin to All; acquiescing for the sake of the logistics.

(Figure 0.6: Dorkorific and ladyjaida 5.26)

SBP also serves in some respects as a prequel to the *Harry Potter* series, setting up the relationship between James and Lily as well as Peter's betrayal, both of which are significant for Remus and Sirius in the *HP* canon. Figures 0.1-6 are taken from an early chapter, but cumulatively construct Peter as contributing less to the Marauder's Map conceptualization; his contribution is merely his presence while the others contribute ideas, research, and leadership. Even his handwriting is less graceful and skilled than that of his peers. His lack of value is repeated throughout SBP, and as time goes on his awareness of this superfluousness increases, particularly as James and Lily's relationship flourishes. The final chapter concludes with a series of images that represent Peter's gradual exclusion from the Marauders and his ultimate replacement with Lily (see Figures 0.7-10). In concluding SBP with these images, dorkorific and

ladyjaida emphasize SBP as prequel, connecting to Peter's betrayal which occurs between the

time periods covered by SBP and the *HP* canon.

(Figure 0.7: Dorkorific and ladyjaida 26.23)

(Figure 0.8: Dorkorific and ladyjaida 26.24. Note: Peter, on the right, is cut off in the fan

work)

(Figure 0.9: Dorkorific and ladyjaida 26.25)

(Figure 0.10: Dorkorific and ladyjaida 26.26)

(Figure 0.11: Dorkorific and ladyjaida 26.27)

However, SBP's primary focus is the shipping of Remus and Sirius, that is, the gradual development of a romantic and sexual relationship between Remus and Sirius in such a way so as to account for the tension between these characters in the *HP* canon. Figure 0.12 reflects the trajectory of Remus and Sirius's relationship as depicted in SBP: while Sirius is the first to kiss the other, it is Remus's intense attention and action that actualize their romantic and sexual relationship. Initially in SBP they are friends, though Sirius's flirtatious nature, physical comfort, and deep understanding of Remus are apparent from the beginning. This friendship grows to build upon their emotional intimacy, where Sirius shares his frustrations with heterosexual romance with Remus. Eventually Sirius kisses Remus, an act which Remus has difficulty processing. While after this kiss Sirius immediately begins a romantic and sexual relationship

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with a female character, Remus's processing of their kiss continues until he recognizes and articulates his desire for Sirius. The last few chapters depict Remus and Sirius as a couple, though they keep their relationship secret from others. Dorkorific and ladyjaida emphasize both these – Remus and Sirius being together and their keeping that fact secret – not only through their narrative, but also through the images they include. Figure 0.13, for example, depicts the boys sitting next to one another, their feet touching in an act of intimacy. Notably, however, this image only depicts their feet and calves while the rest of their bodies remain unseen. Additionally, in the forefront of the image, there is the faint outline of something at the top, possibly a blanket or the edge of a table. This suggests that the camera taking this photograph is positioned underneath something, viewing something that would not be immediately apparent to someone looking at the scene from a different perspective. The perspective of the camera is rare and affords a greater insight into the dynamics of the relationship between Remus and Sirius than would be available elsewhere.

(Figure 0.12: Dorkorific and ladyjaida 25B.18)

(Figure 0.13: Dorkorific and ladyjaida 24.1;

Note: I did lighten this image to make the detail in the top of the image more visible)

Dorkorofic and ladyjaida also engage with the Potterverse as presented in the *HP* canon through this relationship. Figure 0.14 depicts a sketch of Remus and Sirius together. However, unlike other sketches included throughout SBP, this one is depicted with some damage. The caption "Kept pristine, later burned, later salvaged" emphasizes this damage and the emotions associated with both the image and the damage done to it. The *HP* canon makes clear that there is tension between Remus and Sirius, at least initially in *Prisoner*. Sirius's presumed betrayal is the

source of this tension in the *HP* canon. This, taken in conjunction with the shipping of Remus and

Sirius that ladyjaida and dorkorific participate in through the creation of SBP, becomes the

context SBP's audience would have for understanding this image. This image and its succinct

caption thus represents the tremendous emotional intensity around their relationship: the

interwoven joy, love, betrayal, anger, grief, guilt, and longing. Dorkorific and ladyjaida know the

Remus/Sirius ship in both the *HP* canon and SBP and bridge the two through this image and its

caption without having to explicitly articulate it.

Kept pristine, later burned, later salvaged.

(Figure 0.14: Dorkorific and ladyjaida 24.26)

Beyond the creation and inclusion of images, ladyjaida and dorkorific signal their belonging to the *HP* fandom community through their playing with the details of the *HP* canon. In addition to shipping Remus and Sirius as they are presented in the *HP* canon, dorkorific and ladyjaida make multiple allusions to minor details of the *HP* canon, thus creating a text which its audience will understand intertextually. Their participation in fannish traditions further emphasizes their engagement with the *HP* fandom community. Specifically, the practice of shipping and the inclusion of fanart both establish dorkorific and ladyjaida's engagement with and belonging to the *HP* fandom community.

I take the title for this project from SBP's opening line because it represents not only Sirius's relationship to Remus – constantly inviting him to partake in "fun" – but also because it represents dorkorific and ladyjaida's gleeful engagement with fannish practices and the *HP* fandom specifically. As Dorigato et al. note,

> The first dialogue between characters in any novel is significant because it sets the tone for what is to come. The characters position themselves in relation to each other; the reader discovers whether the relationship is likely to be one of friendship or enmity, productive, unproductive, or a mere pastime. (84)

The focus on fun in the dialogue of SBP, as well as in the title to this project, suggests the immense joy that is derived from playing with the plurality inherent to the creation and understanding of texts such as SBP.

HP and the *HP* fandom

J.K. Rowling's novel series about a boy who discovers he is a wizard, goes to a wizarding school and constantly finds himself in shenanigans with his friends, often with the purpose of stopping a

villain intent on dominating the wizarding world, was, and remains, wildly successful. While the plot of the series can be summarized in one sentence, the significance of the series requires much more detail.

Published between 1997 and 2007, the popularity of the series cannot be overstated. The series has been translated into 67 languages and sold over 400 million copies – the final instalment sold 15 million copies in the first 24 hours it was released alone ("Rowling 'makes £5 every second'"). They were the first books written for a child or young adult audience to make a list of bestsellers (Anelli 57) – and they stayed there, consistently, for the better part of a decade. Indeed, they dominated the top of the *New York Times* bestseller list so long that the list ultimately divided itself into several categories, including children's literature, so that other titles would have a chance at reaching the top spots (Anelli 75).

Its critical response was largely positive. Caselli, for example, praises the texts, commenting that they are "both utterly original and part of a literary lineage" (168). Others have pointed to it as having a positive impact on children's literacy (Blake; Bloom; Dickinson; Waetjen and Gibson; Hopper; Casey; Fisher et al.). Indeed, several fans have explicitly articulated that they and others like them loved the books so much that they developed a love for reading (Anelli 159). Anelli even points to the series as encouraging children to fight "to overcome their disability [dyslexia] in order to read Harry and by doing so realized they could overcome dyslexia almost entirely" (159).

The tremendous success of the novels inspired the filmic adaptations, released by Warner Bros. between 2001 and 2011. As of 2012, the film franchise is the highest grossing ever, having made $7.7 billion (Kim). Despite being released several years ago at time of writing, it remains

common practice for networks to air the series in its entirety on holidays, suggesting that the films remain culturally relevant.

The *Harry Potter* fandom emerged concurrently. Between the popularity of the novels, the release of the films, and the rise of online fandom, *Harry Potter* audiences formed communities online to share their fandom with one another. Sites like *MuggleNet* and *The Leaky Cauldron* devoted specifically to *Harry Potter* emerged as loci of fandom where fans could communicate with one another to share their enthusiasm and fan works. Other sites like *FanFiction.Net* and, later, *Archive of Our Own* (*AO3*), while not bound exclusively to *HP*, hosted (and continue to host) tremendous amounts of *Harry Potter* fanfiction. The popularity of *HP* fanfic was especially strong as the novels and films were being released:

> FanFiction.net, a relatively new site, often ran slow and lagged under the swift rate at which *Harry Potter* fanfictions were added to its database. Its aim was to archive all types of fanfiction, but from about 1999 on, its portion of *Harry Potter*-related stories grew exponentially, doubling and tripling the number of its closest runner-up. (Anelli 211)

Such sites allowed *Harry Potter* fans to cross over into other fandoms, drawing parallels between genres of fanfiction, or even fanfiction as a form itself.

While any of these would be notable individually, the novels, films, and online fandom built upon and inspired growth in one another. It was this convergence of an incredibly popular novel series, incredibly popular film series, and incredibly popular online fandom that created the *Harry Potter* phenomenon:

> [U]nder *Harry Potter*'s influence, literature has changed forever. Midnight releases have become popular, children's books have expanded in length,

bookstores offer a new teen section, and there's a children's *New York Times*

Bestseller List. Fanfiction and fan art of every kind have exploded across the web.

The Harry Potter Alliance too has made headline news, raising massive donations

for literacy and disaster relief. (Frankel 1)

Eccleshare notes the significance of its success, arguing that its popularity made a statement

about what children really enjoy reading. "Such a success was bound to have an impact on other

children's books, raising questions about their suitability for their audience and their potential"

(105). Others, like Mayes-Elma, point out that "The *Harry Potter* phenomenon is no longer just

part of children's literature" (5). Indeed, its significance extends far beyond literature, fandom,

and social action to shape broader popular culture:

It has not only been spoofed by Stephen Colbert, *The Simpsons*, and every series

in between, but the most popular mainstream authors are referencing it in their

books and on the screen, from Stephen King and Dan Brown to the writers of

Friends, *Jeopardy*, *Gilmore Girls*, *The Office*, and every fantasy TV show on air.

There are role playing games that took J.K. Rowling's world in a different

direction long before book seven and international Quidditch tournaments where

men and women play side by side. There are over 700 wizard rock bands

worldwide, academic classes at over fifty top universities, entire shops that sell

wands or witch hats. Conferences are if anything growing more numerous with

academic symposia and scholarly sessions alongside fan trips to Platform 9 and

¾, *Harry Potter*: The Exhibition, Warner Brothers' Studio Tour on the Making of

Harry Potter, and The Wizarding World of *Harry Potter* in Orlando. (Frankel 2)

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While Mayes-Elma contends that the *Harry Potter* phenomenon "has become consumerism at its finest" (5), such a contention is an oversimplification which fails to address the emotional, intellectual, and cultural energy and value involved with the phenomenon.

Scholarship on the *Harry Potter* series is rich and varied. In addition to the work that has been published around *Harry Potter* and children's literacy, its feminism, or lack thereof, has been studied by a variety of scholars, many of whom come to contradictory conclusions (Tosenberger; Heilman and Donaldson; Cherland; Berndt; Dresang; Kellner). The philosophical and political implications of *Harry Potter* have similarly been studied (Taub and Servaty-Seib; Sheltrown; Baggett and Klein). In different contexts, the religious implications of *Harry Potter* have been studied (Ciaccio) with a particular focus on whether or not the series encourages children to participate in occult activities (Abanes; Neal; Griesinger). Additional scholarship has broached *Harry Potter* fandom specifically. Henry Jenkins discusses the political activism of the *HP*fandom. Similar scholarship has emerged around other fan communities (Sutherland). *Harry Potter* fanfic itself has been studied through a variety of lenses, looking at it as a cultural phenomenon (MacDonald; Thomas) and a means through which children can better learn to write. Additional work has been published on the legality of this fanfic (Schwabach, "The *Harry Potter* Lexicon") and on slash, in particular (Tosenberger).

In short, the *Harry Potter* books, films, and fandom are meaningful to many people and have as a result shaped the culture in which we live.

*SBP as it relates to HP*fandom

I study SBP specifically here for several reasons. It is tremendously popular within the *HP*fandom; at its peak over 8000 fans subscribed for updates. It was so popular that *The Wall*

Street Journal published an article interviewing Jaida Jones, aka ladyjaida, in 2008. In 2013 it was published on *goodreads,* a website that allows users to access a broad database of books which they can annotate and review. While *goodreads* primarily makes available officially published texts, users can upload texts they believe others may find useful, as is the case with SBP. Since this time it has received hundreds of ratings and dozens of reviews, with 108 ratings and reviews being posted in 2016 alone and comparable numbers for 2017 at the time of writing this introduction. There is a *Fanlore* page devoted to SBP, an *Urban Dictionary* definition of it, and it is even referred to in the *Wikipedia* entry for "*Harry Potter* fandom." All of these suggest that SBP is particularly significant to the *HP*fandom; something about it resonates with that community.

Academically, SBP is a fascinating object of study. Because it was made public concurrent to the publication of the *HP*novels and release of *HP*films, its contents reflect the ongoing negotiation of *Harry Potter* by its authors, dorkorific and ladyjaida. It therefore captures a particular temporal location within the *Harry Potter* phenomenon, one which can be described as its peak. The fifth novel had been published, with readers simultaneously hurtling towards the series' conclusion while also being forced to wait literal years to reach that conclusion with the publication of the final two novels. The third filmic adaptation had just been released, putting faces to the characters central to SBP's narrative. The third film in particular marked a shift in critical and fan reception, elevating the film series' reception and popularity.

Additionally, the content of SBP are especially ripe for analysis; the depth of detail included in SBP indicates the extent of dorkorific and ladyjaida's engagement with the *HP*fandom and the *HP*canon. They had fun writing this fic, and that joy is embodied through their tremendously detailed work. Not only do ladyjaida and dorkorific constantly refer back to

the *HP* canon even as that canon was being constructed, but they do so in such a way to reaffirm their own readings. And in doing that, they participate within the *HP* fandom community, employing its traditions and practices. The result is layers of detail and contextual nuance that constantly overlap to create further meaning. This engagement affords readers – fannish, scholarly, or some combination thereof – specific examples which can be used to evidence trends and themes in the writing, reading, and engagement of SBP. My close readings throughout focus on how this depth of detail reveals practices around meaning negotiation, authorship, world constructing, and gender, sex, and desire.

Finally, I study SBP because it is available to me and, frankly, because I love reading it. Indeed, this is what allows me to navigate the meanings of SBP through its various contexts: I, myself, participate in those same contexts. Pleasure is, after all, a part of the fannish experience, and understanding this particular kind of glee is vital to understanding fanfic in its fannish context.

Fanfic

Fanfiction (alternatively referred to as "fanfic" or "fic" throughout this project) is fiction written by fans in response to an object of fandom. I use the term "object of fandom" here to refer to any specific canonical text as it exists – like the BBC *Sherlock* series, Austen's *Pride and Prejudice*, *Supernatural*, or *Star Trek* – around which fandoms orbit. Because fandom is fundamentally communal, fanfiction tends to be written not only for the individual fan to engage with an object of fandom, but also to engage in the fandom community. Fanfiction is often written in response to writing prompts or challenges, and is occasionally created as a gift for specific individuals. In these instances, the production of fanfiction is tied not only to an object of fandom, but the

fandom communities that orbit around these objects. Even those pieces of fanfiction not produced within such explicitly communal contexts draw from an understanding of fannish behaviours and tastes as reflected in the tropes so popular in fanfiction. Fanfiction becomes a means through which fans can participate and engage in a fandom community through their engagement with an object (or objects) of fandom.

Fanfic as we know it today – that is, as a form that is fundamentally communal – originated in *Star Trek* fandom. While science fiction fandom had produced fanzines since nearly its inception, the fanzines produced within *Star Trek* fandom often contained fanfiction. Indeed, from its very start, "*Star Trek* fans produced not simply the critical discussion typical of science fiction fandom but creative responses to their favourite show" (Coppa 45). Moreover, as Jamison notes, "*Star Trek*, and even more so its body of fan works, created science fiction centered on relationships, whether platonic, romantic, or (controversially) sexual." (84). While the earlier Sherlock Holmes fandom did create fanfiction and, like *Star Trek*, was "driven by a close relationship between two men" (Jamison 84), *Star Trek* "*was* the first fandom where fanfiction became so central it could sustain multiple fanzines devoted exclusively to fic" (Jamison 84).

The content of fanfiction represents the conscious, critical engagement with media as it is written as a response to an object of fandom. I use the word "response" here intentionally, as it covers the tremendous breadth of fanfiction. Fanfiction can represent labour performed out of love for its object(s) of fandom; it can represent dissatisfaction with its object(s) of fandom and the impulse to "correct" the object(s) of fandom; it can represent anticipation of the future plots or characterizations of its object(s) of fandom; it can represent the intentional deviation from its object(s) of fandom. Most commonly, fanfiction seems to be some combination of the above. Moreover, because fandom is fundamentally communal, individual fans work together to

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collectively form and represent their tastes and desires as they relate to objects of fandom. In reading, rereading, sharing, and commenting on individual pieces of fanfiction, fandom communities collaboratively form their own subcultural normativity – the tropes that arise both in the content of fan work (fanfiction and other items produced through fan labour) and in the attitudes and behaviours of those producing and consuming this work. In short, fanfiction represents active communal engagement to and through objects of fandom.

This type of active engagement is hardly new. Indeed, the active engagement of audiences sharing and retelling stories with or without their own additions to those stories is central to the history of storytelling; as Jamison notes, "[i]n various ways, fanfiction resembles all storytelling, ever" (4). The oral traditions through which folk and fairy tales, biblical sermons, and other culturally significant mythologies were communicated did just this. Similarly, much of literary history is marked by this type of storytelling – many of Shakespeare's plays, for example, were retellings of stories that existed before the man did (Maggs 81). *Othello* is based on an earlier tale, *Macbeth* on tales from *Holinshed's Chronicles*, *Romeo and Juliet* on *The Tragical History of Romeus and Juliet* (which was in turn based on *Troilus and Criseyde*), and *Hamlet* was likely based on similar stories from all over Europe, all of which pre-date the plays. Similarly, the Brontë sisters "created stories about the first duke of Wellington and his two sons…, one of whom they eventually turned into a superhero called the Duke of Zamorna" (Maggs 81). Other literary fans include George Eliot, Jane Austen, and Thackeray (Jamison 33-34). Humanity, including those authors who are included in the literary canon, has always communicated stories this way. However, contemporary fanfiction is rooted in a specific context which understands authors as owners of stories and thus conceptualizes the type of engagement that fans do as deviant – in short, what marks the storytelling practices of fans as different from

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the above examples is a context which includes the concept of copyright. Culturally, the attitudes

towards fanfiction differ from that towards other similar practices like adaptation, sampling,

appropriation, inspiration, or homage. As Jamison notes, "[d]ifferences in nomenclature have to

do with copyright, ownership, authorial attitude, and final product" though these differences can

also "suggest important creative as well as legal differences" (35). Regardless, despite the

shifting of our understandings of the key relationships which "exist variously among writer,

written, reader, publisher, object published, and source," "the writerly habit of writing from

sources" remains:

> Writers have always entered into and intervened in familiar stories and styles and
>
> collaborated on authorship through discussion or other forms of influence.
>
> Despite this multiplicity of source and process, we have long given (or ceded)
>
> credit, ultimately, to a single authorial name—and fanfiction, with all its
>
> collaborative glee, continues that tradition. (Jamison 35)

In short, fanfic echoes longstanding traditions of storytelling despite the social and legal shifts in

the contexts of storytelling.

Studying fanfic

At least in part because it was constructed as deviant, the study of fanfic has been approached in

particular ways. Early work on fanfic tended to be sociological in nature, exploring the

subculture of fanfic writers. While a sociological perspective has always rightly emphasized the

communal elements of fandom, there are elements of such a perspective with which I take issue.

Firstly, this approach has tended to construct fans as radically Other, as somehow

separate from normative culture. While this may have been appropriate at the time scholars like

Camille Bacon-Smith were writing when fans perceived themselves as radically Other, today the conception of fan as Other doesn't quite work; fans may be Othered in their engagement practices and/or their understandings of gender, sex, and desire, the content they tend to be fannish about is frequently exceptionally popular. Objects of fandom like the Marvel Cinematic Universe, *Sherlock*, or Star Wars are adored by audiences far beyond those who write fic in response to them. Moreover, scholars like Gray, Sandvoss, and Harrington argue that our current conception of fans has expanded to include those who do not fit within the historical confines of the term. While their argument fails to take into consideration the Othering central to the concept and history of the fan, it does raise the point that fannish behaviour is becoming increasingly normalized.

Studying fanfic from a sociological perspective also limits the scope of the analysis in such a way so as to dismiss the work that fans produce. Focusing on the reasons individual fans participate in fandom and the ways fandom communities operate provides limited insight into the work those fans produce within those communities. As such, fan work like fic is not studied in and of itself, but only as it speaks to the sociological functionings of fandom.

Similarly problematic is the tendency to focus specifically on slash. The work of the mid 1980s certainly focused on the genre, often interpreting it as fundamentally resistant. Because at that point the genre was written primarily by women, and because that genre featured men in homosexual relationships that defied conceptions of traditional masculinity, some scholars emphasized the genre as resistant to conceptions of gender, sex, and sexuality (Russ, Penley, Lamb and Veith). Popular representations of fandom also often mention slash, perhaps because it, at least initially, seems to reject the conventions of normativity: women are writing, male characters have romantic and/or sexual relationships with other male characters, these characters

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are taken from popular media (occasionally from popular media intended for a child audience), sometimes these characters are siblings. Any of these are culturally deviant, but the combination of them seems especially so: as Jung notes, "[t]he explicit nature of most slash stories appears to be a particular source of unease for dominant culture" (6). Thus, popular interest in fandom remains largely concerned with slash. While slash is an important and fascinating part of fandom, it is not the only part, and the frequency with which slash is studied creates a misleading understanding of fandom. Moreover, this focus on slash has often been combined with the sociological Othering I mention above. This combination functions to further Other fans as well as same-sex desire.

Scholars have also tended to study fanfic as it relates to objects of fandom. Early work on fandom was frequently work specifically on *Star Trek* fandom, and the late 1990s saw the development of analyses of fandoms of specific texts like *The X-Files* or *Buffy the Vampire Slayer* (Scodari and Felder, Clerc, Wooley, Wakefield, Early and Kennedy, Blasingame, Stengel, Kirby-Diaz, Stuller, Bury). These analyses approached the study of fandom through the object of fandom itself, studying fandom as an aspect of the cultural significance of the object of fandom. While many of these works acknowledged the diversity and nuance of these specific fandoms, in approaching fandom as an offshoot of an object of fandom, some prioritized the official text over fandom; fandom was not worth studying in itself, but only as an extension of a text that is culturally significant. Object-prioritized analysis is useful in its ability to relate fanfic to its object of fandom, but too frequently such analysis fails to consider fanfic in its fannish context. Fandoms do not exist in isolation, and the traditions, practices, and tropes of one fandom often bleed into others. Slash as a genre is an example of this: it originated in *Star Trek* fandom, but now permeates every fandom I have encountered. Focusing primarily on how fic relates to its

object of fandom thus neglects a central aspect of that fic's context. Prioritizing an object of fandom over specific fics or fandom itself serves to implicitly reiterates the Othering which permeates the other practices I have mentioned here.

However, an object-prioritized approach has also helped accessibility in fandom studies as fans of a popular series or film may encounter works that study the fandom of those objects of fandom. The popularity of the *Harry Potter* series, in particular, has inspired many publications, both formally scholarly and accessible scholarly, like Travis Prinzi's *Hog's Head Conversations: Essays on Harry Potter* (2009), Melissa Anelli's *Harry, A History* (2008), or Valerie Estelle Frankel's *Harry Potter, Still Recruiting: An Inner Look at Harry Potter Fandom* (2012). Because of the popularity of these kinds of books, publishers like McFarland & Company, Inc., Intellect, and Iowa University Press have actively sought to produce them, thus facilitating the further development of fandom studies itself.

My work here participates within these traditions, though I take strides to avoid the faults I identify. While I emphasize the role of the *HP* fandom community throughout, I prioritize the specific content of SBP itself. My focus on SBP itself also helps me to address the concerns I raise about object-prioritized analysis; while SBP is a part of the *HP* fandom, I do not argue that SBP says something about the *HP* canon, but rather use the *HP* canon to evidence my analysis and arguments about SBP. Moreover, while SBP is slash, by focusing on SBP so specifically I do not suggest that it is reflective of the entirety of the *HP* fandom – though the Remus/Sirius ship is a popular one within that fandom. Ultimately, while I am writing about a slash fic about *HP* while tying that fic to its community, my focus remains on the specificities of SBP itself.

What, specifically, is my work?

As a form, fanfic necessitates a layered understanding of meaning negotiation; fan authors

interpret meaning in an object of fandom through the creation of fic, but that fic then shapes the

interpretation of meaning in an object of fandom. Ladyjaida and dorkorific use specific

techniques which make the fluid nature of reading and writing especially clear within SBP.

Moreover, they do this in such a way so as to support their reading of Remus as desiring Sirius.

In many ways dorkorific and ladyjaida work within the confines of the *HP*canon, working from

Remus's presentation in the *HP*novels and *HP*films. However, their contributions to Remus's

characterization facilitate their reading of him, ultimately legitimizing his attraction to Sirius.

Specifically, the way in which Remus's dialogue is described (or, as the case may be, isn't), his

posture, and his physical proximity to those around him become evidence to suggest a romantic

and/or sexual relationship with Sirius within the context of SBP because of the content dorkorific

and ladyjaida add therein. Not only do they write meaning onto details derived from canonical

HP content, articulating Remus's feelings to provide explicit evidence of their reading of

canonicalRemus, but they also repeatedly emphasize the importance of interpretation. The

content of SBP thus legitimizes also the practice of its creation. By providing a context through

which Sirius and Remus's interactions can be readily read as indicating their desire for one

another, dorkorific and ladyjaida write their reading of canonicalRemus while simultaneously

reading canonicalRemus through their writing.

The layered nature of fanfic, where writing is reading and reading is writing, also means

that the value of authorship is simultaneously challenged and affirmed: the author – both of an

object of fandom and of fanfic – is valued as authoritative celebrity, but this valuation does not

prevent fans from asserting their own authority through their interpretive acts. There is a

disconnect between the social practices performed through the production and consumption of fanfic and fannish understandings of copyright, due partially to the fact that the practice of storytelling in which fanfic participates predates the conception of author, ownership, and copyright. Today, fans must negotiate their own storytelling practices which reject the conception of a single author and owner while simultaneously participating in a culture that elevates the author to celebrity with legal, social, and potentially also moral ownership over objects of fandom. Within SBP, dorkorific and ladyjaida navigate this tension through their treatment of literary authorship and the literary canon, performance of style, and inclusion of fan art. Their frequent references to minor details from the *HP* canon as well as their inclusion of fan art throughout signal their participation in the *HP* fandom community, thus making clear the transformative nature of SBP and, as a result, suggesting its legal and moral legitimacy. Ladyjaida and dorkorific also make frequent references to media works beyond the *HP* canon, often shaping the content and themes of those works referenced to reiterate their plots and themes. In so doing, they signal their valuing of those works and those who create them while also asserting their right to play with that work.

The lack of stability around reading, writing, and authorship leads to an unstable meaning. While SBP's object of fandom is the *HP* canon, its subject is the Potterverse. Connected to but distinct from the *HP* canon, the Potterverse is the concept of *Harry Potter*, shaped by the *HP* canon, fandom community hubs, and individual fans. Because none of these are stable, the Potterverse is fundamentally fluid. Part of this is due to the unstable *HP* canon: not only do the *HP* novels and *HP* films present different understandings of *Harry Potter*, but additional *HP* content is constantly being released: The Wizarding World of *Harry Potter*, *Harry Potter and the Cursed Child*, *Fantastic Beasts and Where to Find Them*, the seemingly endless

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amount of Warner Bros. *HP*merchandise, the content of *Pottermore*, and the statements made by

J.K. Rowling all challenge the stability of the *HP*canon. At the time SBP was being released, this

instability was clear to its authors and readers as the last of the *HP*novels had not yet been

published (though *Harry Potter and the Half-Blood Prince* was published while SBP was being

written and made publicly available). The fluidity of the Potterverse is made clear in SBP

through dorkorific and ladyjaida's inclusion of *HP*canon content as it develops in tandem with

the development of SBP. Additionally, SBP also includes interpretations unique to ladyjaida and

dorkorific: their content does not always correspond precisely with the *HP*canon, occasionally

deviates from that canon, and they frequently include content unique to their own creation, like

the specific combination of literary and filmic references which permeate SBP. Moreover, the

Potterverse was shaped by SBP: multiple reviews ascribe canonical value to SBP, suggesting the

influential nature of SBP.

However, despite the fluidity so central to SBP, it actively participates in the reification

of binaries around gender, sex, and desire to reaffirm the naturalization of the heterosexual

matrix. Despite the fact that queering is inherent to the fannish tradition, with fanfic being

rooted, at least in part, in the origin of slash and despite the reading practices so central to the

fannish experience encouraging fans to read queerness, dorkorific and ladyjaida ultimately work

to reaffirm the Othering of the feminine and female. They do this in such a way so as to distance

Remus, Sirius, and SBP itself from a queered position which, within the context of SBP, is less

associated with sexual desire and more associated with an absence of masculinity or a presence

of femininity in bodies coded male. Specifically, ladyjaida and dorkorific constantly police

masculinity in such a way so as to denigrate the feminine and female. They represent the desire

Remus feels for Sirius through depictions of gender which reaffirm a binary conception of

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gender and sex that privileges the masculine and male over the female and feminine. This extends to the point where the slippage between gender and sex work to ease the gender panic represented throughout SBP. Ultimately, dorkorific and ladyjaida construct a context where the sexual desire felt between Remus and Sirius, actualized or not, does not situate these characters in what Pascoe refers to as a "fag position" (54).

To be clear, the concepts within the project overlap each other constantly – they do not exist in a linear, straightforward fashion, but constantly and simultaneously affect and are affected by one another. My discussion has attempted to deal with issues separately, but this does not reflect the reality of the situation as these things influence one another. The project is organized in a way that I feel best presents these conceptions to those of us who have not been immersed within these contexts.

Fluidity

Within the context of this project, the term "fluid" holds a fluid meaning. That is, it can, but does not always, mean multiple things simultaneously. In the most general of terms, I use the term "fluid" throughout this project to indicate when something lacks a distinct definition. It is this resistance to constraint that I wish to draw attention to, though there are a variety of ways this resistance to constraint is accomplished.

Fluidity as a concept is central to this project because so many integral aspects of my subject here lack stability. *Harry Potter* as a series has changed over time as it accrued new texts, some of which created contradictions or alternative interpretations, particularly because multiple media have been involved. The conception of the Potterverse, related to but not quite corresponding with *Harry Potter*, is open to multiple interpretations, some of which are

contradictory. This conception is further complicated by the changes in *Harry Potter* over time.

The *Harry Potter* fandom has also shifted over time, though, to be clear, it has never been

internally consistent because of its profound plurality. SBP was written and published over time,

engaging with the shifting *Harry Potter* and Potterverse. What *Harry Potter,* the Potterverse, and

SBP mean, therefore, resists definition and it is this very resistance which I seek to study herein.

Indeed, beyond *Harry Potter*, the Potterverse, and SBP, the fluidity of the other concepts

I examine in this project remains a central concern. Navigating the fundamentally contextual

construction of meaning in contexts which are themselves fluid necessitates an understanding of

the indefinite nature of meaning. Similarly, because authorship and ownership are social

constructs, these terms mean different things in different social contexts; this is further

complicated because frequently social contexts overlap. The shape of the Potterverse likewise

lacks stability as it shifts over time and in response to a canon and fandom which are themselves

constantly shifting. Moreover, individual fans take from and give to the Potterverse in

profoundly personal ways. Likewise, scholarship around gender, sex, and desire consistently

suggest that these concepts do not operate on a binary; however, SBP exists in a context which

frequently insists upon imposing binary understandings onto these concepts. Ladyjaida and

dorkorific manifest the fluidity of these concepts – and, occasionally, resistances to this fluidity-

through the content, context, and performance of SBP.

Methodologies

My primary methodology here is the use of close reading for literary analysis. Here, I practice a

technique that encourages focused attention to detail inspired by that which scholars like I.A.

Richards and William Empson pioneered and what countless instructors have encouraged those

studying literature to do since. Throughout I focus on specific examples from SBP and, occasionally, from the *HP* canon, making connections between these examples to develop and articulate recurring themes and practices.

My work is also derived from the scholarship produced within audience studies and read/write theory. Specifically, I combine the reception theory pioneered by Stanley Fish with the conceptions of reading, writing, and authorship put forth by Roland Barthes and Michel Foucault. I apply the work of these scholars to the specific example of SBP. I draw frequently upon adaptation studies to fuel my analysis of fanfic, referring specifically to the works of Thomas Leitch, Linda Hutcheon, and Sarah Cardwell. I do this because adaptation and fanfic are unique in their shared approach to reading and writing: these forms work the same way. Indeed, the primary distinction between fanfic and adaptation is the context in which the forms exist. In particular, I draw upon the concerns over the nature of adaptation, its functions, and the treatment of texts like the Sherlock Holmes franchise to further develop my analysis throughout this project. I also draw throughout from feminist methodologies, particularly in my analysis of ladyjaida and dorkorific's treatment of gender, sex, and desire. Specifically, I work with the concepts articulated in queer theory to emphasize the relationship between constructions of gender, sex, and desire, drawing primarily from the works of Judith Butler, C.J. Pascoe, and Sarah Ahmed.

Finally, in drawing from these methodologies I am ultimately drawing upon the historical methodological approach of fandom studies in its broadest sense as an inherently interdisciplinary area, following in the path of scholars like Karen Hellekson and Kristina Busse, Anne Jamison, Jonathan Gray, Mel Stanfill, Paul Booth, Will Brooker, Cornell Sandvoss, and Henry Jenkins. While its earliest work originated in sociological studies, it has, as an area, drawn

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from media studies, literary studies, legal studies (Schwabach, Roth and Flegel, Bartow), cultural studies (Barenblat), gender studies (Kustritz, Jones, Åström, Driscoll, Callis), film studies, and many other areas. Its very nature is fannish – it makes meaning from that which it has access to, repeating, with variation, the themes of its various source material. This project participates in that tradition, drawing from and, hopefully, contributing to it.

With that in mind, it is my responsibility to clearly warn readers: this project contains spoilers throughout.

Chapter One: Reading, Writing, and Meaning

SBP reveals the fluidity of reading and writing central to the process of writing fanfic, offering evidence of such a process situated in a particular point of time. Not only do ladyjaida and dorkorific perform this through SBP's creation – it is, after all, a fanfic – but they also reiterate this through SBP's content. Moreover, they accomplish this despite the constraints the *HP* canon imposes upon their work: while dorkorific and ladyjaida develop the romantic and sexual desire between Remus and Sirius, they do so in ways which repeats canonical modes of characterization and therefore remains faithful to the *HP* canon. Their fannish performance and fannish production here interweave to ensure that Remus is only understandable in relation to his desire for Sirius.

Fanfic and Negotiating Meaning

Fanfiction as a form is fundamentally about the development of community (Tushnet, Jamison, Bacon-Smith, Jenkins). However, because that community organizes itself around an object of fandom, fanfic and other fan works are by necessity also about those object(s) of fandom and the communal negotiation of the meaning(s) derived from them. The products fans create function, in part, as a means to establish belonging and participation in that community with an object of fandom acting as a point of reference around which community members and activities orbit. Fan works, then, are therefore by necessity revisitations of the object(s) of fandom. Because fan works like fanfiction are responses to objects of fandom, reading is a vital part of the process of writing fanfic. Such an understanding is apparent both to the fans who participate in the production and reception of fan works and to scholars working in fandom studies. Willis, for example, claims that "[f]an fiction … is generated first of all by a practice of reading which …

reorients a canonical text" (155). Likewise, Kaplan describes the process of rewriting characters for fanfiction as "an interpretive act" (136). Jenkins describes the process as such:

> Fan critics pull characters and narrative issues from the margins; they focus on details that are excessive or peripheral to the primary plots but gain significance within the fans' own conceptions of the series. They apply generic reading strategies that foreground different aspects than those highlighted by network publicity. (Jenkins, *Textual Poachers* 155)

While these scholars focus their analysis on other topics, their work is based upon the understanding that fanfiction writing is rooted in reading, that the engagement fanfiction represents is in response to the consumption of an object of fandom. Fannish reading practices are different from that of the non-fan audience, particularly if those fannish reading practices involve the production of fanfiction. These reading practices make clear that fans are actively and personally engaged with the object of fandom; writing is, for many fans, a natural extension of these practices. As Jenkins notes, with fannish activity, "[c]onsumption becomes production; reading becomes writing; spectator culture becomes participatory culture" ("Star Trek Rerun, Reread, Rewritten" 197). However, fanfic extends beyond this, in many cases functioning as an explicit response to those objects of fandom. The content of fanfic, while profoundly diverse, often represents criticism, plot (or wished plot) fulfillment, and/or subversion. Sometimes, it does all of these simultaneously. This type of engagement makes clear that the writers (and readers) of fanfic use that fanfic to help them negotiate the meaning(s) they derive from objects of fandom. Thus their writing becomes a central part of the fannish process of reading.

Several scholars have drawn connections between such a conception of fanfiction and practices like midrash or translation, all of which are rooted in an understanding of fanfiction as

being inherently about reading through writing and writing through reading. Barenblat, for example, draws a connection between fanfiction and midrash, the Jewish tradition of commenting on and interpreting Hebrew scripture: they both "fill in lacunae in our source texts," "articulate motivations and emotions that aren't explicit in the text," "resolve contradictions in the text," "give voice to characters who aren't front and center in narratives as we've received them," and "make meta-points about their source texts and about our communities readings of those texts." She goes on to conclude that "Fans are midrashists who explore and explicate texts," noting that this practice "is both the obligation and the birthright of every active reader and viewer." Similarly, Farley theorizes fanfic "as a form of translation": "From the point of view of reader-centered literary theory, there is little difference between the interpretive activity of translating and the interpretive activity of writing fan fiction" ("Translation, interpretation, fan fiction"). Elsewhere, she draws a connection between "translation, adaptation, and fan fiction," calling for scholars to adjust our framework(s) to reconceptualize these as part of "a larger category of transformative rewriting" ("Versions of Homer"). The recurring focus here on fan writer practises as they relate to a "source text" highlights the importance of reading and engagement.

Similar analyses have been developed within adaptation studies. However, unlike the work of Barenblat and Farley, scholars within adaptation studies have also emphasized the importance of reading as a form of writing. Cardwell emphasizes the role of interpretation in her analysis of adaptation. Drawing upon the work of McDougal and Smith who contend that the "successful" adaptation is "a version, a reading, a rendering, of the original" (37), she describes adaptation as the "authored, conscious response to or interpretation of a source text" (21). She extends this to argue that adaptation "is not a free interpretation but … rather a reading … that

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can be either authentic or inauthentic" (21). For Cardwell, then, reading is not passively

absorbing a text, but rather an active negotiation of meaning. Such an understanding denies a

simplistic understanding of meaning production – in acknowledging that there are such things as

"authentic" and "inauthentic" readings, as well as referring to "a" reading rather "the" reading,

Cardwell alludes to the fact that there is no single definitive reading. By arguing that specific

adaptations represent specific readings, Cardwell reveals the fundamental plurality of meaning

and the extent to which adaptation as a form illuminates this. Similarly, in her *A Theory of*

Adaptation Linda Hutcheon emphasizes the relationship between adaptation and adapted text

that focuses on the role reading plays in creating adaptation. She describes adaptations (*as*

adaptations) as "deliberate, announced, and extended revisitations of prior works" (xvi). She

describes adaptation "as *a process of creation*" as "the act of adaptation always involves both

(re-)interpretation and then (re-)creation; this has been called both appropriation and salvaging,

depending on your perspective" (Hutcheon 8; emphasis in original). She reiterates this when she

states that "from the adapter's perspective … this is always a double process of interpreting and

then creating something new" (Hutcheon 20). Emphasizing the role of reading in adaptation, she

echoes Cardwell's implication when she claims that adapters "not only interpret that work [the

adapted work] but in so doing they also take a position on it" (92). Adaptation, therefore, "is both

an interpretive and a creative act; it is storytelling as both rereading and rerelating" (111). Thus,

for Hutcheon, reading, interpretation, and writing combine to become the adaptive process.

These theories are enacted in practice through the fan works which fans produce. While

fans themselves may not always explicitly conceptualize of their work or their culture in these

ways, these ideas about reading, writing, and meaning underscore both and inform their day-to-

day lives. The fanfiction and other fan work which fans produce thus offers evidence of such theories being enacted, not only in the *Harry Potter* fandom, but far beyond it.

Such a process of meaning negotiation occurs in all fandoms; however, within the *Harry Potter* fandom this process is complicated by the unstable canon. Despite the final book and film being released, fans continue to negotiate what constitutes "*Harry Potter*" given that its elements occasionally contradict each other, or represent slightly different perspectives. This is also exacerbated by the diversity of readings: readers interpret things differently from one another and, occasionally, from themselves as they revisit *Harry Potter*. This is further complicated by the ongoing publication of potentially canonical materials – the affiliated books like *Fantastic Beasts and Where to Find Them*, *Quidditch Through the Ages*, and *The Tales of Beedle the Bard*, the *Fantastic Beasts and Where to Find Them* film series (which is not a direct adaptation of the aforementioned book of the same name), *The Cursed Child* play and script, the Wizarding World of *Harry Potter*, all the content on Pottermore, and, the many statements made by J.K. Rowling. In short, *Harry Potter* fans have a lot of work to do when it comes to negotiating the meaning of *Harry Potter*. While this is not unique within broader fandom culture – for example, the Marvel universe, the *Star Trek* universe, or the Sherlock Holmes universes are all comparably complex – the way in which this negotiation occurs within *Harry Potter* is unique to its contexts – as it is for each fandom. The fanfic which some fans produce is one of the tools they use to negotiate the meaning of *Harry Potter* which, conveniently for the purposes of this project, leaves evidence of such negotiation (plus it's awesome fun to read).

SBP offers evidence of such a negotiation as it is situated in a particular point in time. Published between June 2004 and November 2008, SBP was being produced concurrently to the release of canonical *Harry Potter* content. The first chapter appeared shortly after the filmic

Harry Potter and the Prisoner of Azkaban (*Prisoner*) was released in theaters, and between the

publication of the *Order of the Phoenix* (*Order*) and *Half-Blood Prince* (*Half-Blood*) books with

chapters being written and published through the release of the remaining books and the *Order*

film. Like most fanfics, fidelity is an important part of SBP; however, because that which SBP is

supposed to be faithful to was being constructed simultaneous to SBP, the meanings constructed

through the writing of SBP represent an active, ongoing reading of *HP*canon.

Writing Meaning onto Readings

Dorkorific and ladyjaida write meaning onto details which are derived from canonical *HP*

content. In so doing, they reveal their own readings of *HP*canon; while SBP is certainly not a

rehashing of the *HP*canon, the content of SBP is a response to the *HP*canon. Moreover, because

the *HP*canon was still developing at the time SBP was being published, and because fans tend to

revisit canonical content (Jenkins, Jones, Anelli), their writing SBP also shapes how ladyjaida

and dorkorific read the *HP*canon as SBP becomes an intertext through which *HP* is read. Such a

process occurs in dorkorific and ladyjaida's depiction of Remus's love of chocolate. Remus's

reflection on his love of chocolate, as articulated in SBP, affords tremendous insight into the way

that Remus functions:

> He runs his fingers helplessly over the edge of the box, and breathes in deep the
>
> jumbled scents. There's something fruity, and something like layers upon layers
>
> of cocoa, something cold and crisp like mint but just the right balance, and
>
> something like cream, and something like coffee, and something that has the soft
>
> inner curl of caramel. There's pistachio, and almond, and a variety of nutty
>
> delight that comes one from every corner and then the simple delicacy of

chocolate so pure his heart constricts and his stomach lurches in pleasure. Where

does it come from, he pauses to wonder, this love of chocolate, this veritable

obsession? Everyone has a favorite food, he supposes, something that tickles an

untraceable fingerprint of personality somewhere deep inside their bellies.

Chocolate is a comfort. Chocolate is the essence of luxury; silks and satins for the

tongue. *But why chocolate?* he asks himself. *The way you are about it—it's*

lunatic, you know.

"It's lunatic, you know," Sirius says. (dorkorific and ladyjaida 18.10)

Here, Remus's association with chocolate as established in both the novels and films, is repeated.

However, here the focus shifts to describe Remus's attitude towards chocolate, his thoughts and

feelings about it, while also emphasizing how precisely Sirius is capable of interpreting Remus's

silence, not only by articulating Remus's exact thought, but also by having gifted Remus the

chocolate being described here to begin with. In so doing, ladyjaida and dorkorific read and write

Remus' sensual relationship to chocolate and Sirius' understanding of it, thus emphasizing the

intimacy between the characters. Dorkorific and ladyjaida extend this discussion on chocolate to

explain why the food is so meaningful to Remus:

When he was a little boy—when he woke up after a week of denying himself pain

and confusion—when the wolf bit him and for the first time he saw his father's

face with a thousand other instincts behind the sight, none of which he recognized

as his own—his mother handed him a bar of chocolate and gave him a sad look,

her face also pinched inwards, as if words could never give voice to what it was

she felt, and what it was she was trying so fervently to hide. Eating it for

breakfast, he thought the entire world was about to end, and this was his mother's

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way of telling him. He got to eat *chocolate* for *breakfast*. And still, the oddity

wasn't enough to drown out the flood of sensation: tasting with a new tongue, a

world of sense unfolding, and the beginning traced back to that moment.

(dorkorific and ladyjaida 18.10)

In emphasizing how significantly connected chocolate is to moments of change and comfort for

SBP, they also tie that emotional significance to chocolates in general. Remus's sharing

chocolate with Harry in the *HP* novels and films then becomes a way for him to perform the role

of comforting parent for Harry. Within the context of SBP, Sirius giving Remus chocolate also

becomes a form of comfort in the face of the change in their relationship as well as a nod to the

extent to which Sirius recognizes Remus's affinity for chocolate. Chocolate thus becomes a

means through which the established intimacy between Remus and Sirius is translated into SBP.

Such an example demonstrates how ladyjaida and dorkorific develop that which they read into

that which they write and vice versa. Because fans so frequently revisit objects of fandom, the

significance of Remus mentioning chocolate in *HP* canon shifts in light of that which they have

written here. While not all fans who read SBP will apply the significance of chocolate as

established in SBP onto *HP* canon, the meaning of chocolate here will become part of what

shapes their readings and rereadings as SBP becomes an intertext through which the *HP* canon is

understood.

Dorkorific and ladyjaida similarly blend their writing and reading practices by writing

content in SBP that, when combined with the content of *HP* canon, facilitates their shipping of

Remus and Sirius. Specifically, they recontextualize the canonically established intimacy and

familiarity between Sirius and Remus by introducing another piece to read alongside this:

Sirius's consistent flirtatious attitude. There are several points where Sirius flirts or pursues

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women romantically (dorkorific and ladyjaida 1.7, 6.12-3, 13.1, 14.6, 17.13-5), but beyond that

his interactions with those around him are frequently flirtatious in nature. For example, he

constantly flirts at Professor McGonagall: he tells her "I thought this night couldn't get any more

beautiful, and then you stepped round that corner" (dorkorific and ladyjaida 4.2), explaining that

"if ever I seem distant in your class, I'm probably dreaming of our future life together: frolicking

by the ocean in the sands of Tahiti, skiing hand-in-hand down the mighty Alps, feeding adorable

orphans in the slums of Bombay—" (dorkorific and ladyjaida 4.3) when she expresses cool

incredulity. Later, despite her unwillingness to engage in Sirius's flirtations, he shifts the content

of those flirtations to suggest her participation: "'Finally,' Sirius says dramatically, slamming the

door and vaguely registering Remus' muffled yelp. 'We're alone. We can't keep meeting like

this, Professor. People will talk'" (dorkorific and ladyjaida 12.12), telling her "'The way you

talk,' he sighs, 'speaks volumes of untold passion. I burn inside that our love should be so

unconsummated, but our desires so vast'" (dorkorific and ladyjaida 12.13). To be clear, there is

nothing to suggest that his flirtations at Professor McGonagall spring from genuine desire; rather,

this seems to just be how Sirius interacts with those around him. In establishing Sirius as

consistently flirtatious, ladyjaida and dorkorific write him in a way that bridges the canonical

Sirius as established in the *HP* novels and *HP* films with the version of Sirius who is romantically

and sexually involved with Remus: the bold, brash, and daring nature of the man who rejects

reasonable limitations imposed on him by circumstance and Dumbledore is emulated in the bold,

brash, and daring nature of the boy as depicted in SBP. In so doing, they link their readings of

intimacy with their writings of desire, thus constructing a relationship between Sirius and Remus

as more plausible.

Ladyjaida and dorkorific perform a similar task in shaping the world of SBP. In particular, the lack of heteronormativity enables a reading of homosexual desire. Other than Remus, Sirius most frequently interacts with James, and these interactions, while more diverse, retain the aforementioned element of flirtation, further establishing Sirius as being especially prone to flirtation while also establishing an absence of heteronormativity. When Sirius tells James that Sirius got him a present, James asks if it is a kiss, to which Sirius responds: "Do you want it to be?" while fluttering his eyelashes (dorkorific and ladyjaida 11.2). Unlike McGonagall, James escalates the flirtation: "How about we up the ante to a blowjob … as is actually customary?" before immediately switching topics to the mundane by asking "Have you already eaten breakfast? There's jam on your nose" (dorkorific and ladyjaida 11.12). In this instance, Sirius continues to escalate his flirtation:

> "Oh sweetheart, you always notice the little things about me," Sirius says. He runs his fingers over James's chest in a way that might be called seductive if it weren't so sticky. "That must be why this marriage has lasted so long. Six bloody years; kill me. Anyway, no, it isn't sexual favors. I'm not in the mood, with the new baby and all." (dorkorific and ladyjaida 11.2)

The nonchalance with which James responds suggests that within the context of SBP homosexual flirtation is normal, particularly between James and Sirius. Sirius's responding escalation draws attention to the relationship between himself and James while also reaffirming his sense of humour: while Sirius is joking, the irreverent humour of the joke is contingent upon the very real intimacy between James and Sirius. Ladyjaida and dorkorific include several other instances of Sirius and James flirting: James demands an encore of "Sirius Black's specialty, the Sexy Dance (dorkorific and ladyjaida 17.17); Sirius suggests James jump out of a cake in a

bikini for Sirius's birthday, even drawing a quick illustration (see Figure 1.1) (dorkorific and

ladyjaida 17.4); and Sirius drapes "himself across James's lap … kissing him wetly on the ear"

(dorkorific and ladyjaida 17.8). The frequency with which these kinds of interactions occur, and

the fact that they are never met with surprise, suggests that this kind of behaviour is normal for

Sirius – flirting with the women and men around him is just part of the character. This absence of

heteronormativity is reaffirmed beyond Sirius in SBP with mistletoe appearing above Peter and

James (dorkorific and ladyjaida 6.5) and Sirius and Snape (dorkorific and ladyjaida 6.7-9),

forcing these non-romantic couples to kiss (mistletoe in SBP actively forces those underneath it

to kiss). Again, dorkorific and ladyjaida create a bridge between canonical *HP* content and the

focus of SBP: by establishing that homosexual interactions are normal, Sirius and Remus's

desire for one another is more in character for both the characters the version of the Potterverse

presented in SBP.

(Figure 1.1: Dorkorific and ladyjaida 17.4)

Likewise, ladyjaida and dorkorific establish Sirius's physical comfort with those around

him as a means to write legitimacy onto their readings. His physical familiarity and comfort with

James is established beyond the abovementioned kiss: when discussing the development of the

Marauder's Map, James's "knee is pressed up against Sirius's leg, arm casually over Sirius's

shoulder, their knuckles grazing with the boyish closeness of twelve-year-olds, not seventh-years

engaged in unbelievably illegal activity" (dorkorific and ladyjaida 19.3). This kind of physical

intimacy "is a way of loving someone that he knows: something physical, basic, at home in any

form" (dorkorific and ladyjaida 2.7). This physical comfort is also apparent in the illustrations

dorkorific and ladyjaida include throughout SBP which reiterate the physical intimacy of the

Marauders (see Figures 7, 1.2-4). Notably, these illustrations frequently appear in chapters where

physical intimacy is not explicitly articulated; this placement allows ladyjaida and dorkorific to

establish that this physical comfort is so normal that it does not always bear mentioning. Beyond

this, Sirius is frequently nude with the other Marauders. While other Marauders are generally

nude in these moments, it is Sirius's nudity that dorkorific and ladyjaida call attention to: when

Sirius catches up to Remus after he escapes in werewolf form, Remus notes "Sirius, you don't

have any trousers on," to which Sirius responds, "Moony … none of us have any trousers"

(dorkorific and ladyjaida 5.9) and later, while all four of them are swimming naked, Sirius's

reluctance to expose himself is noted as odd, with the already nude James yelling at Sirius, "It's

not like we've not seen Little Sirius before" (dorkorific and ladyjaida 14.9). Indeed, after having

a conversation with Remus and realizing that Sirius can be nude in front of him without causing

Remus discomfort, Sirius sounds "like a man reprieved from the gallows" (dorkorific and

ladyjaida 14.18). Again, dorkorific and ladyjaida reiterate this through the inclusion of

illustrations to demonstrate Sirius's tendency towards nudity (see Figures 1.5 and 1.6). All of this

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establishes a context where Sirius is comfortable physically with himself and being physical with those around him. In this depiction, dorkorific and ladyjaida therefore create a context in which a sexual relationship between Remus and Sirius fits with the characters; that is, this depiction is not "out of character," but rather works within the confines of that which has been established within the *HP* canon.

(Figure 1.2: Dorkorific and ladyjaida 5.38)

(Figure 1.3: Dorkorific and ladyjaida 2.9)

(Figure 1.4: Dorkorific and ladyjaida 7.7)

(Figure 1.5: Dorkorific and ladyjaida 14.11)

Indeed, the birthday boy.

(Figure 1.6: Dorkorific and ladyjaida 17.5)

In establishing Sirius as being flirtatious and comfortable with his physicality, ladyjaida and dorkorific provide a frame of reference for Sirius's sexual desire for Remus, one which is in fitting with his character and therefore reaffirms fannish reading practices. Sirius telling Remus that his scars "look quite sexy" (dorkorific and ladyjaida 1.12) or asking Remus to kiss him underneath mistletoe (dorkorific and ladyjaida 6.1) or actually kissing him on several occasions (dorkorific and ladyjaida 7.9, 10.4) is not out of character for Sirius. Sirius asking Remus to run his fingers through Sirius's hair (dorkorific and ladyjaida 11.17) is not out of place, nor is Remus describing Sirius's reaction as "positively pornographic" (dorkorific and ladyjaida 11.17) or Remus telling Sirius that his "hair feels nicer than it looks" (dorkorific and ladyjaida 11.17). However, unlike Sirius's flirtatious and physical interactions with other characters, these interactions with Remus become a framework from which Sirius and Remus's romantic and sexual desire for one another is built.

Remus Language

This kind of practice, where dorkorific and ladyjaida write content into SBP to legitimize their readings of *HP* canon, is especially clear in their treatment of Remus. Specifically, they articulate Remus's feelings, providing explicit evidence of their reading of canonRemus. For example, after seeing Sirius and James for the first time after becoming scarred, the text describes both Remus's actions and emotions:

> "I'll only be a minute," Remus says, and ducks out of the doorway, more relieved
> to be alone for a time than he ever thought he could be. He listens to the house
> creak with the rain, the rain on the roof, the rain against the windowpanes, and
> eases the hammering of his heart as he eases down the stairs, rubbing the back of

> his hand over the bridge of his nose, his cheek, the length of his scar across the
>
> length of his face, feeling stupid, self-conscious and bare. (dorkorific and
>
> ladyjaida 2.4)

He is occasionally dumbfounded and insecure, having "no idea why [his friends] like [him]" (dorkorific and ladyjaida 5.22), triumphant (dorkorific and ladyjaida 7.19), irritated (dorkorific and ladyjaida 23.2), or forlorn (dorkorific and ladyjaida 21.4). He is frequently uncomfortable (dorkorific and ladyjaida 6.12, 9.18, 9.22, 11.4, 11.16, 14.1, 17.23). His more developed thoughts tend to regard Sirius: "he has the same question Remus always has around Sirius. Who's been looking after you, then? He just has the sense not to ask it most of the time" (22.15) and

> feels suddenly the explosive, maddening pressure of reversion, of turning back in
>
> on himself, of crumpling like a wrapper, of being kissed and doing nothing, of
>
> watching a thousand and one fights between James and Sirius and seeing them be
>
> all right because of it and resenting how easy it is for them to do anything,
>
> everything. (20.2)

In explicitly articulating Remus's feelings, dorkorific and ladyjaida establish that these feelings are present even when Remus does not articulate them himself. This allows them to write their reading of canonRemus: as Stanley Fish contends, "the reader's response is not *to* the meaning; it *is* the meaning, or at least the medium in which what I wanted to call the meaning comes into being" (2-3). Here, dorkorific and ladyjaida create the meaning of *HP*canon through their readings, which are developed and written in SBP. In so doing, their "[i]nterpretation is not the art of construing but the art of constructing. Interpreters do not decode poems; they make them" (Fish 327). The object of fandom itself holds no meaning on its own: its objectivity "is an

illusion" (Fish 43). Rather, meaning is developed in specific ways by specific audiences in specific contexts. The instances where dorkorific and ladyjaida explicitly articulate Remus's emotions therefore represents them creating the meaning they ascribe to canonRemus.

Dorkorific and ladyjaida also emphasize the importance of interpretation by using discourse that reiterates the interpretive process. In so doing, they highlight their own reading and writing practices, and implicitly encourage the fannish reading processes in which readers of SBP would be engaged. For example, Remus notes that it is not words, but behaviour that allows the Marauders to communicate: "this [being a particular kind of obnoxious] is the way a Marauder has to learn to say Happy Birthday" (dorkorific and ladyjaida 17.10), drawing attention to the fact that within that particular community, meaning is constructed differently. Ladyjaida and dorkorific also reaffirm this practice by describing Remus's arousal not as an erection but as "something Perfectly Natural" (dorkorific and ladyjaida 13.11) and repeating this later, noting that "he's being Perfectly Natural in his pyjama bottoms again" (dorkorific and ladyjaida 13.14). This phrasing draws attention to that which they write about without ever explicitly writing about it, implicitly reaffirming the reading practices they performed through their writing of SBP. They describe this very process later, embodied through James and Sirius:

> Remus thinks sometimes that James and Sirius speak in a special code, and what is actually communicated can only be understood in the words they omit, the syllables they lose before they're said. There's always been something incomprehensible about Sirius and James. They've known each other too long, long enough that they've started to forget who draws what breath or bleeds what blood. (dorkorific and ladyjaida 22)

In using the term "code" here, dorkorific and ladyjaida call attention to the importance of finding hidden meaning, of the possibility of interpreting that which is already known in a way counter to that which is explicitly communicated. The fact that this discourse is used in moments of emotional significance that inspire central plots (the establishment of the Marauder's close friendship, Remus's desire for Sirius, and the development of the motivation for James, Lily, Sirius, Remus, and Peter to become involved in a war against Voldemort) reiterates the importance of such a process: meaning around important events can only be conveyed using codes, not just through straightforward language.

Such an action reiterates the process of meaning making or mystery unravelling so central to the *HP* books themselves (Anelli 89, Willis 159). As Compagnone argues,

> J.K. Rowling combines puzzles within her story in both obvious and unexpected ways. The reader must always be on alert for some important information that may be revealed in a puzzle they didn't even realize existed. However, while many of the puzzles may seem pointless or as if they were simply a flourish added by a playful writer, many of them, as they did for the Ancients, serve a purpose and reveal information about human nature. At its core, the story of *Harry Potter* is a quest through puzzleland for immortality. (145)

Moreover,

> The *Harry Potter* books are full of suddenly changing interpretations. What looked like one thing turns out to be another. A character who seemed good turns out to be bad; and a seemingly bad character, to be good. A whole course of events heads in completely unforeseen and even misunderstood directions. Earlier

books in the series take on utterly different meanings in light of later ones. The

meanings of magical objects unfold and change. (Wolosky 2)

The *HP* canon thus encourages its readers to look for more meaning, a deeper or alternative

interpretation. Wolosky comes to a similar conclusion, pointing out that the riddles, puzzles, and

mysteries of the *HP* canon "tend not to have one solution, but many. In this, they are true to

literary meaning as such. Literature is writing that always opens to further interpretations" (1).

Furthermore, they "are filled with word puzzles and puns…, anagrams, and portmanteaus" (9-

10) as well as "reverse surprises" where characters presumed to be one thing are revealed to be

quite another: Quirrell, Mrs. Figg, Lockhart, and Sirius to name a few (Wolosky 53). These

ultimately work to create a context in which readers of the *HP* canon expect further meaning (57).

Compagnone provides similar examples, looking specifically at the layered meaning of names:

The names [J.K. Rowling] gives many of her characters for example are clues to

their identity or reveal some secret about them. Harry's godfather Sirius Black's

animagus transformation (the ability for a witch or wizard to turn into an animal

at will) for example is that of a giant black dog. When considered carefully, the

answer to this is revealed in his name. Sirius is the name of the Dog Star and

when combined with his last name, it becomes Black, Dog. Similarly, Remus (the

name of one of the legendary founders of Rome who was allegedly raised by a

wolf) Lupin whose nickname is "Moony" suggesting the moon, serves to hint to

the fact that he is a werewolf. (Compagnone 149)

While "Sirius Black" and "Remus Lupin" are hardly the only nouns J.K. Rowling plays with,

their inclusion here is particularly telling: the names of these characters establish that for them,

there is mystery, something to be understood that is not immediately, explicitly articulated to

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Harry. While scholars like Gupta suggest that the *HP* canon can be identified as "being closed and directed towards empirically precise readers" (31), its repetitive structure (Schafer, Zipes) actually encourages readers to look for deeper meaning within the confines of the canon, subverting the presumed meaning.

Ladyjaida and dorkorific especially emphasize this process of subverted meaning in relation to understanding Remus. Lily and McGonagall identify him as "the one I don't understand" and "mystifying" respectively (dorkorific and ladyjaida 12.17). Likewise, Sirius notes:

> He's always known Remus keeps small secrets tucked away, even though Sirius and James and Peter know the really big, really important one. There's an air of privacy to their Moony, intriguing and hurtful at once. Sirius would barge into every last locked compartment of Remus' life if he knew that was the way to go about it, but he can't. Instead patience is the key, or the keys; an infuriating patience is necessary to understand each, and it's slow working (dorkorific and ladyjaida 5.11-2)

Here, dorkorific and ladyjaida parallel the practice in which they participate through writing SBP: understanding Remus can only come with patience, taking the time to learn how he communicates. They reiterate this by frequently highlight how those around him read Remus's behaviours:

> The strength of Remus J. Remus is an incalculable thing. There were times in the past when Sirius wondered at his silences, when James thought he might just be too quiet and too reserved a boy, when Peter could never understand his place with two of the rowdiest, wildest boys Gryffindor had to offer. There were times

when it seemed he was made up of books and dust in the library and little fraying

sweaters and clothes he didn't quite fit into, an uneven posture and the incline of

his head as he worried at his right thumbnail. After they learned his secret, they

began to translate these oddities into what they really meant, in Remus language,

and discovered how strong his hands were to know just how much to give, and

just when to stop. (dorkorific and ladyjaida 5.8)

The focus here on "Remus language" emphasizes the need to translate Remus: his meaning

exists beyond or around that which is explicitly articulated. In so doing, ladyjaida and dorkorific

emphasize the process of making meaning out of Remus's behaviours.

Reading "Remus language" is a practice they are familiar with; they enact it in their

interpretive practices while they read the depictions of novelRemus and filmRemus. Rendering

this practice explicit in SBP thus serves to further the plot of SBP while also reaffirming the

reading practices in which they participate by writing SBP. Moreover, such an action is

performative for ladyjaida and dorkorific, allowing them to emulate CanonRemus. Much like

cosplay, this emulation becomes a means through which they can honour Remus and all things

Harry Potter, a performance of personal value which also establishes them as belonging to a

community which values Remus and all things *Harry Potter*. The *HP*novels focus on Remus'

understanding, thus emphasizing the importance of interpretation. There are several instances in

the *HP*novels where Remus understands things that others do not: he "knew that some

Extendable Ears had survived Mrs Weasley's purge" (Rowling *Order* 85); that Harry did not

want to take private lessons from Snape, but that doing so would be important (*Order* 465); and

that Harry's hatred of Snape is inherited (Rowling *Half-Blood* 312). His understanding extends

beyond this to recognize that which Harry most wants to know without Harry having to articulate

it: he answers Harry's unspoken question about why he hadn't written (*Half-Blood* 313) and is twice described as understanding Harry so thoroughly that it's as if "he had read Harry's mind" (J.K. Rowling *Prisoner* 140, *Order* 50). In fact, his smile is described as being "a little too understanding" (Rowling *Half-Blood* 315). The focus on understanding emphasizes the importance of interpretation. Remus' understanding is not derived from explicitly communicated information; it stems from his ability to decipher that which is communicated without articulation. As such, it parallels the kind of reading in which ladyjaida and dorkorific participate while writing SBP; their actions in writing SBP – an act which develops and articulates their understanding of Remus – therefore become a means through which they can pay tribute to the character by performing the same kind of actions alluded to in the *HP* canon.

This kind of understanding is necessary for dorkorific and ladyjaida as frequently, Remus's statements in the *HP* novels are described without adverbs. As Dorigato et al., Salim and Saad, and Philip et al. establish, characterization is in part constructed through diction and syntax. Thus, this absence of descriptors means that any understanding gleaned about Remus's statements beyond their content must be ascribed by the readers; such meaning is communicated not through J.K. Rowling telling readers, but rather through her showing it. In contrast to this, other characters often have their utterances described with adverbs: Madame Pomfrey speaks "approvingly" (Rowling *Prisoner* 70), McGonagall "beadily" (*Prisoner* 171), and Fudge "bitterly" (*Prisoner* 154), "kindly" (*Prisoner* 154), "sharply" (*Prisoner* 155), "thickly" (*Prisoner* 155), "slowly" (*Prisoner* 155), and "evasively" (*Prisoner* 156) in a span of two pages alone. On the occasions where Remus' dialogue is described, these descriptions generally emphasize an absence of intensity: he speaks "pleasantly" (*Prisoner* 99, 269), "mildly" (*Prisoner* 212), "courteously" (*Prisoner* 271), "calmly" (*Prisoner* 257, *Hallows* 65), "softly" (*Prisoner* 263),

"slowly" (*Half-Blood* 319), and "evenly" (*Prisoner* 270). These descriptors are used both in situations where calm and mildness might be expected, like in class, as well as in tense situations, like when Snape threatens to turn Sirius and Remus over to Dementors, when Harry asks a question about Tonks which implicates her romantic feelings towards Remus, and when Kingsley holds a wand at Remus while asking him to prove his identity. As a result, ladyjaida and dorkorific have reason to believe that Remus speaking this way does not indicate that he feels that way; his emotions must be interpreted some other way.

This is most explicitly demonstrated through ladyjaida and dorkorific's emphasis on body language throughout SBP. For example, Sirius jokes that Remus's "body says yes" (dorkorific and ladyjaida 8.4), Sirius's expression is described as suggesting "something heavily important could happen, or might instead be lost in the distances that exist, naturally, between even the closest of people" (dorkorific and ladyjaida 22.17), and Sirius describes how he can tell that Remus is thinking because "he chews on his lip until it gets chapped and painful-looking" (dorkorific and ladyjaida 24.11). While examples like this are peppered throughout SBP, dorkorific and ladyjaida also render the interpretation of body language explicit:

> James' eyes dart to Sirius. They've known each other for long enough to communicate wordlessly, eyebrow twitches, lip quirks, a flash of teeth, a nervous tug of the earlobe, a scratch to the side of the nose. To anyone else they're just fidgety boys. To James and Sirius they have just had a lengthy conversation extending far beyond their current dilemma.

> James rubs underneath his nose, disturbing the silvery-white whiskers: *Don't do anything stupid, Sirius*.

Sirius scratches behind his ear: *What could possibly make things worse*

than right now?

James presses his teeth to his lower lip, beard shifting ticklishly over his

chest: *Just don't do anything stupid, Sirius, and don't say anything stupid, either.*

Sirius rearranges the spectacles on his nose, nudging them into a more

severe resting place: *Sorry, it's as good as done already.*

James toys with the hem of his — Dumbledore's — robes: *Bugger.*

Sirius brushes his thumb against the corner of his mouth, back

straightening to familiar, prim posture: *And how much firewhiskey d'you think we*

should sneak for later?

James wrinkles his nose: *Better make it butterbeer.*

A cough from the motionless pair in front of them summons their attention

forward again. Sirius flicks his fingers through the front of his hair: *Showtime*.

(dorkorific and ladyjaida 4.2)

Here, ladyjaida and dorkorific establish body language as a language through which the

Marauders can communicate. As such, they establish their own reading practices as legitimate.

The focus on body language within SBP derives from the reading practices dorkorific and

ladyjaida engage in while reading *HP*canon. Because so much of Remus' emotions are not

communicated explicitly through the use of adverbs in the *HP*novels, dorkorific and ladyjaida

have to read other content to derive conclusions about his emotional state. As a result, they draw

from his physical descriptors and make connections to the circumstances around him to infer

meaning to those descriptors, essentially developing their reading of Remus through writing that

meaning in SBP. Frequently, Remus is described as looking ill and/or exhausted (Rowling

Prisoner 59, 138), his grey hair emphasized (Rowling *Prisoner* 59, *Half-Blood* 103, *Hallows* 44), and his pallor (Rowling *Prisoner* 177, *Order* 713, *Hallows* 68). His pallor in particular is emphasized around moments of emotional upheaval (his reconnection with Sirius, Sirius' death, and Tonks' return after being attacked by Death Eaters respectively) which suggests that his skin tone is an especially strong indicator of his repressed emotions. The connection between Remus' visual representation and his emotional state is reiterated with one of the rare moments where Remus is happy: when he announces the birth of his son he beams, looking "younger than Harry had ever seen him" (Rowling *Hallows* 416). Because there is a canonical correlation with Remus's physical appearance and his emotions, the reading of body language in cases where such a correlation is not especially clear works within the implicit rules of fandom: it is consistent with the canon. Thus, within fannish practice, dorkorific and ladyjaida's reading practices are legitimized, and, therefore so is their shipping of Sirius and Remus given such a conclusion derives from similar reading practices.

Ladyjaida and dorkorific also work within the confines of the *HP* canon as depicted in the *HP* films. Remus's emotions are frequently shown rather than explicitly articulated in the films, which suggests more clearly than the *HP* novels that those emotions are present. The fannish focus on canonicity therefore justifies dorkorific and ladyjaida's focus on body language as a means to both read and write meaning as it works within the confines of the *HP* canon. For example, Remus frequently hunches forward, slouching (*Prisoner* 24:50) [see Figure 1.7]. While this posture may implicate a tiredness, its primary significance for our purposes is to highlight the moments when Remus is not slouching – when he stands at attention or at ease. The moments when he stands erect frequently occur in his confrontations with Snape or the Death Eaters – he is at his tallest when he arrives at the Ministry of Magic in *The Order of the Phoenix* (1:55:41)

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[see Figure 1.8]. These moments suggest a strength and a confidence that are not explicitly articulated in either the novels or films. Dorkorific and ladyjaida draw from this sort of interpretation when they explicitly refer to the "incalculable" strength of Remus (dorkorific and ladyjaida 5.8) as well as in their general depiction of Remus's confidence: like in the *HP* films, Remus is at his strongest in SBP around his friends. Paralleling his arrival in the *HP* films at the Ministry of Magic, Remus's aggression arises in SBP in relation to Sirius: he "wants to fight about not being able to fight" (20.2) and, despite never having met Sirius's family, Remus "gets the feeling, deep and hard in his center, that he hates them. It's an animal reaction, going for the throat" (17.25). These emotions are intense and, like the *HP* canon, Remus does not articulate them – dorkorific and ladyjaida do in ways which do not deviate from the canonical depiction of Remus but which also help them to develop their narrative.

(Figure 1.7: Remus, two right from Dumbledore, slouches forward far more than any of his other

colleagues, and especially more so than Snape, immediately next to him, *Prisoner* 24:50)

(Figure 1.8: Remus arrives at the Ministry of Magic, standing upright and looking focused,

Order 1:55:41)

(Figure 1.9: Remus leans to support himself against a railing as he speaks with Harry, *Prisoner*

45:43)

(Figure 1.10: Remus leans against the door frame, at ease, smiling at Sirius hugging Harry,

Order 15:17)

Similarly, dorkorific and ladyjaida also draw upon the frequency with which Remus is

paired with Sirius in the *HP*canon to infer an emotionally significant relationship. When they

first reconnect in the *HP*novels, Remus pulls Sirius to his feet "and embrace[s] Black like a

brother" (*Prisoner* 253), and Sirius and Remus agree to reveal Peter "together" (*Prisoner* 268).

Beyond the confines of their emotional reconnection, they are frequently depicted together

(*Order* 74, 154, 160, 589-592, 706, *Hallows* 560-1), even giving a shared gift to Harry for

Christmas (*Order* 443).

The familiarity expressed here is reiterated in SBP as well as in the films. The tired

slouching and the confrontational erectness of his posture described above are juxtaposed by the

ease with which he carries himself around Sirius. Rather than leaning against a railing to support

someone who physically needs it (*Prisoner* [see Figure 1.9] (45:43)), he leans relaxed against a

doorway, arm above his head as he leans to the side rather than down and forward [see Figure

1.10] (*Order* 15:17). The emotional ease depicted here, as well as the physical comfort, suggests

that the relationship between Sirius and Remus is one which is already emotionally and physically intimate. Such a depiction is central to the depiction of these characters in SBP: dorkorific and ladyjaida draw from this to build a romantic and sexual relationship between the characters.

Moreover, ladyjaida and dorkorific take inspiration in the fact that Remus's communicative interactions with Sirius are canonically exceptional, an exception which suggests that their relationship is, too. Frequently, Remus deviates from his standard communicative habits around Sirius. In contrast to his generally "mild" way of speaking, Remus speaks with emotion around or about Sirius: he speaks "urgently" and in incomplete sentences (*Prisoner* 263) and yells and launches "himself forward," again speaking in incomplete sentences (*Prisoner* 256). Immediately after Sirius' death Remus again speaks in incomplete sentences, "his voice breaking (*Order* 712), sounding as "though every word was causing him pain" (*Order* 713). The description of Remus' emotions here as well as his inability to communicate clearly in complete sentences marks a contrast to the normal way he is presented and the normal way he communicates. Ladyjaida and dorkorific draw upon this communicative practice in SBP as Remus's dialogue is frequently described and most of his dialogue occurs with Sirius. Moreover, the form of SBP also reflects this exceptional communicative practice in its frequent inclusion of letters and notes. Indeed, SBP is introduced with a letter (1.1), and much of the later content is communicated similarly. The inclusion of notes as fanart (see, for example, Figure 1.1) further establishes this focus on communication throughout SBP.

The exceptional nature of Remus and Sirius's canonical relationship extends beyond the way they speak to, with, about, and around one another. The films in particular distinguish visually Remus's interactions with Sirius from his interactions from most other characters,

further reaffirming ladyjaida and dorkorific's shipping. Frequently, we see Remus stand askew from the people he interacts with – except for Sirius and Harry. In actually physically facing these men, both with his body and his face, Remus reiterates the fact that these people are significant to him. No other people are granted his attention so completely, not even Tonks after he marries her. When Tonks speaks, Remus tends to look in her general direction briefly, then down and away [see Figure 1.11] (*Hallows1* 12:01). When Sirius speaks, Remus turns his gaze towards Sirius and maintains this gaze [see Figure 1.12] (*Order* 17:10) – the only thing that distracts Remus from Harry is when Sirius speaks. His consistent focus on Sirius emphasizes comfort, familiarity, intimacy, or attentiveness. The final scene in which Remus appear repeats these patterns. Remus and Sirius are depicted close to one another – closer than Lily and James who are a canonically recognized couple [see Figure 1.13] (*Hallows2* 1:27:10). Moreover, unlike the other characters who maintain their focus on Harry, Remus shifts his attention to Sirius, emphasizing the exceptional nature of their relationship (*Hallows2* 1:28:41) and therefore affirming dorkorific and ladyjaida's shipping of them: Remus's focus on Sirius in SBP remains in character and therefore acceptable to the fannish community.

(Figure 1.11: As Tonks is about to announce her pregnancy, Remus gazes not at her, as she gazes towards him, our outwards to the people whom Tonks is addressing here, but down and away, angling his face and body away from her, *Hallows1* 12:01. While the film was released after SBP, it represents the established normative visual depiction of Remus.)

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(Figure 1.12: Remus looks towards Sirius as he speaks, maintaining eye contact with Sirius,

angling his shoulders slightly towards Sirius, *Order* 17:10)

(Figure 1.13: In addition to the physical space between them, Harry's head visually separates

Lily from James; Sirius and Remus, in contrast, are visually and physically very close together,

Hallows2 1:27:10.While the film was released after SBP, it represents the established normative

visual depiction of Remus.

Note: I did lighten the image for the sake of clarity

The visual parallels between Sirius and Remus and James and Lily above also serves to reiterate a reading of dorkorific and ladyjaida's Remus/Sirius ship. Connecting Remus and Sirius visually with Lily and James suggests that they are bound by other parallels, like the type and intensity of relationship. The fact that Remus and Sirius are also frequently represented in the same way that Molly and Arthur Weasley are represented [see Figure 1.14] (*Order* 15:15) reiterates this shipping cue: Sirius and Remus are visually treated the same way significant, canonical heterosexual couples are. In SBP, ladyjaida and dorkorific write a context that removes the impediment of heteronormativity in a way that facilitates this paralleling, suggesting the legitimacy of their reading.

(Figure 1.14: Molly and Arthur functioning in a similar way physically and spatially to the way Sirius and Remus do; note also, that Remus and Sirius are immediately behind Arthur's shoulder in a parallel stance (if without the arm around one another), thus forming a visual connection; the above Figure 1.4 occurs seconds after this image, *Order* 15:10)

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By providing a context through which Sirius and Remus's interactions can be readily read as indicating their desire for one another, dorkorific and ladyjaida write their reading of canonRemus while simultaneously reading canonRemus through their writing. By introducing Sirius's flirtatious nature, dorkorific and ladyjaida include something to read with the canonical depiction of Remus. The inclusion of canonical intimacy in SBP therefore takes on new meaning. For example, ladyjaida and dorkorific have Sirius emphasize the importance of emotional intimacy and investment in romantic relationships:

> I hate dating. It's the romantic equivalent of making small talk about the weather with the man who's about to give you your lottery winnings. Everyone knows what's going to happen, but you have to go through some useless ritual with someone who isn't even your friend, who doesn't even really care about being your friend, just to get there. It's pointless and degrading. (dorkorific and ladyjaida 8.25)

This statement is very shortly thereafter followed with Sirius telling Remus that he is "a good friend" (dorkorific and ladyjaida 8.26). In articulating this desire for intimacy and investment in romantic relationships (even if it is through a criticism of its absence) and then by establishing the intimacy and investment he feels with and from Remus, ladyjaida and dorkorific set the stage for the development of a romantic and sexual relationship between Sirius and Remus.

What SBP makes clear is that, for ladyjaida and dorkorific, understanding Remus is only possible through recognizing his desire for Sirius. The kind of reading practices I describe above all facilitate a reading of Remus/Sirius: their desire for one another is in character, particularly with the content in SBP used to recontextualize their canonical relationship, and the reading practices of ladyjaida and dorkorific are demanded through the constraints of the *HP* canon which

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suggest rather than explicitly communicate Remus's feelings. Within SBP, dorkorific and ladyjaida emphasize the importance of codes to negotiating meaning, with Sirius and Remus's desire for one another becoming the key to understanding the characters and SBP itself. Such a task simultaneously furthers the plot of the Remus/Sirius ship while also reaffirming the reading and writing practices dorkorific and ladyjaida participate in through the writing of SBP. They accomplish this primarily through Remus developing an understanding of himself. For example, when he sees two male lovers being intimate, he is able to connect his desire to his awareness:

> Fabian touches his shoulder, the nape of his neck, the back of his head, his hand moving in fluttering useless graceful caresses. Remus thinks, *I will never be able to touch anyone like that*. Remus thinks, *I want to*. It comes from nowhere, an unbidden hunger, something like under a full moon but completely horribly wonderfully human. It's wanting to howl from the depths of his boyhood, his teenagerhood, his incipient manhood. It has everything to do with the workings of his human body. This howl is another kind of madness. (dorkorific and ladyjaida 23.4)

The desire that he expresses here for a romantic and sexual intimacy is contextualized through his being a werewolf, something with which he is familiar; however, despite Remus comparing it to being "under a full moon" or as a "howl," he recognizes this instinct as distinctly human. In drawing parallels between Remus's desire and his werewolf instincts, ladyjaida and dorkorific implicitly emphasize the importance of understanding meaning through frames of reference: his desire cannot be articulated on its own, but only communicated in connection to that with which he is familiar. This parallels dorkorific and ladyjaida's writing of SBP: they can only make sense

of Remus through that which is established, both canonical and that which they introduce in SBP themselves.

This kind of understanding is frequently developed in SBP, implicitly reiterating the meaning making practices of dorkorific and ladyjaida. For example, when comforting Sirius at the James's parents' funeral, Remus thinks about how awkward holding someone would be before prioritizing Sirius's need for physical comfort over his own discomfort with it: "Suddenly his own hands are everywhere, and because he's stopped thinking, and can't stop feeling, he knows exactly what to do. Like instinct. Like lifting up his head and howling at the full moon. Like tearing his tendons into taffy. It's all pain and nature: like that" (dorkorific and ladyjaida 22.15-6).

Like the above example, here understanding is only developed through doing. Similarly, when Remus sees Caradoc and Fabian confessing their love to one another, "Something in Remus's heart cries out. He's always thought that was just an expression, just a metaphor, not your actual heart, but something about it must be true, because his chest actually aches" (dorkorific and ladyjaida 23.5). This kind of physical reaction is later echoed:

> The fact that Sirius was willing and even wished to kiss it makes something explode – fireworks, a chorus line, spells gone haywire, every single one of his own potions – inside his chest. Sirius wanted to kiss him even though his mouth tastes like seven day old dead person feet. That has to mean something. (dorkorific and ladyjaida 23.14)

While Remus is unable to articulate it, these examples indicate that this kind of action "has to mean something" even if that something remains impossible to articulate. This is reiterated through the way dorkorific and ladyjaida describe Remus and Sirius's kisses: when Sirius kisses

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Remus for the first intentional and sincere time, Remus immediately begins to suspect that all of their previous interactions hold some different meaning: "Sirius makes a noise that's kind of a laugh and kid of a groan and then presses his lips against Remus' without any warning. Or with ample warning that Remus is only just now beginning to decode" (dorkorific and ladyjaida 12). Here, Remus understands that something has been communicated, something "has to mean something," but what, precisely, has to be read remains unclear. Remus reveals his desire to Sirius in a similar way:

> "Moony," Sirius says, surprised.

> "Shut up, Sirius," Remus says, and grabs him by the collar, and kisses him violently on the mouth.

> It feels like a very long time. The only movement Remus feels is the sudden thrill of tension in Sirius' long wiry body and the lingering ragged swell of his own lungs.

> Then against his mouth Sirius hisses, "Fuck! Ow," and his arm jumps. Remus jumps back with it. The dropped cigarette rolls against his feet. Sirius flexes the burnt fingers painfully but his eyes are on Remus.

> He opens his mouth to say something. Remus says, "Don't, just, listen, all right?" He winds both hands desperately into his own hair. *Maybe,* he thinks, *maybe if I just yank my entire scalp off, we can all be distracted by the pain and the oozing and I won't have to say anything else,* but he does, he has to, because this is the lesser of two evils. He says, "All right, okay? That is it. I have just done all I can, Sirius Black, are we clear?"

> "But I," Sirius says.

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"That's all I have to say on the matter," Remus interrupts him, even though it isn't. "I just – there is nothing more I can – well, I'm not going to go off after and find myself a French girl. All right? That's, that's, that's all there is." He waves one hand frantically back and forth between them. "That. But now it's all up to you. You! I can't, I can't do anymore. That was a kiss. There. That's – all there is to it. From me' (dorkorific and ladyjaida 23.11-2)

Remus's discourse here suggests that kissing is a means of communication, something Sirius can "listen" to, something that Remus can "say." This kind of discourse, and the frequency with which this kind of behaviour occurs in SBP, reiterates the interpretive practices of dorkorific and ladyjaida: the meaning they negotiate through the reading/writing practices is thus implicitly reaffirmed through SBP's content.

Remus's desire for Sirius, and his homosexual desire more generally, become a means through which he can understand himself even beyond his sexuality. Seeing Fabian and Caradoc together makes Remus feel "completely like a person, like his body is his true home and he is not a poorly stuffed envelope" (dorkorific and ladyjaida 23.5) for the first time. While he is at this point unable to articulate this sentiment to the men (who at this point have caught him watching them and have confronted him about it), he does understand it intellectually. We see this understanding repeated after he and Sirius engage in a sexual relationship:

So this is what bodies are for, Remus thinks, though it's such a ridiculous thing to think, because bodies are for all kinds of things, like eating and, and building pyramids, and keeping your brain out of the mud.

But no, all of those things they can *do*. This, *this* is what they're *for*.

For perhaps the first time in Remus Lupin's conscious life, he actually

understands himself. (dorkorific and ladyjaida 25B.16-7)

More explicitly, Remus recognizes that in order to understand himself, he needs to "let instinct

connect with knowledge" which he can't do when overthinking (dorkorific and ladyjaida 26.15)

Clearly, Remus's desire for Sirius and the actualization of that desire allow Remus to decode and

understand himself.

Conclusion

In explicitly providing a context in which desire can become understood for Remus, dorkorific

and ladyjaida implicitly reaffirm their own reading and writing practices, developing meaning

through the writing of SBP. In the language they use, where the codes of Remus and Sirius need

to be recontextualized with the key of their romantic and sexual desire for one another, in

developing the characters in such a way so that this desire is completely within character, and in

articulating their reading practices through their explicit description of behaviours common in

canon*HP*, ladyjaida and dorkorific perform their negotiation of Remus through their writing of

SBP while simultaneously working to legitimize the relationship between Sirius and Remus. In

choosing to stop releasing chapters shortly after Remus and Sirius consummate their

relationship, where Remus finally "understands himself," dorkorific and ladyjaida reveal that this

– the negotiation of Remus and Sirius's relationship with one another and Remus's ability to

understand himself through this negotiation – is the main concern of their reading/writing of

SBP.

Chapter Two: Navigating Authorship

SBP represents in its context, content, and execution its authors' negotiation of authorship and the ownership associated with authorship. While the act of writing fanfic poses a challenge to J.K. Rowling as an author and owner of meaning, in so doing dorkorific and ladyjaida participate in a long tradition of fandom communities valuing the role of the author (both the fan author and that of an object of fandom) as owner of meaning. More specific to SBP, dorkorific and ladyjaida navigate authorship through their treatment of literary authorship and the literary canon, performance of style, and inclusion of fan art. Cumulatively, these work to simultaneously challenge and reaffirm the conception of author as owner. In so doing, SBP demonstrates the inherent fluidity of authorship and ownership as concepts, making clear how these concepts are contradictory, contextually contingent, and change over time. Ultimately, they work to legitimize themselves as authors and, as a result, the Sirius/Remus ship.

Fanfic and Authorship: SBP's Context

The first way SBP negotiates the conception of authorship is shared with most fanfic. The layered nature of fanfic, where writing is reading and reading is writing, means that the value of authorship is simultaneously challenged and affirmed: the author – both of an object of fandom and of fanfic – is valued as an authority, but this valuation does not prevent fans from asserting their own authority through their interpretive acts. This is further complicated by the fact that dorkorific and ladyjaida are layering their own authorship not only onto J.K. Rowling's, but also onto the authorship of the directors of the *HP* films which are themselves not uniform, representing the interpretations of multiple directors (Shültz 107).

The valuation of author is typical both within and beyond fandom. As Gupta notes, "There is a strong predisposition on the part of readers generally, in an obvious and natural fashion, to assume that if texts mediate communication, that communication must be from the author to the readers" (Gupta 33). However, the very act of writing fanfic challenges the primacy of that author by asserting the authorship of fans. While such tension is hardly unique to fanfiction communities, the evidence of their work – the fic these communities produce – represents a challenge to the conception of author as owner of meaning. While I discuss the particular ways in which SBP's content and execution navigate this tension below, the context in which SBP exists is itself vital to this navigation. SBP's unique engagement with these concerns is situated against a backdrop familiar to SBP's audience and authors: specifically, SBP exists in a context where the social and legal conception of authorship, authority, and ownership of any fanfic remains fluid.

There is a fundamental disconnect between the social practices performed through the production and consumption of fanfic that sits at odds with the legal understanding of copyright. Essentially, fanfiction is the tangible result of an engagement with an object of fandom where fanfic repeats with intentional variation aspects of an object of fandom. The type of active engagement so central to fanfiction is hardly new. The storytelling practices performed through folklore and sermons, for example, repeat, with variations, earlier versions of the "same" story. Moreover, several authors from the literary canon, Shakespeare included, have produced retellings of earlier tales or, as in the case of the Brontë sisters, created what some might consider fanfic about figures (Maggs 81). However, the actions of people like Shakespeare or the Brontë sisters differs from contemporary fanfic authors because of the contextual shifts. As Tushnet notes, "Only modern copyright regimes require authors to hide their antecedents and

claim that genius means invention out of nothing, instead of invention through clever deployment of existing materials" ("I'm a Lawyer" 21-2).

Copyright and the conception of authors as owners of stories is a much more recent development that results in a conceptualization of the type of engagement that fans do as legally and socially deviant. Our ideas of authorship and ownership began to resemble contemporary conceptions with the development of printing: almost simultaneous with this technology "came the concept of literary property" (Masterson 626). Initially, however, the primary goal for this was to grant "the Church and State an effective control and supervision over the press" rather than to privilege or protect the printer or author (Masterson 626). It was not until the political environment changed to one "in which no sovereign could impede the communication between the author and his intended audience" and "an economic system that would facilitate, not thwart, communication between the author and his audience" (Goldstein 81) that our ideas of literary ownership and the correspond modern conceptions of authorship could exist:

> [W]ith the great revolutions of the eighteenth century came the political freedom and the commercial channels that-together with cheap printing-for the first time ensured authors the ability to commit their vision, and their livelihood, to the marketplace for ideas and the marketplace for goods. It is no accident that the first copyright acts appeared at this moment in history. (Goldstein 81)

The Statute of Anne of 1710 and similar French decrees in the 1790s shifted the power dynamics of authorship and ownership, creating a context where a single individual was granted ownership and authority over a story in an unparalleled way. As Goldstein notes, these liberated "authors from the control of the sovereign and engaging them for the first time with the demands of unlimited audiences" (81) thus reflecting the broader cultural shifts in political, economic, and

political contexts (Deazley, Kretschmer, and Bently 6). The Statute of Anne acknowledged authorial ownership rather than just literary ownership (which was granted to publishers), redefining "copyright as a matter of right rather than privilege, an automatic grant to the author by virtue of his literary endeavour" (Rose 83). In so doing, the law officially recognized and prioritized the value of "the labour that an author put into a work" as being "the foundation of the right" (Rose 86). Such a conception resulted in a culture that presumes the author to be the owner of their work because of the work they put into it, so much so that the term "work" functions as both a verb and noun. As Stanfill argues,

> a demarcatable, single-person creation is much easier to legally wrangle than long-standing, incrementally produced traditions of less specifiable creators like villages. For these reasons, it is well entrenched in contemporary Western thinking that authorship is property and property is individual.

While derivative works are legally protected under contemporary copyright so long as they are considered transformative in a North American context, the social conception of author as owner remains a common one.

However, despite the attempt to fix copyright within the "'common sense' of common law," copyright as a legal conception remains outside of common fannish practices (Roth and Flegel 203). Discussing another practice which has had copyright imposed upon it, Halbert notes that copyright isn't a "good fit" with quilting traditions (Bartow 573, qtd. in Halbert) for two reasons: firstly, "authorship of a quilt is not the sort of unitary authorship envisioned by copyright laws" (Halbert) and secondly, "from the perspective of copyright, the relationship of the pattern to the quilt is unclear" (Halbert). These two concerns are paralleled in fandom communities which produce fanfiction: like quilt making, the production of fanfiction is a

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communal one and its relationship to an object of fandom is similarly unclear. Contemporary legal perspectives of authorship and ownership as understood through copyright perceives of creative works as being "fixed in tangible form" (Halbert) with the work being communicated "not as discourse but as monologue: the author delivers the content, and the audience passively receives it, with no part in shaping it" (Schwabach, *Fan Fiction* 139). As previously established, fanfic disproves such a conception: fans actively shape the meaning of objects of fandom, suggesting that its shape is anything but fixed. Because the framework upon which it was built does not apply to fanfic, copyright's applicability to fanfic comes into question. But this does not change the fact that fanfic exists in a culture which officially sanctions copyright and which is invested in valuing authors – authors are, after all, the creators of objects of fandom and therefore essential to the construction of fandom communities.

The tension between wanting to value artists while still engaging with the art they produce resulted in the concept of "canon," the most explicit example of authorial authority. It was within the first formal fandom, the Sherlock Holmes fandom (Jamison 40), that the term "canon" was first used to distinguish between the stories produced by an author, in this case Arthur Conan Doyle, and those produced by the many others writers representing that character (Maggs 28-29) – though even this was complicated by Doyle using material originally produced in what we might call proto-fanfiction when Doyle "borrowed" a character that William Gillette had invented for an unlicensed play adaptation of Holmes (Leitch 209). The concept of canon in this case functions to reiterate authorial authority over the texts they produce by dismissing those texts that audiences produce, presenting only the original author as legitimate – that is, as being recognized socially and legally as the authority of meaning. However, such a conception fails to recognize the impossibility of originality – Doyle, for example, drew inspiration from real people

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in constructing his characters (Holmes was inspired by Joseph Bell, and Moriarty by Adam Worth), and he was hardly the first person to write crime fiction. The concept of canon, then, serves less as a means of acknowledging originality as it does to legitimize certain kinds of originality over others, essentially functioning as a means to value the work authors contribute to their work.

In fannish practice, this is further complicated by fannish authorship. While fans value the authors of objects of fandom, they reject the conception that meaning is communicated in a monologue, instead creating a dialogue through fannish practices including but hardly limited to fanfiction. But in writing fanfiction, fans themselves become authors who write in a broader context where their authorship grants them ownership over their work even if they publish their work in fandom communities which challenge that conception – fanfiction still exists in a context which includes social and legal conceptions of copyright. As Roth and Flegel note:

> For fans, the instability in their understanding of copyright as the notion of owning ideas both allows them room to play with the concept of ownership and produces anxiety within them in terms of their own position as producers/ consumers. Fans are aware that a creative commons is necessary for the free circulation of ideas, but they are also cognisant of the fact that as producers of potentially copyright-breaking texts, they are vulnerable to exploitation by others (Roth and Flegel 212).

As a result, fans have developed social norms: the "belief that fan creators should have control over how their work is circulated so long as they do not seek payment is one that speaks to a common, if not uncontested, belief among many fans" (Roth and Flegel 212). The layered

authorship so fundamental to fanfic creates a layered ownership which fans are forced to constantly negotiate.

Negotiations Enacted

Participating with the Potter fandom

Drawing from and contributing to this context is SBP. Ladyjaida and dorkorific make clear that SBP is tied to the *HP* fandom community in which they participate, particularly their involvement in the fandom around the Remus/Sirius ship. In emphasizing their participation in a community, SBP differs from mere replication of content or character names, making clear the transformative nature of SBP and therefore emphasizing its social and legal acceptability under copyright. They demonstrate their awareness of the multiple layers of authorship central to the creation of SBP while simultaneously performing their prowess around the content from which SBP derives. In so doing, they emphasize their participation in the *HP* fandom, implicitly establishing SBP's transformative nature and therefore asserting their right to write. They directly address the tension that arises in the multiple layers of authorship essential to SBP by frequently referring back to the *Harry Potter* canon. Including references to the *Harry Potter* canon reaffirms their familiarity with the content of the object of fandom while also affirming their right to repeat, with variation, its contents. These instances highlight dorkorific and ladyjaida's awareness of audience: they are aware that they are writing for and as part of a community of *Harry Potter* fans who will recognize these moments as mastery and will interpret them as a means of communicating their belonging to that same community. In short, they are speaking as fans to fans in these instances.

While relatively minor in terms of SBP's plot, these instances serve to call attention to SBP's participation in the *Harry Potter* fandom. Indeed, it is *because* these moments tend to be unimportant to plot that they do so: the primary reason for including them is performing their participation with the *Harry Potter* fandom, not in contributing to the central narrative or plot of SBP. For example, Lily is referred to as "someone who Shall Not Be Named and Has Got Red Hair but Really, REALLY Does Not Fancy Him [James]" (dorkorific and ladyjaida 1.3), using phrasing which parallels that used to refer to Voldemort in the *Harry Potter* canon. Similarly, when Remus reads his tea leaves, Sirius assumes a blob Remus sees is a Grim, joking "I am in your future, Moony" (16.2). This parallels Trelawny reading a Grim in Harry's leaves (Rowling *Prisoner* 82) while also reaffirming the prominence of Sirius and Remus' relationship both to the characters and SBP – but only to an audience familiar with the Sirius/Remus ship. They include a slightly more extended reference for fans in referencing the Room of Requirement: "I've found some weird weird rooms though, they're brilliant, I'd never have known they were here! One of them I went into and I swear it was the Moony Room, there were all these books in there and records and jumpers and things. I've not been able to find it since though" (dorkorific and ladyjaida 6. 14-15). This parallels Dumbledore's allusion to the Room of Requirement in *Goblet* where he tells Karkaroff about a room he once found containing chamber pots when he was in desperate need of one but which he was unable to find thereafter (Rowling *Goblet* 363). Such an inclusion indicates a belonging to the *HP* fandom community while also emulating the way in which J.K. Rowling communicates information about the Room of Requirement. In so doing, ladyjaida and dorkorific implicitly create a parallel between themselves and J.K. Rowling. Moreover, the Room of Requirements is a room which exists to fulfill its users' needs. Sirius finding a "Moony Room" thus suggests that his need is a reminder of Remus, indicating Remus'

importance to Sirius. As such, dorkorific and ladyjaida use this reference and emulation to further their own plot. *Harry Potter and the Chamber of Secrets* is referred to, as well, mentioned by name (dorkorific and ladyjaida 7.6). Notably, the same chapter has Sirius telling Remus "Don't be ridiculous, Moony…. You can't murder a book" (3). This offhand comment between characters represents dorkorific and ladyjaida playing with their audience. *Chamber* makes clear that a book can be murdered when Harry stabs Tom Riddle's diary with a basilisk fang (237) in order to save Ginny's life and prevent Voldemort from returning; SBP's audience would certainly be familiar with this – especially given that the same chapter refers to the title of the book in which this happens – and understand that Sirius' statement here is both foreshadowing and incorrect. Dorkorific and ladyjaida also refer to Sirius' hatred of fleas – something which he mentions in the *Prisoner* movie. These references occur at various points throughout SBP: Remus asks Sirius if the fleas are "still nippy" to which Sirius responds dramatically "O THE FLEAS, where to begin?" (1.7); they bug Sirius as he is in dog form (5.3-4); in trying to distract himself from his anger, Sirius "even thinks about fleas" (20.11); and Sirius treats a cockroach as a pet because it "scares the fleas off" (18.3). In repeatedly making references to things that are mentioned in such offhand ways in the *Harry Potter* canon, dorkorific and ladyjaida call attention to their own awareness of that canon, establishing their proficiency with it through their manipulation of this kind of minutiae throughout SBP.

There are other moments, too, where details in SBP parallel details in the *Harry Potter* canon. Each of these serves to draw attention to the fact that SBP participates in a fandom community. For example, twice Remus is told that he has something on his nose – dirt (7.14) and later chocolate (15.18) – paralleling Hermione telling Ron about his dirty nose (*Harry Potter and the Sorcerer's Stone*). Remus' mouth is described as "ridiculously, wet. Wet!" after Sirius

kisses him (12.22), paralleling Harry describing his kiss with Cho as "wet" (Rowling *Order* 405). Similarly, Remus writes an essay on the Werewolf. Ladyjaida and dorkorific include a handwritten page of the assignment to highlight this moment's significance: not only is this an obvious parallel to the same essay Snape would have Remus' students write in *Prisoner*, as well as an obvious reference to all those aware of the fact that Remus is a werewolf (so the vast majority of SBP's audience). Even the dates of the assignments roughly align – Remus' assignment is dated December 2nd (dorkorific and ladyjaida 17 and a half.2) (See Figure 2.1), and Snape assigns the essay in mid-November, due the following Monday, in *Prisoner* (114, 129, 141) – though Remus writes it for a seventh year Care of Magical Creatures class while Snape assigns the essay in a third year Defence Against the Dark Arts class. The content of the essay establishes ladyjaida and dorkorific's extensive familiarity the *HP*canon: they understand that an essay about werewolves would be plausible, but they are also familiar enough to create the content of a page of that essay in the style of a character. Such attention to detail serves to demonstrate dorkorific and ladyjaida's proficiency with the *Harry Potter* canon.

Remus J. Lupin
December 2, 1973
Care of Magical Creatures
Assignment no. 3 : Werewolves

The Werewolf
Classified by the Ministry of Magic: XXXXX[1]

One of the hardest beasts to classify, the Werewolf is subject to much fear and speculation world-wide. How or where lycanthropy began is a mystery of the beast that may never be solved. It is true that one can only become a werewolf when bitten. (Theories on the origins of lycanthropy can be found in such popular publications as Man and Myth by Aloisius, second century A.D., as well as more recent texts, such as Scamander's best-seller Man and Myth: Redefined.)

However, one thing about the nature of the Werewolf is clear. Despite the duality of man and beast, the werewolf is a dangerous creature – perhaps not all month, but, during the full moon, there is no humanity in it. Thus the Ministry of Magic, after much debate, has classified the werewolf as beast[2], and has rightfully labeled it as one of the most dangerous Dark Beasts the world over.

Currently, there is no cure for the disease – which has only recently been defined in this manner. (Earlier – before the 18th Century A.D. – there was no distinction between the werewolf as a man and the Werewolf in its full throes of transformation. Some of this remains to this day, for the werewolf is a deadly creature, without any human instinct at all.)

[1] Found in Fantastic Beasts and Where to Find them, first edition: Scamander
[2] A History of the Ministry's Conundrums

(Figure 2.1: Ladyjaida and dorkorific include handwritten page from Remus Lupin's essay on the Werewolf, dorkorific and ladyjaida 17B.1)

Later instances reflect similar dexterity with the *Harry Potter* canon, though the tone shifts, in itself a reflection of the shifting tone of the *Harry Potter* canon. Fabian Prewett, weakened after being injured, is described as having "the ghost of a smile" (dorkorific and ladyjaida 22.8) which parallels Fred Weasley's death, where his face is described as being etched with "the ghost of his last laugh" (Rowling *Hallows* 512). This parallel is made more meaningful when the relationship between these characters is clear – which it would be to SBP's audience. Fabian and his twin Gideon are the older brothers of Molly, who would eventually become mother to Fred and his twin, George (along with five other children). In fact, it is Fabian's watch

which Molly gives Harry as a gift for his seventeenth birthday (Rowling *Hallows* 97). In *Order*

Moody tells Harry that Fabian and Gideon were eventually killed in the first war against

Voldemort, fighting "like heroes" (Rowling *Order* 158). By describing Fabian thusly, ladyjaida

and dorkorific foreshadow Fred's eventual death and thus demonstrate their familiarity with the

Harry Potter canon to the fandom in which SBP participates. Similarly, James accurately

predicts how Sirius will die. When Lily suggests that he let Sirius go out alone, James explains

that he can't: "You know how he gets when his blood's up, all laughing and insane and hopping

about talking nonsense and all of a sudden someone would hit him in the chest with a hex before

the possibility even occurred to him" (dorkorific and ladyjaida 25B.10). Again, this represents

dorkorific and ladyjaida's mastery over the content of the *Harry Potter* canon and demonstrates

their participation in a *Harry Potter* fandom community: they are showing that they are aware of

Sirius' death, conforming to it, while working it into their own work. The fan art also

accomplishes this at times. For example, an illustration of Remus and Sirius, depicted as having

been damaged, includes the caption "Kept pristine, later burned, later salvaged" (dorkorific and

ladyjaida 24.26) referring to the forthcoming deterioration of their relationship, presumably

when Sirius is believed to have been responsible for Lily and James' death (see Figure 0.14). All

of these instances foreshadow that which occurs either between the conclusion of SBP and the

beginning of the *Harry Potter* novels, or during the *Harry Potter* novels. These inclusions

indicate ladyjaida and dorkorific's extensive familiarity with the *Harry Potter* canon while also

demonstrating their ability to emulate the shifting tone of the series, implicating a parallel

between their work and *Harry Potter* and therefore between them and J.K. Rowling.

This kind of treatment functions as a means of controlling the threat that literary

authorship in the context of copyright poses to the fan author. Talking within the context of

adaptation studies, Leitch notes:

> Such an obsessive emphasis on books, words, written documents, the author's
>
> collected works, historical period, and literal incarnation may seem to demote the
>
> filmmaker to the author's servant. But the reverence for words and books and
>
> authors is a fetish that sanctifies the power of the adaptation's true auteur…. This
>
> formulation makes the struggle for fidelity to an author's book into the quest of
>
> the producer as auteur. (162)

While Leitch specifies the filmmaker here, the same can be applied to fan authors: like adapters,

writers of fanfic layer their own authorship over that of another author. Leitch goes on to claim

that adaptations "are admitted as canonical only to the degree that they both acknowledge the

primacy of earlier texts and succeed in establishing their own reality as superior" (234-235).

While Leitch is discussing adaptation here, his words apply to the fannish practises of ladyjaida

and dorkorific: they establish their belonging to the *Harry Potter* fandom by performing their

extensive familiarity with its contents, layering their own content onto it, thus prioritizing their

own content and authorship over that of the *HP* canon. Their focus on these details highlights

their awareness of the layered nature of their authorship and affords them the opportunity to

establish to their proficiency with that canon.

Mastering the Literary Canon

Ladyjaida and dorkorific also establish their ownership over the content of SBP by including

references to literary works beyond the *Harry Potter* series. By manipulating the content and

themes of these works of literature, dorkorific and ladyjaida assert both their familiarity with these works – and therefore their respect of them – while also their right to own the content and themes of those works enough to use them for their own needs (Jenkins, *Textual Poachers* 32). This differs from their treatment of the *Harry Potter* canon because these references are not unique to the *HP* fandom community. By making references which span the literary canon, dorkorific and ladyjaida establish their comprehension of the very institution which arises out of the conception of author as owner, the same institution which would construct their writing fanfic as deviant.

The *HP* fandom interprets authorship in a particularly complex way. J.K. Rowling's authorship of the *Harry Potter* series and the fannish perception of that authorship is evidenced through their various actions. *Harry Potter and the Philosopher's Stone* was published in 1997. Since then, another six novels, eight filmic adaptations, a theme park, several video games, three extratextual novels, and countless other "official" *Harry Potter* items have been released. More recently, Jack Thorne's play *Harry Potter and the Cursed Child* was released both as a production and as a script, as was the first in a new film series chronicling the life of Newt Scrimgour (the fictitious author of the book by the same title within the Potterverse), *Fantastic Beasts and Where to Find Them,* with J.K. Rowling herself penning the screenplay.

The resulting shifts in the object of fandom are further complicated by J.K. Rowling's frequent interjections into interpretive practices. She often reveals what she considers to be information beyond the confines of any official *Harry Potter* text. She has said that Harry and eventually Ron) joined the Auror Department at the Ministry of Magic (Vieira) and that Hermione became a high-ranking official in the Department of Magical Law Enforcement (Vieira). She also claims to know that Luna married Rolf Scamander (Anelli, "Transcript") and

had two children (Lorcan and Lysander) (J.K. Rowling), Minerva McGonagall became

headmistress of Hogwarts (Brown), Harry ensured that Snape's portrait was put in the Hogwarts

headmaster's office (Anelli, "Transcript"), Alice and Frank Longbottom never recovered ("J.K.

Rowling goes Beyond the Epilogue"), Harry lost the ability to speak with snakes when the

Horcrux inside of him was destroyed ("J.K. Rowling Interview"), Firenze was eventually

welcomed back into the centaur herd ("J.K. Rowling goes Beyond the Epilogue"), Cho Chang

married a Muggle (Larson), and that Gilderoy Lockhard never recovered ("J.K. Rowling goes

Beyond the Epilogue"). Indeed, she claims that the reason she wrote the screenplay of *Fantastic

Beasts* because she "knew" information about the life of Newt, and felt "protective" of him and

the universe ("J.K. Rowling to pen…."). Perhaps most controversially, in October of 2007 J.K.

Rowling outed Dumbledore as gay at a press conference, claiming that he had always been gay,

despite there being no explicit mention of his sexuality in the series ("J.K. Rowling outs

Dumbledore as gay"). Moreover, she claims that this piece of information is actually present in

the text itself: a sensitive reader will see the relationship between Dumbledore and Grindelwald

as an infatuation. This is far from a complete list of "information" that J.K. Rowling has

revealed but will suffice here to allude to the tremendous authority that J.K. Rowling wields: her

sharing information – and fans accepting this information as fact – suggests that she remains the

owner of *Harry Potter*.

J.K. Rowling's power as author is similarly wielded in her attitudes towards fan works. In

2004, J.K. Rowling's literary agent released a statement claiming that the author was "flattered"

by fan fiction, but expressed concern about "commercial activity" and x-rated stories (Waters).

However, in 2007 J.K. Rowling and Warner Brothers sued RDR Books to prevent the

publication of *Harry Potter Lexicon*, a book version of the website of the same name – a website

that J.K. Rowling had previously praised ("Rowling sues to block Harry Potter book"). Yet the next month, J.K. Rowling opted to not take legal action against fan George Lippert after he published fanfiction based on *Harry Potter* on his website (Dailyrecord.co.uk). In response to this, J.K. Rowling's "lawyers confirmed [she] would be happy for spin-offs to be published online" but "requested that the follow-ups do not contain any racism or pornography" (Dailyrecord.co.uk). While these statements and actions may be contradictory, they do make clear that J.K. Rowling has authority which she may choose to (or not to) wield, thus reaffirming her own ownership over *Harry Potter*.

All of this has contributed to the fannish furor around *Harry Potter*, which has, in turn, inspired countless *Harry Potter* fan productions (over 673 000 fanfiction stories listed on fanfiction.net alone). J.K. Rowling's authorship of the Harry Potter series, within this context, is hardly clear – and fannish interpretation of and response to that authorship is diverse. Moreover, within this context fannish authorship becomes exceptionally complicated. As a result, fans actively negotiate authorship, ownership, and the distinction between "real" literature and fan works in their own work.

While SBP focuses on specific references, fanfiction as a whole exists within a context that is rooted in this conception of authorial authority where the act of writing fanfic challenges the authority of authors through productive consumption (Kaplan, Ashby, Lothian). In some ways, fanfiction is the embodiment of Roland Barthes' "Death of the Author." Barthes contends that giving "an Author is to impose a limit on that text" (Barthes 147), creating an Author-God (144). When fans reject the limitations of a text by writing fanfic, they are rejecting the conception of author to which Barthes refers. However, while Barthes' work importantly prioritizes the text itself over the author, like copyright, Barthes' idea isn't really a good fit for

fanfic. Herzog notes that despite the "plurality of meaning" so fundamental to fanfiction, fanfic

does not merely function to deconstruct "the power of the author" where "each fannish text

newly declares the author dead and thus confirms the inherent relevance of Barthes's ideas to the

genre" because "fannish authors frequently voice an approach to the figure of the author that

promotes its enduring tyranny over any audience and readers' imagination" (Herzog). While

challenging the "ideology of authorship" (Bracha qtd. in Roth and Flegel) is a central aspect of

the writing of fanfic, fans frequently "embrace the narrative of originality and ownership in

regards to authorship" (Roth and Flegel 204) both in their treatment of literary authors and in

their own authorship. Actual fannish practices seem to more closely resemble a Foucault-like

treatment of the author which allows them to simultaneously value the Author-God while also

affirming their own authority. Specifically, because Foucault articulates a distinction between an

individual author and the concept of the author, emphasizing "the division and distance of" the

author and the actual writer (129), he recognizes that authorship, at least the kind to which he

refers, "is characterized by this plurality of egos" (130). Gupta similarly constructs the author in

relation to *Harry Potter* specifically, pointing out that in the study of children's literature,

> ...the 'author' who is talked about (like the 'children' who are mentioned in
>
> relation to understanding books for children) is primarily a construct that emerges
>
> from readers' engagement with texts. The biographical subject who is the author,
>
> that individual who tangibly personifies that construct, the author in flesh, may
>
> bear some resemblance to this construct, may try to live up to that construct, may
>
> become that construct or may prove to have no relation to that construct…. The
>
> fact that an especially subversive mismatch between the construct and the person
>
> causes consternation demonstrates that it is the *construct* who is allocated or

attributed responsibility for the texts – it is the imagined author who, by proxy,

bears responsibility for those texts, who comes to personify the commitments that

texts seem to present. The flesh-and-blood author is an inconvenience if she

cannot live up to the author of the imagination…. (36)

Thus, the only author that readers can actually grasp is not, in Foucault's terminology, "the

actual writer" (130), but rather a construct determined in relation, and often conflated with, a text

or a combination of texts. In this regard, the author-function functions much like celebrity,

particularly in the context of fandom (Duchesne, Fiske). As celebrities, authors are

"representations of people" (Dyer, *Stars* 20), "images" (88), and "commodities" (Dyer, *Heavenly*

Bodies 5) – in short, texts. However, the celebrity as text must also be balanced with the celebrity

as an individual (Dyer, *Stars* 20, *Heavenly Bodies* 5) and as an individual who contributes to the

construction of him or herself as a text: "stars are involved in making themselves into

commodities; they are both labour and the thing that labour produces" (Dyer, *Heavenly Bodies*

5). Fanfic therefore challenges the limits an author imposes while relegating the author-function

to the role of celebrity, in itself a text which the fan can interpret.

Parry-Giles similarly draws a connection between Foucault's author-function, claiming

that "J.K. Rowling is the 'author' in the sense that she is given authorship status and is generally

acknowledged as the primary creative force behind the books" (309); however, he also claims

that J.K. Rowling is simultaneously "a rhetor, ... a public figure working with others to put forth

arguments and perspectives (in the form of a narrative) for audiences who also participate in the

discursive Process" (Parry-Giles 309). In this regard, J.K. Rowling is afforded tremendous

affective power as both author and celebrity. Gupta goes on to identify the many ways in which

J.K. Rowling functions as celebrity, pointing out that

the *Harry Potter* phenomenon includes a perfect storm of interest in the author: admiring biographies of J.K. Rowling are cropping up steadily in book shops, interviews are published in quantity, she is honoured by several institutions, her authorial status is quantified not just be prestige but by her financial worth, hardly a review has failed to mention the circumstances in which the first *Harry Potter* books were produced (single mother on the dole, sums up the apparently not entirely accurate picture). Her statements on the *Harry Potter* books are taken as gospel; she is honoured by children and adults alike. The author has been incorporated into the *Harry Potter* phenomenon….In becoming so, it seems to me, her intentions and responsibilities as author diminish and fade into irrelevance. She ceases to be the author of the phenomenon and simply becomes part of the phenomenon as author. (Gupta 33-4)

Such arguments make clear that J.K. Rowling as figure extends far beyond her mere writing; rather, her celebrity looms over the entirety of the Potterverse – particularly because she continues to actively engage with it through avenues like *Pottermore* and her Twitter account.

Moreover, dorkorific and ladyjaida also have to contend with the discourses about celebrity within the *HP* canon. As Parry-Giles notes, the *HP* canon develops "a deep and sustained critique of celebrity culture" (307). While much of this critique involves Harry's celebrity within the context of the *HP* canon, it also extends to criticize the celebrity writer through the depiction of Rita Skeeter and Gilderoy Lockhart. Rita Skeeter is a popular but predatory journalist who clearly misrepresents events and people in her articles (Rowling *Goblet* 268-9), prioritizing drama over truth. Gilderoy Lockhart, "five time winner of *Witch Weekly's* Most-Charming Smile Award" (Rowling *Chamber* 71), is similarly dishonest. His claim to fame

is a popular series of self-authored books which describe what are supposedly his feats of conquering the dark arts, "taking credit for what a load of other people have done" (Rowling *Chambers* 220) in his attempts to gain fame. This is a goal so entrenched into him that, despite losing his memory, he still presumes all people want his autograph, telling people "Look, I didn't learn joined-up writing for nothing, you know" (Rowling *Order* 455); unable to remember himself, his life, or even how to write, Gilderoy Lockhart's focus on fame remains.

Both celebrities within the context of the *HP*canon, J.K. Rowling emphasizes the incompetence, superficiality, and manipulative natures of these characters despite their public image. In so doing, the *HP*canon itself calls attention to the disconnect between author as construct and author as person (Gupta 36-7). Thus, ladyjaida and dorkorific are, in a way, adhering to J.K. Rowling's authority in challenging it through their own authorship as in so doing they enact the criticism of celebrity writer from within the *HP*canon.

Addressing the author-function become celebrity becomes a means through which fan authors can simultaneously acknowledge the value of those celebrity authors while also affirming the authority of fan authors over those celebrity authors by reworking their figure and work to suit the fan author's purposes. Dorkorific and ladyjaida do just this by using celebrity authors and celebrated literary works to establish a connection between Remus and Sirius. While Remus mentions Alfred, Lord Tennyson (dorkorific and ladyjaida 11.9), Rupert Brooke, Sylvia Plath (dorkorific and ladyjaida 25.5), and Edgar Allan Poe (dorkorific and ladyjaida 4.10), this is hardly surprising given his appreciation of books: books are comparable to babies for Remus (dorkorific and ladyjaida 7.3, 11.11). Sirius, despite not sharing Remus' established adoration of muggle books, makes more references to literary and filmic works: he mentions that he likes *The Three Musketeers* (dorkorific and ladyjaida 1.8); asks Remus if he likes Kipling (dorkorific

and ladyjaida 6.16); refers to "the ...muggle one, y'know. The… Bob wossface. Dickens. Scrooge. Marley" (dorkorific and ladyjaida 11.5); jokes about Edgar Allan Poe being in Dumbledore's office (dorkorific and ladyjaida 15.5); and mentions "La Belle Dame Sans Merci" (dorkorific and ladyjaida 12.15), the Princess and the Pea (dorkorific and ladyjaida 25.1), *The Last of the Mohicans* (dorkorific and ladyjaida 25.16), and *The Sheik* by name (dorkorific and ladyjaida 25B.14). In establishing throughout SBP Sirius' familiarity with the muggle literary and filmic canon, ladyjaida and dorkorific also establish a point of similarity for Sirius and Remus: they have the same points of cultural reference and can therefore speak the same language.

Additionally, there are points where the content of sources beyond the *Harry Potter* canon are actively reworked to fit the content of SBP, thus demonstrating ladyjaida and dorkorific's literary dexterity with those sources: James uses the phrase "Elementary, my dear Moony" (dorkorific and ladyjaida 4.4); Sirius says "May the force be with you" (dorkorific and ladyjaida 10.8); Kingsley tells Frank Longbottom "Frank, my dear … I don't give a damn" (dorkorific and ladyjaida 16.8); a minor character says of another "though she be but little, she kicks like a donkey" (dorkorific and ladyjaida 16.26); and James asks Sirius, "Et tu" (dorkorific and ladyjaida 24.22). With these examples dorkorific and ladyjaida demonstrate their ability to integrate multiple sources into SBP, thus exemplifying their prowess with all sources. While clearly dorkorific and ladyjaida are creating content in SBP, their inclusion of references so directly derived from external works functions to reaffirm their own authority. Their particular combination of sources reflects their unique, personal contribution to the fandom community in which SBP participates and thus affirms their ownership of that contribution. Such competence is further established in the more extended manipulations: Remus shares an Edgar Allan Poe story

at Halloween to demonstrate his particular familiarity with Poe as well as his mastery as a storyteller (dorkorific and ladyjaida 4.10-13) and he helps James woo Lily by suggesting James recite poetry written by Shelley, Byron, Keats, and Yeats (dorkorific and ladyjaida 8.4-10). In both of these cases Remus is established as an authority over the literary works referenced. Moreover, in both of these cases, the power of literary works is also established: the other Marauders are scared after Remus' reading of Poe, and Lily agrees to go on a date with James despite having consistently dismissed him previously. While it would be an oversimplification to equate Remus with ladyjaida and dorkorific, his love and understanding of these works of literature as established through their effects suggests that their love and understanding over literature is similarly powerful beyond the confines of SBP.

The power of literary works beyond the *Harry Potter* canon is most clearly established through Remus's dreams in SBP 13 where the acumen with which these literary sources are manipulated demonstrate dorkorific and ladyjaida's proficiency with these sources, establishing their authority and ownership. Here, Remus' dreams represent his negotiation of his shifting relationship with Sirius. The dreams occur shortly after Sirius kisses Remus at the end of the school year. After the kiss, Sirius asks Remus to never speak about it (dorkorific and ladyjaida 12.22) and the two attempt to return to a more familiar form of interaction – letters, with Sirius pushing Remus to visit in person (13. 1-7). Immediately after revealing in a letter to Sirius that he will be coming to visit, Remus' begins to have dreams which place him and Sirius into works from the literary canon. In performing their extensive familiarity with the literary canon, drawing parallels between Remus and Sirius and figures from within the literary canon, and actively engaging with and manipulating the literary canon to achieve their purpose of further developing

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the romantic and sexual relationship between Sirius and Remus, ladyjaida and dorkorific assert their authority by actively performing their proficiency.

In their thirteenth chapter, dorkorific and ladyjaida demonstrate their extensive familiarity with the literary canon by drawing from a wide variety of texts and by emulating the writing styles of those texts. This functions as a literary cosplay, where the fan performance is "part of the ...exchange where capital, investment, and entertainment focuses not on the celebrity in question, but on what fans do with the basic 'capital' of celebrity and character" (Duchesne 23-4). It is not so much Shakespeare that is valued here as it is the value attributed to Shakespeare. Because the references extend well into the literary canon, these performances make clear ladyjaida and dorkorific's value as readers who are familiar with this canon – with their performance functioning as "tribute" (Duchesne 24) – and authors who demonstrate dexterity with it, thus challenging the conception of Author-God by becoming one. Doing so participates in the traditions of the fan community where "fidelity to style is … an integral part of fannish practice" (Lindgren Leavenworth 130) and therefore performs their participation within the fandom community by valuing its traditions. As a result, these performances serve to reaffirm dorkorific and ladyjaida's authority.

The historic and genre range here establish ladyjaida and dorkorific's familiarity with novels, trilogies, plays, and literary figures. This is reiterated by the fact that the dreams draw from the content of these literary works through the inclusion of characters, themes, and the writing styles of these texts. Specifically, they draw from *Romeo and Juliet*, *The Count of Monte Cristo, Wuthering Heights, Lord of the Rings, Pygmalion,* and *A Christmas Carol*. They also draw from the figure of Oscar Wilde, referencing *The Importance of Being Earnest* without featuring the content of the play. While occasionally Remus or Sirius quote from these works

("make it a word and a blow" (13.7)), far more frequently ladyjaida and dorkorific demonstrate their familiarity by emulating the writing styles of these works: Sirius tells Remus "if your words are sweeter than your blows, then the word should follow the blow" (7) when they are in the *Romeo and Juliet* dream; in the *Pygmalion* dream Sirius yells at Remus "Didn't arsk you to meddle with me, did I? Can't keep your nose out! Always trying to improve!" (15); in the dream drawn from Oscar Wilde as figure, Remus describes a critic as a "tastemaker for the entire mass of London upper-class twits, … standing in front of him with a supercilious little smile on his face." (13); and in the *Lord of the Rings* dream, Remus asks "Does the sun set already? … I had not meant to be so idle for so long!" (12). This extends beyond the dialogue: in the dream drawn from *The Count of Monte Cristo* the writing style is not uttered, but thought: "He speaks to himself often, in sleep and in waking, voice echoing with his own voice through the corridors. Even in the bustle of preparation he can be heard alone or not at all. He is too well used to himself and his purpose." (9). While these examples may not precisely correspond to the writing styles of the literary works being referenced, they are distinct from the writing style throughout the majority of SBP in ways which at least echo their original; this suggests that in these moments dorkorific and ladyjaida perform their dexterity as authors by emulating these works. Indeed, they seem aware of their performance, and its potential lack of success. In the dream drawn from *A Christmas Carol* Remus falters in his attempt to conform to Dickens' writing style: "'Go home,' Remus says. He doesn't remember the words, not exactly, and now that thought has overridden instinct, his mind can't grasp what comes next. He struggles for something appropriate. 'And, er, be with your family!' It doesn't sound Victorian. It doesn't sound like Scrooge, either" (17). Here, ladyjaida and dorkorific call attention to their performance of writing style in the earlier dreams. These instances all serve to highlight their

performance of writing style, thus reaffirming their dexterity with the literary canon and establishing their own authority.

These dreams also demonstrate dorkorific and ladyjaida's authority and ownership by performing their manipulation of the literary canon beyond the emulated phrasing. This is especially clear in the ways they integrate content from the literary canon into their own to suit their own purposes. For example, in the *Romeo and Juliet* line, Sirius/Mercutio utters to Remus "But soft…. What light from yonder window breaks," to which Remus protests "That's not your line" (8). This establishes their (and Remus') familiarity with Romeo's line while shifting the focus from Romeo and Juliet to Mercutio/Sirius and Benvolio/Remus. In so doing, ladyjaida and dorkorific highlight the primacy of Remus and Sirius' relationship by drawing explicit parallels not just to the play *Romeo and Juliet* but to their love as well.

Indeed, dorkorific and ladyjaida draw multiple parallels between figures from the literary canon and Remus and Sirius. In so doing, they implicitly draw a parallel between themselves as authors and the authors of the literary works the reference beyond the emulation of the writing styles of those works. This is most explicitly established by the identifiers they use: while Remus refers to himself as "Remus" in the dreams, the other characters in the dreams frequently refer to him as literary figures – Benvolio, Bertuccio, Cathy, Oscar Wilde, Faramir, Scrooge, and Professor Higgins. He resists these identifiers to varying degrees, accepting most, but actively attempting, and failing, to deviate from his role as Cathy: "'Yes!' Remus says desperately. At least he tries to say 'yes' but somehow the words that come out of his mouth are 'O, Heathcliff, can you ever forgive me!' in despairing tones" (11). While Remus may parallel Cathy at this moment, dorkorific and ladyjaida emphasize their differences through Remus' resistance here. The parallels between ladyjaida and dorkorific extend beyond this to the very structure of the

chapter. In concluding with a dream which references *A Christmas Carol* they highlight their own manipulation of its plot here: like *A Christmas Carol*, SBP 13 uses dreams to communicate important insight to its protagonist, though unlike Scrooge, Remus does not awake after the final dream with a clear comprehension of his situation. Given that dreams do not factor into other chapters at all let alone to the extent they do here, the containment suggests that this parallel is intentional.

Moreover, the relationships these dreams call attention to highlight the plurality of Remus and Sirius' relationship: like Mercutio and Benvolio, they are friends to a hero in a romance which will turn tragic; like Bertuccio and The Count, they are separated by class and power; like Cathy and Heathcliff, they developed a love for one another throughout their youth that shifted to become romantic and sexual later; like Boromir and Faramir, they are brothers who will eventually fight a war; like Oscar Wilde, Remus through his dreaming is writing a narrative for Algernon/Sirius to perform; like Higgins, Remus frequently attempts to govern the ways Sirius communicates by focusing on his grammar; and, like Scrooge, Remus can decide to give Sirius/Tiny Tim something which he has previously denied. By having Remus and Sirius perform these characters through these dreams, dorkorific and ladyjaida make clear their own extensive comprehension of the relationship between Sirius and Remus as well as the relationships of the characters referenced. Doing so establishes their authority over and therefore their ownership of Sirius and Remus within SBP.

Finally, these dreams represent an extensive engagement with the literary canon. Beyond the mere inclusion of characters and writing styles from these literary works, dorkorific and ladyjaida actively engage with these works both in terms of the minutiae of punctuation and in terms of their cultural legacy. Specifically, ladyjaida and dorkorific criticize and mock aspects of

the works referenced. For example, in the *Wuthering Heights* dream, they write that "The air is filled with the uncanny sense of exclamation points!" (10), "The wind wuthers!", and points out that Heathcliff can sigh "with an exclamation point!" (10). Similarly, in the *A Christmas Carol* dream, Remus protests by trying to exclaim "But I *hate* Dickens!" (17). This mockery continues in the illustrations of this chapter – pages from a dream journal Remus writes (see Figures 2.2 and 3). This kind of engagement continues beyond the dreams with Remus speaking to a dream interpretation book he finds to try to help him deal with the dreams, criticizing its usefulness by asking "Is that *all* you have to offer?" (18), articulating his frustration at the lack of usefulness by uttering "Well bugger you" (18), and criticizing the unnecessary capitalization the book contains by telling the book "I hate your capitals" (19) before accusing the book of including them on purpose (19). The continued engagement here constructs Remus as parallel for dorkorific and ladyjaida – their engagement is enacted through Remus'.

(Figure 2. 2: Remus' dream journal entry regarding his *Wuthering Heights* dream; note his

comment about "lots of wuthering wind," dorkorific and ladyjaida 13.22)

(Figure 2.3: Remus' dream journal entry regarding his *A Christmas Carol* dream; note his stated

dislike of Dickens, dorkorific and ladyjaida 13.23)

These illustrations mark another way in which dorkorific and ladyjaida establish their authority and ownership as authors: the inclusion of content beyond prose narrative. By including illustrations, handwritten notes, and photographs alongside their more traditionally communicated narrative, dorkorific and ladyjaida thus establish the value they contributed to SBP using the customs of its audience.

Fan art and fanfic have traditionally been valued differently within the fandom community. Specifically, while fanfic for profit has long been taboo within fandom communities, the sale of fan art has been acceptable (Fiske 40, Jones, Bethan). While it would be an oversimplification to say that fan art is therefore valued more than fanfic within fandom communities, it is more financially valuable. This financial value is rooted in fan arts explicit valuation of the fandom community in which it participates. Including fan art in SBP therefore reiterates dorkorific and ladyjaida's inclusion in the *HP* fandom, reiterating their comprehension of the social cues central to that fandom. Selling fanfic can be perceived as a betrayal to the fan community given the gift economy so central to the production, distribution, and consumption of fanfic (Scott, Stanfill and Condis, Hellekson, "A Fannish Field of Value") is generally disregarded in transitioning a fanfic to a publication (Jones). In contrast, when fans only produce fan works within the fan community, the norms of the community dictate that fans "have a right to seek proper attribution for their work….they get to preserve the right, assumed to be theirs by virtue of them being primary authors of the fanfiction, to decide how others use their works" (Roth and Flegel 211-2). The issue with selling fanfic then is not that doing so infringes upon copyright, but rather because it rips a text from the context which built it and gave it meaning. Fan art not only retains its connection to this context, but reaffirms this connection by providing

a concrete object through which membership in a fandom community can be performed. This, Jones suggests, is why fandom communities tend to be supportive of the commercialization of fan art while the commercialization of fanfic remains contentious at best. The inclusion of fan art within SBP thus ensures its value to the fandom community in which it participates as not only is it participating in the gift economy fanfic is generally associated with, but it also reaffirms its value as a participant within a fandom community. To be clear, this also establishes its financial value even though its readers are not required to pay for reading, but to its audience, their proficiency with an object of fandom, the labour they perform in the production of their fan work, and their performance of belonging to the *HP* community are what establish ladyjaida and dorkorific's authority.

The location of fan art throughout SBP reiterates this value, functioning as a paratext to establish that which ladyjaida and dorkorfic perceive as valuable. Along with the many other paratexts which frame SBP, the artwork included throughout function to constitute "the text for its readers" (Herzog, Allen). As Herzog notes, these kinds of paratexts "provide individual writers with power and control over both the metatext and their own fan fiction by enabling them to construct themselves in multiple ways." Frequently the artwork contributed to its chapters are inextricable from SBP, thus integrating the value of fan art to its narrative. This operates in the actual document, as in Figure 2.4, where the images and text are displayed in tandem with the illustrations visually representing the content of the text.

"He wants to preserve these delicate, tender memories," James explains.

"I'm blind," Remus says.

"Well you *look* dashing," Sirius says. "Is that chocolate in your pocket or are you—"

"Well it's very *hot*," Remus mutters irritably.

"That explains the limpness," James says knowledgeably.

The camera flashes again; Remus twitches. "Is that really necessary, Sirius?"

"Yes," Sirius says. "I couldn't really see the stain in the last one. It's quite something. Do you want to borrow some trousers?"

"Are we going to be in public for much longer?" Remus mutters.

"I could walk in front of your arse," James offers. "Or behind it, I suppose. To shield it from view. Or have it all to myself."

"You'd look a right shirtlifter," Peter says, and sniggers.

"Right!" Sirius says officially. "Let's not waste any more time in this cultural wasteland, shall we? Who's on the motorbike clutching my manly shoulders adoringly and who's on the carpet with the Potters?"

"I'm for not with my mum," James says quickly, raising his hand.

"I don't know," Remus starts, but then subsides. It's just James' parents. He doesn't need James to be around James's parents. Parents are easy: they can talk about literature and what has Remus been doing for the summer and in half an hour it'll be over, which is more than he can say for this increasingly ill-advised visit.

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(Figure 2.4: Dorkorific and ladyjaida 14.2)

More frequently, however, the content of the fan art extends to also integrate content of the narrative to provide a frame of reference for its audience. This is the case of Figure 2.5, where Remus' scars are visually represented. In the narrative of this chapter, Remus articulates his insecurity around these scars to Sirius, and Sirius comforts him, describing them as "quite sexy" (1.12), becoming the first explicit instance of sexual tension between the characters.

Perhaps I would like to be a professor. Did you ever think of that? Perhaps I would like to be a old & husky & alone professor in cardigans wandering about transcribing past theatrics to page, wondering whether or not you actually ate that potato after you called him Your Dick — yes, I heard you, and so did McGonagall but I think she rather liked it — and what effect it has on modern day theatre.

And here I should expound upon your fantastic acquisition of the records. I should praise Padfoot well so that his head gets all puffy and swollen and I'll be sorry for it later. Oh, most wise and judicious Padfoot, I am forever in your debt. I'll see if I can bring the old gramophone with me to school this year because there won't be enough time to listen to them all beforehand, I don't think. Also I can teach you that Thelonius Monk is most assuredly not a fungus, nor a rash, nor a deadly disease, nor an exotic breed of Thestral.
Hope you are all having great fun with your Jillian and flashing her lots and feeling very proud of yourselves.

You can drop by even on the motorbike if you'd like.

Messr. Disfigured Moony

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(Figure 2.5: Dorkorific and ladyjaida 1.11)

The Valentine's Day notes Sirius writes are integrated into the chapter where he recites some of their content to Remus (see Figure 2.6). In this recitation, dorkorific and ladyjaida allow Sirius to articulate his desire for Remus, the significance of which is reiterated through their inclusion of some of his cards.

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(Figure 2.6: Dorkorific and ladyjaida 8.19)

Fan art as paratext to indicate that which dorkorific and ladyjaida perceive as value is especially clear in those chapters which do not integrate fan art throughout the chapter, but rather place it at the beginning, end, or both. This deviation suggests that the narrative content of these chapters are of similar value to ladyjaida and dorkorific as fan art is. These chapters all include significant plot developments: chapter 21B is when James finds out his parents have been killed; 22 is their funeral and when Remus finds he is capable of physically comforting Sirius; 23 is

when Remus first kisses Sirius; 25B is when Lily and James get engaged and also when Remus and Sirius first have intercourse; and 26 is when Peter begins to feel alienated, hinting at his canonical betrayal. In their conspicuous absence or relocation, ladyjaida and dorkorific reiterate the value of the narrative in these chapters, thus reaffirming the value of SBP as a fan work in its entirety, and their own authority as authors of SBP.

The aforementioned literary cosplay is similarly performed through the depiction of the Marauders throughout SBP. While the dialogue of the characters reiterates the syntax and phrasing of the characters in the *HP*novels and *HP*movies, ladyjaida and dorkorific's literary cosplay extends to their fanart. Specifically, they perform Remus, Sirius, James, and Peter through the notes the characters share with one another and the ways in which their personalities are represented visually through the handwriting dorkorofic and ladyjaida create for each character.

James's notes (Figures 2.7 and 2.8) are printed in compact writing with the letters and words close together. While the words are clearly written for the most part, there is also a sloppiness to the writing. In particular the way the lower case letters are formed in such a way to suggest a rapid pace, with the writing utensil moving before the letter is entirely formed. The lower case "a"s and "o"s seem compressed and elongated vertically while the "n" is elongated horizontally without the straight line being repeated. This lack of repetition is repeated with the lowercase letter "b," though it is unclear whether or not this elimination of redundancy is shared with the formation of the lowercase letter "d." Cumulatively, this suggests a rapid pace of thinking and acting consistent with the ways in which James behaves in SBP. Notably also, James's notes tend to instigate a competitive camaraderie; the first note below is him inviting Sirius to participate in a minor note leaving prank war and the second he is insulting Sirius not

sincerely but out of affection (even if Sirius is, in fact, an arse). The context serves to reaffirm his role as the builder of community as well as the policer of behaviour: he decides what to do, how to do it, and what behaviour is appropriate.

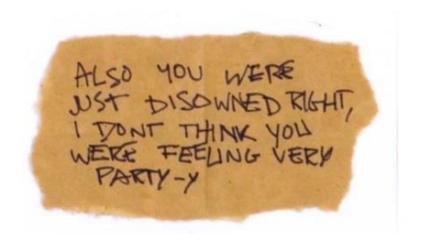(Figure 2.7: James writing and drawing, dorkorific and ladyjaida 3.1)

(Figure 2.8: James writing; dorkorific and ladyjaida 17.6)

Peter's writing (Figures 2.9 and 2.10), on the other hand, suggests intellectual and physical slowness. Printed in all capitals in such a manner as to suggest that the writing utensil is being pressed with tremendous force into the paper, there is a complete lack of finesse and grace to Peter's writing. There is also a notable lack of rounding on letters; with the exception of "O"s,

"D"s, and, to a lesser extent, some "P"s, "G"s, and "R"s all the letters are formed with straight

lines. Even the "S"s are printed with a lack of curvature, instead being formed with three straight

lines. The lack of subtlety in printing here is repeated in the content of the notes: he is oblivious

to the context in which these notes exist and communicates with bluntness. Even the description

ladyjaida and dorkorific use to describe the first note emphasize Peter's inability to interact on

the same level as the other Marauders – the note is passed "none-so-discreetly" (3.4). Ultimately,

these notes serve to distinguish Peter from the other Marauders as intellectually and physically
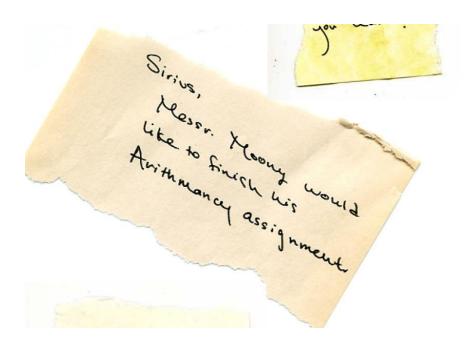
subordinate.

(Figure 2.9: Peter's handwriting, dorkorific and ladyjaida 3.4)
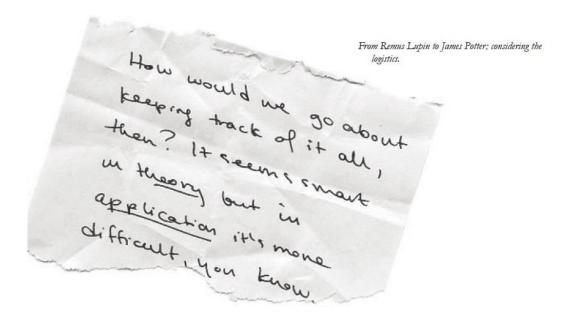

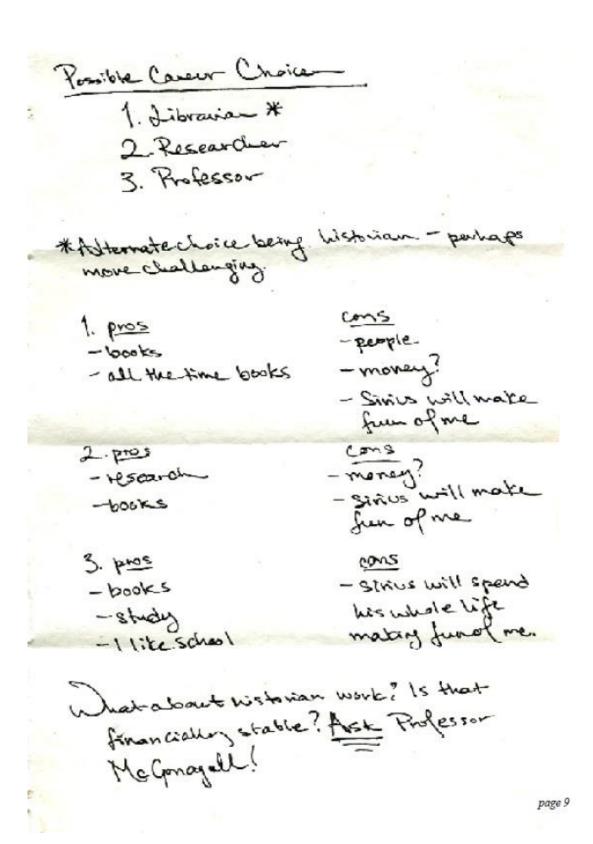(Figure 2.10: Peter handwriting, dorkorific and ladyjaida 17.2)

Remus's writing (Figures 2.11, 2.12, and 2.13) is a neat combination of print and cursive, indicating an adaptability that neither James's nor Peter's writing suggest. While most of the words are formed with the writing utensil leaving the page frequently, there are points when words are formed in nearly one fluid motion. This suggests that while he is thoughtful in his writing, this thoughtfulness does not indicate a slowness as it does with Peter's handwriting. Moreover, the points where his writing utensil rushes across his page do not hinder the writing's legibility; Remus is capable of intellectual and physical speed, he just prefers to move more slowly and carefully. Remus is also the only one of the Marauders to frequently underline words for emphasis; while the others tend to prefer to double punctuation marks to emphasize entire sentences, Remus's underlines emphasize particular words. This specificity reiterates Remus's restrained, careful, thoughtfulness; his excitement isn't the focus, the nuances of the particular words he underlines are. Additionally, his notes exist primarily in response to those of the others; he writes that he would like to work (distanced by referring to himself in the third person) or that a problem is more complicated than the others might initially think. Indeed, most of Remus's notes are written in response to a situation that explicitly expects a written response; he does not initiate contact himself. The only exception to this are his notes to himself, either in his journal or in preparation for a meeting with Professor McGonagall. This reiterates his reserved nature.

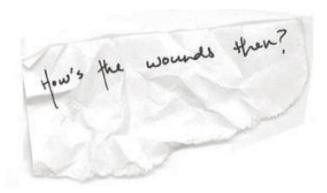(Figure 2.11: Remus writing, dorkorific and ladyjaida 3.4)

From Remus Lupin to James Potter; considering the logistics.

(Figure 2.12: Remus writing, dorkorific and ladyjaida 5.16)

Possible Career Choices
  1. Librarian *
  2. Researcher
  3. Professor

*Alternate choice being historian - perhaps more challenging.

1. pros
- books
- all the time books

cons
- people
- money?
- Sirius will make fun of me

2. pros
- research
- books

cons
- money?
- Sirius will make fun of me

3. pros
- books
- study
- I like school

cons
- Sirius will spend his whole life making fun of me.

What about historian work? Is that financially stable? Ask Professor McGonagall!

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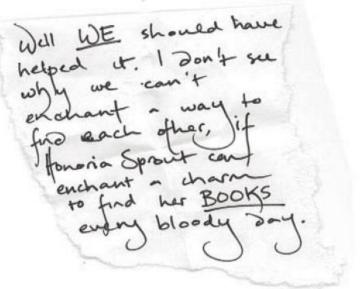(Figure 2.13: Remus writing, dorkorific and ladyjaida 12.9)

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Sirius's handwriting (Figures 2.14, 2.15, 2.16, and 2.17) is distinct from that of the others in its flourishes. Like Remus, his writing is a combination of print and cursive. However, frequently his letters include exaggerations of their features. The dramatic loop of his lowercase "y"s and "g"s are especially notable, however, he also frequently extends the final line of the first letter of a sentence; this is particularly visible in his capital "H"s, "W"s, and "R"s. More so than the others, Sirius's writing shifts. Notably, his lower case "d"s are written in two distinct ways with no clear pattern in his usage. These together suggest that Sirius is performing a formality that the others do not. As with the others, the contexts in which he writes these notes is also revealing: he frequently initiates discussion, though, unlike James, he does so with a question rather than a statement or demand. Also like James, these notes indicate Sirius's social role: he checks on Remus, ironically flirts, and inquires about plans for his birthday party. Together, these emphasize his role in maintaining social bonds.
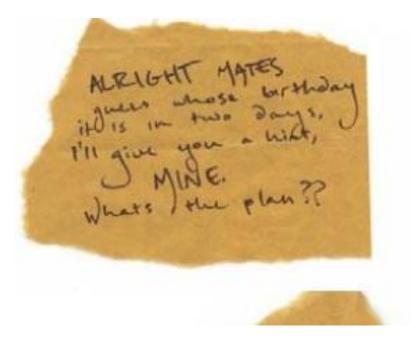

(Figure 2.14: Sirius writing, initiating a conversation with Remus, dorkorific and ladyjaida 5.13)

Well __WE__ should have helped it. I don't see why we can't enchant a way to find each other, if Honoria Sprout can't enchant a charm to find her __BOOKS__ every bloody day.

(Figure 2.15: Sirius writing, dorkorific and ladyjaida 5.14)

ALRIGHT MATES guess whose birthday it is in two days, I'll give you a hint, __MINE.__ Whats the plan??

(Figure 2.16: Sirius writing to initiate conversation with all Marauders, dorkorific and ladyjaida 17.1)

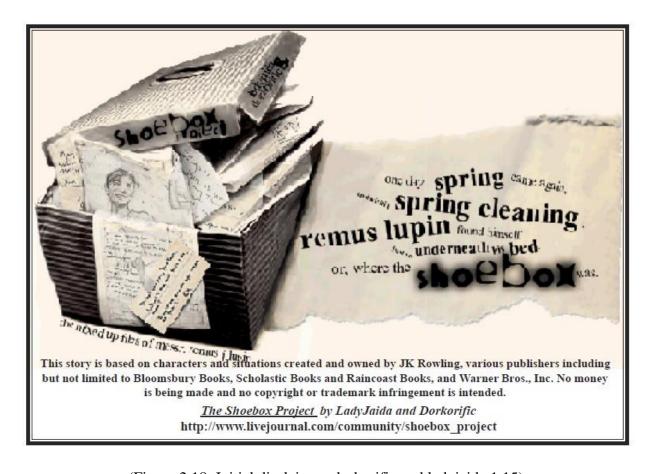"I know! Ooh, and here's one of my personal favorites—"

(Figure 2.17: Sirius writing to initiate interaction with undisclosed individuals, dorkorific and

ladyjaida 8.20)

Cumulatively, these notes thus contribute to the characterization of Remus, Sirius, James, and Peter. Both in their visual representation and their contexts, the ways in which these notes are written reaffirm character traits established elsewhere in the narrative.

Shifting Conceptions of Authorship

Dorkorific and ladyjaida shift their conception of their own authorship as they write and release SBP. This is particularly clear in the ways in which they conclude their chapters, specifically, in how they credit their work. Their chapters initially conclude with an image that specifies that SBP "is based on characters and situations created and owned by Rowling various publishers including but not limited to Bloomsbury Books, Scholastic Books and Raincoast Books, and Warner Bros., Inc. No money is being made and no copyright or trademark infringement is intended" (1.15) (see Figure 2.18). Such phrasing emphasizes the official ownership of *Harry Potter*, creating a distinction from these author/owners and that which dorkorific and ladyjaida do here within SBP. Indeed, it is only after this disclaimer that dorkorific and ladyjaida claim ownership over SBP. The explicit reference to copyright and trademark here serves to highlight the unclear legality of ladyjaida and dorkorific's position as well as their own awareness of this unclear position. While this disclaimer would not prevent legal action, it does suggest an awareness of the sociolegal understanding of textual ownership and the subordinate positionality of ladyjaida and dorkorific within that understanding, emphasize by the fact that ladyjaida and dorkorific literally place themselves beneath J.K. Rowling and the publishers here.

(Figure 2.18: Initial disclaimer, dorkorific and ladyjaida 1.15)

However, ladyjaida and dorkorific's subordinate positionality shifts throughout the course of

SBP. While Figure 2.18 appears at the conclusion of all of the first eighteen chapters, a new

figure appears at the end of chapters nineteen onwards (see Figure 2.19).

(Figure 2.19: Later disclaimer, dorkorific and ladyjaida 19. 20)

Here, unlike the earlier concluding figure, ladyjaida and dorkorific prioritize themselves. They place themselves first, specifying what each "specializes in" and who does the handwriting of each character. Afterwards, they include a note to their readers about Peter, an acknowledgement of a specific fan, and then, finally, an acknowledgement of Rowling, Scholastic, and Warner Brothers. This order represents a dramatic shift in the primacy of authorship: no longer is J.K. Rowling prioritized; instead, ladyjaida and dorkorific are. Moreover, this shift also explicitly acknowledges the fandom community in which SBP participates: the note to readers suggests that audience engagement is happening and the explicit reference to windjinn makes clear the fact that dorkorific and ladyjaida are working within a broader fandom community even if that community is not actively involved in the production of SBP. The use of the first person plural with "us" and "we" further suggests ladyjaida and dorkorific's activity here, juxtaposing with the passivity of the phrasing in the initial concluding figure when they specify that "No money is being made and no copyright or trademark infringement is intended" (1.15). Notably also, the order in which dorkorific and ladyjaida's names shift here: earlier, ladyjaida came first, now dorkorific does. This works to deny a hierarchy of authorship within the duo. Unlike the earlier concluding figure, here, J.K. Rowling and publishers are placed literally beneath dorkorific,

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ladyjaida, and the fandom community in which SBP participates. This subordination is further reiterated by the lack of capitalization: while the rest of the note is written in complete sentences which capitalize the initial letter (unless the first word is a proper title which does not include a capitalized first letter), this sentence begins with a lowercase letter and the names here also lack capitalization: "Rowling scholastic and warner brothers" (19.20). This contrasts not only with the treatment of these same names in the earlier concluding figure, but also with the names of characters: Remus J. Lupin, Severus Snape, James Potter, Sirius Black, Peter Pettigrew, and Lily Evans are all afforded proper capitalization. This treatment grammatically subordinates Rowling Scholastic, and Warner Bros. to the rest of the content contained within this message but also to the fictitious characters so integral to SBP.

This shift in authorship coincides with the content of SBP. Chapter nineteen, the first chapter in which the altered concluding figure appears, is also the chapter in which the marauders complete their map. The chapter concludes with Remus looking at the "fruit of over a year's hard labor" telling Sirius, James, and Peter "I'd say it's mischief managed, eh?" (19.20); as such, the authorship of the marauders is thus paralleled with the authorship of ladyjaida and dorkorific. While SBP continues, by this point the significance of SBP would have been clear to dorkorific and ladyjaida. Moreover, after this point the relationship between Sirius and Remus develops quite quickly. Chapter 20 has them "fight like animals, like boys can't" (20.12) to physically address the increased tension between them. In chapter 21 James and Lily have sexual intercourse for the first time, Remus comforts Sirius with more emotional intimacy than ever before, Sirius and Remus see Fabian injured as a result of the war to stop Voldemort, and James' parents die. Chapter 22 has the characters go to James' parents' funeral, Dumbledore mention the Order of the Phoenix, and Remus providing further emotional and physical comfort to Sirius.

Finally, in chapter 23, Remus kisses Sirius to communicate his romantic and sexual interest. The remaining chapters involve Sirius and James joining the Order of the Phoenix, Sirius and Remus having sexual intercourse, and Peter developing a resentment that readers of SBP know will become the root of his eventual betrayal. In contrast to the preceding chapters, the pace of these developments is notably rapid.

The conception of authorship from which dorkorific and ladyjaida work may also shift as a result of their own authorship beyond SBP. Ladyjaida, also known as Jaida Jones, published *Havemercy* through Bantam Spectra with her co-author Danielle Bennett in June 2008, coinciding with the release of the concluding chapters of SBP. As such, ladyjaida's authorship shifted from that of a fan to that of a professional who is socially and legally recognized as owner. While the specific date that Jaida Jones signed a contract is not available, it likely would roughly coincide with the shift in attribution the above figures indicate. Notably also, the earliest *Havemercy* fanfic listed on *Archive of Our Own* was published in August of 2008 - before the concluding chapter of SBP was released in November. Thus, by the time SBP's last chapter was released, ladyjaida had become a co-author of not only an exceptionally well regarded fanfic, but also a professionally published novel.

Conclusion

Dorkorific and ladyjaida consistently establish and reaffirm their authorship, ownership, and authority through SBP and, as a result, the legitimacy of the Remus/Sirius ship. As a fanfic, SBP challenges the conception of literary author as owner, affirms the conception of literary author as owner, and affirms the authority of the fan author. This dual challenging and affirmation of authorship is emphasized through the content and execution specific to SBP. The incorporation

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of minor details from the *Harry Potter* canon reiterate ladyjaida and dorkorific's participation within the *HP* fandom and thus implicitly reaffirm the transformational nature of SBP, challenging the social conception of author as owner which contemporary copyright was built upon. In extending their literary (and filmic) reference beyond the *Harry Potter* canon, they also lay a claim to the literary canon as an institution, demonstrating their proficiency with that canon by manipulating the styles, themes, and contents of the literary canon to suit their own needs. They also reaffirm the value they contribute to SBP – and thus reiterate their ownership of and authority over it – through the inclusion of fan art, an act which again highlights their participation within the *Harry Potter* fandom community (and therefore the transformative nature of SBP) by emphasizing a form of value specific to fandom communities. Together, these actions assert dorkorific and ladyjaida as author/owners to their particular audience.

Chapter Three: The Potterverse

SBP takes as its object of fandom the *HP* canon; however, the content of SBP makes clear that the *HP* canon is not the subject of its fannish activity. Rather than working precisely and exclusively from the *Harry Potter* novels and films, ladyjaida and dorkorific draw from a Potterverse distinct from, though connected to, those canonical texts; more specifically, they draw from a Potterverse concerned with the relationship between Remus and Sirius. In so doing, their actions reveal the fundamental fluidity of the Potterverse – how it changes over time, how it spans multiple media, how it is open to multiple interpretations, how it can be contradictory – and their own contribution(s) to that Potterverse through their fannish activity.

Objects and Subjects of Fandom

I have used the term "object of fandom" throughout this project to refer to the *HP* canon. However, the object of *HP* fandom is not its subject; instead, its subject is the conception of all things *Harry Potter*, often referred to as the Potterverse. The Potterverse is the concept of *Harry Potter*. Within *HP* fandom, this conception does not precisely correspond to the *HP* canon, but is a fluid understanding, drawing from the *HP* canon along with many other sources (novels, movies, Pottermore, J.K. Rowling's statements, fanon [that which is commonly accepted within *HP* fandom], etc.). Moreover, part of the Potterverse's fluidity is its scale: it refers simultaneously to the individually perceived, the communally moderated, and the cumulative Potterverse. While some scholars consider the series complete, suggesting that we can now study "the full experience" of *Harry Potter* (Dempster et al. 270-1), for fans this is just not the case: the experience extends far beyond the novels that J.K. Rowling wrote to the Potterverse.

Communities work together to moderate the boundaries of the Potterverse through both

formal and informal means. *MuggleNet*, for example, develops formal rules and regulations

around what is acceptable in the fanfic published there. One of these rules prohibits explicit

sexual content, effectively enforcing a PG-13 Potterverse. Beyond the confines of specific hubs,

fics are frequently written in response to writing prompts or requests where they must work

within the confines of these prompts and requests. In these instances, fics are not regulated by

moderators – like they are in *MuggleNet* for example – but because participation in the

communal aspects of the fandom is contingent upon working within the confines of these

prompts and requests, fans regulate themselves. More frequently, communities informally

regulate that which is acceptable to their shared perception of the Potterverse through the use of

comments, recommendations, and the reinforcement of social bonds; the absence of these serves

as a means to dismiss the validity of texts that don't fit within their perception of the Potterverse

(Bacon-Smith 12, 93). Such actions are traceable through hubs like *Archive of Our Own* (*AO3*),

for example, where there is a disconnect between those *HP*fics which are most commonly read

and those which are most commonly recommended: this disconnect suggests that the community

works collaboratively to prioritize certain elements and themes over others. Specifically, through

the "kudos" option, *AO3*'s *HP*fandom community explicitly values fics which develop romantic

relationships involving particular characters (Harry/Draco and Remus/Sirius in particular),

longer works, and works by particular fans above those fics which include many brief explicitly

sexual plots despite the fact that these sexually explicit fics remain the most read.

The distinction between a textual object and subject is not new or unique. The emergence

of digital media shifted the ways in which our society communicates and prompted us to

reconceptualize how we navigate meaning. The fluidity inherent to the majority of online content

– that is, how it changes over time, how it is open to interpretation, how it can be contradictory –

has changed our conception of authorship and authority. Wikipedia, for example, exists as an

information hub to which anyone can contribute. Several scholars have noted the collaborative

nature of knowledge production through this hub (Bruns, Gurevych and Zesch). While the

authority of Wikipedia may be accepted colloquially, it has in some cases been treated with

scepticism in academic environments because of its inherent fluidity – Robert McHenry, for

example, compared it to "a public restroom" (Grabowski 37). The impetus behind such

scepticism, however outdated it may be in practice today, is rooted in the absence of stability that

a single author or editor provides (either as individuals or in teams) and extends far beyond the

confines of Wikipedia. As Tushnet notes, when we remove the author of a text as the sole

authority on that text, the resulting "lack of authority… allows a freedom unavailable to an

official canon striving for internal consistency" ("Legal Fictions" 67). Others have echoed such a

sentiment. Bond and Michelson note that this technology "allows for … the seamless versioning

of text" asserting that there is "no longer necessarily one fixed narrative" for a reader to follow

(318). Sandvoss similarly contents that "As we remove authorship as the essence of textuality,

the notion of the single text that can be distinguished from other texts becomes impossible to

maintain, as it is now not by the producer but by the reader that the boundaries of texts are set

(Sandvoss 2005a; 2005b)" (Sandvoss 22). This inconsistency or indeterminacy necessitates a

different approach to understanding texts and how people interact with those texts.

  While this disconnect between textual object and subject is not unique to fanfic,

fanfiction and adaptation makes this distinction particularly clear. Remembering that fanfiction

represents readings of a text, the diversity of fanfiction suggests that any object of fandom must

be profoundly plural. It then follows that, because forms like fanfiction challenge the concept of

authorship and authority, the idea that there is such a thing as a single discernible text becomes impossible to maintain: there is no one story being told. Instead, as Sandvoss suggests,

> [f]an objects thus form a *field of gravity*, which may or may not have an *urtext* in its epicenter, but which in any case corresponds with the fundamental meaning structure through which all these texts are read. The fan text is thus constituted through a multiplicity of textual elements; it is by definition intertextual and formed between and across texts as defined at the point of production. (22)

The object of fandom (or, as the case may be, adaptation) is not necessarily the only, or even the most important, subject of most fandoms; rather, all texts inspired by an object of fandom form a fluid, loose subject of fandom that is constantly being constructed to which any fan produced work simultaneously draws from and contributes. What this highlights is that the thing that matters, that has meaning, within fandom is not an individual text, but rather our conceptions of that text and the various ways in which those conceptions are built, maintained, and changed.

Within a fannish context, such an action is bound to the community so central to fandom. While individuals may orbit an object of fandom, as a community individuals work together to develop a shared understanding. Jenkins, drawing upon Baym's discussion of soap opera fandom, articulates how collective intelligence functions in fan communities:

> The fan community pools its knowledge because no single fan can know everything necessary to fully appreciate the series. … Collective intelligence expands a community's productive capacity because it frees individual members from the limitations of their memory and enables the group to act upon a broader range of expertise. (Jenkins, "Interactive Audiences?" 139)

As a group, then, fans form understandings far beyond that which any individual fan ever could. Cumulatively, the collective intelligence of *Harry Potter* fans both draws from and contributes to the Potterverse while simultaneously building and maintaining the social bonds of fandom ("Interactive Audiences?" 140). Jenkins goes on to explain that collective intelligence "is enlivened by multiple ways of knowing" ("Interactive Audiences?" 140), drawing a connection between the fluidity inherent to texts unconstrained by authorship to argue that the meaning of any object of fandom "is a shared and constantly renewable resource" ("Interactive Audiences?" 140). Indeed, participation in fandom demands the engagement of its members in such a way (Jenkins, *Textual Poachers* 237). Similarly, Hellekson and Busse point out that fandom "is itself not cohesive" ("Introduction" 6). While they are referring to the multitude of fandoms which differ from one another, the point remains true even within individual fandoms. Drawing inspiration from this lack of cohesion, Hellekson and Busse posit that fans, fandom communities, and fan works can best be conceptualized as "Works in Progress" ("Introduction" 6). Within fandom, this term indicates a particular understanding of incompleteness, emphasizing the ongoing development of work. Hellekson and Busse emphasize their intentions in the use of this term as it

> intersects with the intertextuality of fannish discourse, with the ultimate erasure of a single author as it combines to create a shared space, fandom, that we might also refer to as a *community*. The appeal of works in progress lies in part in the way fans can engage with an open text: it invites responses, permits shared authorship, and enjoins a sense of community. (Hellekson and Busse, "Introduction" 6)

Fandom, therefore, demands plurality and contradictions, making it fundamentally fluid.

The Potterverse is especially complex as its canon continues to be fluid: it continues to change over time, span multiple media, and accrue new texts which may or may not be consistent with that which precedes it and is further complicated by the fact that all of these are open to different interpretations. What counts as "*Harry Potter*" can, but does not necessarily, include the novels, the films, The Wizarding World of *Harry Potter*, the extratextual novels, J.K. Rowling's statements, fanfic and other fan works, *Harry Potter and the Cursed Child*, the *Fantastic Beasts and Where to Find Them* film, or the many official or unofficial *Harry Potter* related merchandise. Moreover, because there is no monolithic fan, there is no monolithic Potterverse: fans all interact with these differently (if at all). The Potterverse is therefore inherently fluid: it is constantly changing because its contents, interpreters, and interpretations are constantly changing.

At the time SBP was published, the *HP* canon was even more fluid. While the above examples may be considered as extratextual, the *HP* canon was still being constructed at the time of SBP's publication. The first chapters of SBP appeared shortly after the release of *Prisoner* movie and *Order* novel with the knowledge that both were pieces of a broader series which would come to a conclusion with *Hallows*. During this period, the *HP* fandom was "at its most powerful," drawing popularity both from the publication of the original books as well as the release of the movies (Alderton). Part of this power stemmed from the fact that fans were producing "a substantial amount of creativity … as they attempted to predict future plots, fill in gaps in the canonical texts, and criticise areas in which they felt J.K. Rowling was lacking" (Alderton). Being released (and, presumably written) at this particular point in time, SBP therefore offers evidence of ladyjaida and dorkorific's understanding of the Potterverse as the *HP* canon continued to develop.

The shifting *HP* canon is reflected in SBP through the inclusion of content as it develops in tandem with the development of SBP. For example, Snape's potions book is mentioned in a later chapter, with a notation in the margin reading "Just shove a bezoar down their throats" (24.16). This clearly and specifically refers to content released in *Half-Blood* which was released in 2005. Given that its initial chapters of SBP appeared online in 2004, such an inclusion suggests that dorkorific and ladyjaida derived SBP from content as that content was developed.

Several scholars have noted the implications of a developing canon and how it facilitates the distinction between an object and subject of fandom. In describing being part of the *Supernatural* fandom, Gray claims that "we truly have a sense of inviting these characters into our lives as living, growing people who have become our friends." For Gray, fandom means not only understanding a text in development but also contributing to that development, ultimately creating a separation from the canon and that which fans perceive: the Winchester brothers are characters, but through fandom they have become "people" and "friends" for *Supernatural* fans. Alderton comes to a similar conclusion in her analysis of Snapewives or Snapists, a group who operated primarily while the *HP* novels were being published. She reiterates that for the fans she studies, "Snape is viewed as more than a mere fictional creation. He is seen as a being that extends beyond the *Harry Potter* texts," and that they "see Snape as something of an objective reality…. positioned as someone who exists outside of [J.K. Rowling's] mind." She concludes that such an action "can … be read as a manifestation of fans creating their own canon." This act of meaning creation is reiterated by Gray:

> This is why fandom is so rewarding: the vast sharing of points of view and
> creativity that makes it *our* universe, belonging to the fans as well as the creators
> of the canon, with our own characters and settings and situations. I can no longer

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watch episodes the way TPTB ["The Powers That Be," a term which refers to

producers] likely intended. I bring not only my unique experiences to my viewing,

but also the wealth of fanon background material that I've absorbed over the

years, both my own and that of others. Plastic!Sam's waffle dance, the Impala as

sentient being, the Winchesters' experiences while Sam was at Stanford—these

bits of fanon all enhance my enjoyment of the show, and therefore the richness of

fandom. It's a complex and fulfilling relationship. (Gray)

Gray's description here underscores the shift in fannish conceptions of a text: distinct from the

object of fandom itself are "our own characters and settings and situations" which fundamentally

change the way fans read the object of fandom. Cumulatively, these form a subject of fandom

that does not quite align with its object.

Scholars like Hutcheon and Cardwell have described this distinction using more specific

language. Hutcheon uses Jenkins' conception of transmedia storytelling to introduce a discussion

of what she refers to as "the 'heterocosm'" (Hutcheon xxiii-xxiv, 14), a term she uses to

emphasize that adaptations adapt the world created in a textual object rather than the textual

object itself. Moreover, because that world cannot be contained through any single textual object,

"we experience adaptations (*as adaptations*) as palimpsests through our memory of other works

that resonate through repetition with variation" (Hutcheon 8). In this light, "[m]ultiple versions

exist laterally, not vertically" (Hutcheon xv). Cardwell comes to a similar conclusion. She

contends that adaptations should be viewed "as the gradual development of a 'meta-text'. This

view recognizes that a later adaptation may draw upon any earlier adaptations, as well as upon

the primary source text" (Cardwell 25). She also uses the word "ur-text" to describe the text "that

stands outside and before each retelling of the story, and which contains the most fundamental

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parts of the tale without which an adaptation would lose its identity as that tale" (Cardwell 26).

Both the "ur-text" and "meta-text" here function much like Hutcheon's "heterocosm" as the

story distinct from the text itself which becomes the text, however fluid, that audiences and fans

read and rewrite through adaptations. Both Hutcheon and Cardwell make clear that adaptation is

not a unilateral process as it, like all other forms of reading, functions intertextually. The textual

subjects that adaptations adapt are not clearly defined: the frequent concerns over fidelity make

clear the fact that the textual subject and the textual object are two distinct things, not necessarily

bound to one another though often conflated. The textual subject is some vague, fluid thing that

is represented through a textual object, but the textual object does not represent the entirety of

the textual subject. What constitutes the text being adapted is also a fluid concept, problematized

by multiple versions of a text as it is experienced individually.

Reading Dorkorific and Ladyjaida's Potterverse

SBP represents dorkorific and ladyjaida's unique interpretation of the *HP* canon. Clearly for

them, the Potterverse extends beyond the confines of the *HP* novels, the narrowest perception of

the *HP* canon, as the content of SBP draws from both novels and films. For example, the

frequency with which Sirius laments fleas (1.7; 5.3-4; 18.3) suggests that they serve an important

purpose for SBP. These laments do not affect characterization or the development of a romance

between Sirius and Remus, nor do they establish ladyjaida and dorkorific's proficiency with the

HP novels as Sirius does not discuss fleas in them. However, these laments do construct Sirius as

being in character with his depiction in the films as he makes a point to mention to Harry how

much he hated having fleas (*Prisoner* 1.37.19). The fact that dorkorific and ladyjaida draw from
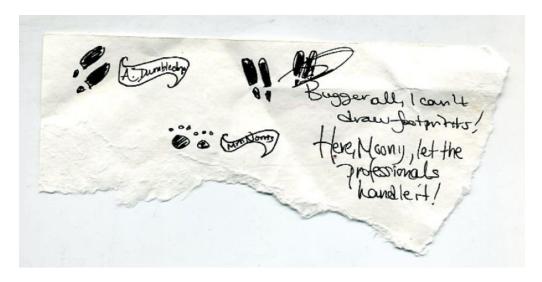
content which appears in the *HP* films which is not referred to in the *HP* novels suggests that, for

them, the *HP* canon includes the films.

The clearest indication that the *HP* films are a source for dorkorific and ladyjaida is their

depiction of the Marauder's Map in SBP. The visual representation of the Marauder's Map in

SBP is clearly inspired not by its depiction in the novels, but rather from the films. In the novels,

the map is described thusly:

> It was a map showing every detail of the Hogwarts castle and grounds. But the
>
> truly remarkable thing was the tiny ink dots moving around it, each labelled with
>
> a name in minuscule writing. Astounded, Harry bent over it. A labelled dot in the
>
> top left corner showed that Professor Dumbledore was pacing his study; the
>
> caretaker's cat, Mrs Norris, was prowling the second floor, and Peeves the
>
> poltergeist was currently bouncing around the trophy room. (Rowling *Prisoner*
>
> 144)

However, the map in SBP includes not dots, but rather footprints and paw prints (see Figure 3.1).

Such a representation is clearly derived from the filmic depiction of the map where people are

represented with moving footprints and scrolls (see Figure 3.2). At one point during the credits,

paw prints are also depicted (see Figure 3.3). Ladyjaida and dorkorific re-present details of the

visual depiction of the map in the films within SBP, thus revealing the films as a source for them.

This is especially apparent in the use of paws for Mrs Norris given that paws only appear in the

film during the credits; their inclusion in SBP therefore suggests that the credits of the *Prisoner*

are a part of the Potterverse from which dorkorific and ladyjaida draw, not just the visual

representation of the narrative of the *HP* canon. The added interaction on the notes serves to

allow ladyjaida and dorkorific the chance to claim this representation and repurpose it to develop

their own narrative: emphasizing the friendship between the Marauders – in this case Remus and James. This visual cue of their own repurposing is repeated in the later sketch (Figure 3.4) where James draws Lily's name and footprints in various forms, reaffirming his fixation with her and thus further establishing dorkorific and ladyjaida's focus.

(Figure 3.1: Map design, SBP 19.1)

(Figure 3.2: Albus Dumbledore pacing in his office; *Prisoner* 59:53)

(Figure 3.3: paws; *Prisoner* 2:15:56)

(Figure 3.4: Dorkorific and ladyjaida 19.6)

But they don't just try to work within the *HP*canon – it's different because they are

drawing from and contributing to a Potterverse distinct from the *HP*canon There are several

points where ladyjaida and dorkorific take, to quote them, "Artistic Licence" (dorkorific and

ladyjaida 4.17) with the *HP*canon to develop details that don't quite align with the *HP*canon after

its ultimate publication. For example, dorkorific and ladyjaida refer to Lionel Lovegood, a

character whose depiction is reminiscent of Luna Lovegood: he "has eyes no one has ever caught

blinking" and often makes remarks based on his highly detailed observations, frequently

assuming bizarre explanations for these observations (7.14). While it is never explicitly stated,

this character is likely supposed to be Luna's father; however, *HP*canon ultimately provides a

different name for Luna's father, Xenophilius. Similarly, dorkorific and ladyjaida present Alice

Prewett as sister to Fabian and Gideon. While the possibility of an Alice Prewett existing is not

excluded in *HP*canon, it is canonically established that Molly Weasley is Fabian and Gideon's

sister, and no other siblings are ever mentioned. Likely, ladyjaida and dorkorific are constructing

Alice Prewett as the eventual wife to Frank Longbottom and mother of Neville, suggesting an

attempt to conform to canon that, ultimately, fails because that canon is still developing. While

dorkorific and ladyjaida are not obligated to conform to every minor detail of the *HP*canon, it is

common fannish practice to work within the confines of canon beyond that which is necessary to

the individual fanfic's focus (Bond and Michelson 319; Driscoll 91; Kies). These examples are

not necessary to the development of SBP's plot and therefore likely represent dorkorific and

ladyjaida's attempts to work within the confines of the *HP*canon; however, because that canon

was still developing, the ultimate shape of the *HP*canon prevents these pieces from accurately

fitting.

An integral part of the Potterverse for dorkorific and ladyjaida is the *HP*fandom

community. Originally published on LiveJournal *HP*fandom, dorkorific and ladyjaida indicate

their belonging to the LiveJournal *HP*fandom community by participating in its traditions. They

do this firstly by representing the Marauders as being "in character" – that is, they present the

characters in SBP as having the same traits, habits, and characterization as these characters have in the *HP* canon. They also do this by participating in the shipping tradition so central to contemporary media fandom and the shipping of Remus/Sirius so popular within *HP* fandom. Dorkorific and ladyjaida also include specific details to signal to other fans their membership within the community. For example, they mention Benjy Fenwick (17.28), Caradoc (21.6), and McKinnon (19.7), characters who only briefly appear in the *HP* canon as being members of the original Order of the Phoenix (*Order* 158). They also depict Gideon and Fabian Prewett, also only mentioned at this point at the time of SBP's publication, as important figures – James and Sirius idolize them (dorkorific and ladyjaida 15.6) and it is Fabian and Caradoc confessing their love for one another (dorkorific and ladyjaida 23.4) that provides Remus with the insight to understand his own desire for Sirius. In extrapolating so much from such a minor canonical detail, ladyjaida and dorkorific perform their familiarity with the *HP* canon and therefore demonstrate their belonging with the *HP* fandom. Their inclusion of in-jokes functions similarly. For example, Remus joking about wizards turning people into ferrets (24.1) signals to SBP's audience ladyjaida and dorkorific's familiarity with Barty Crouch, posing as Alastor Moody, turning Draco into a ferret (*Goblet* 181).

Dorkorific and ladyjaida also allude to the *HP* canon through visual cues to their audience. Figure 0.14 alludes to the tension that exists between Sirius and Remus in the *HP* canon. Specifically, their fanart here suggests layers of interpretation: the image of Sirius and Remus together is consistent with their depiction of the couple as being happy and fulfilled together. However, the fact that they intentionally depicted this image as being been damaged, specifically mentioning that it was "burned" alludes to the sense of betrayal. Presumably, this was burned by Remus after he believed that Sirius had betrayed James and Lily. Moreover, the

fact that the picture exists and that the caption indicates that it was "salvaged" reaffirms the intensity of the bond between Sirius and Remus: even in the face of betrayal and murder the relationship that this image represents holds powerful meaning to whoever held it. While, of course, none of this is explicitly articulated within SBP, ladyjaida and dorkorific are aware of the *HP*canon and the fact that Sirius will be imprisoned with the magical community believing him to be a villainous supporter of Voldemort. More importantly, because they are a part of the *HP*fandom community, they understand that other community members – their audience – will also understand this context and will therefore find tremendous meaning in this image and its relatively simple caption.

While much of the content of SBP signals belonging, much of it is also unique to ladyjaida and dorkorific. Because fans are largely in control of the means through which they interact with fandoms, they can, and do, pick and choose what rules of fandom to follow and maintain. In his *Camera Lucida*, Barthes describes the process of looking at photographs, some of which affect him more than others. Those that are affective are, in his words "in effect punctuated, sometimes even speckled with these sensitive points; precisely, these marks, these wounds are so many points" (*Camera Lucida* 27). He calls this thing, that which affects him, "punctum." Punctum "is also: sting, speck, cut, little hole – and also a cast of the dice. A photograph's punctum is that accident which pricks me (but also bruises me, is poignant to me)" (*Camera Lucida* 27). In short, punctum is the affect that a text can elicit – but one that is profoundly unique. Such an affect is created in the unique contexts of individual readers; as Schmid and Klimmt note, "Watching a film or reading a book is a constructive process: users always interpret and evaluate media content based on their existing knowledge and (cultural) background" (256). In short, the individual and the communities to which that individual belongs

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shape how they navigate meaning. Each fan forms their own conception of a verse through their specific interactions with all things related to the object of fandom – and, because meaning is formed based upon that which the reader already understands, through the particular intertextual meanings unique to them. These intertexts function to form a transmedially perceived and understood verse unique to each fan which is specific and meaningful to the individual.

There are several ways the SBP reveals the unique perceptions of dorkorific and ladyjaida. They incorporate multiple minor details from the *HP*canon into SBP. While the content is derived from *HP*canon, its significance shifts to hold greater meaning within SBP. These inclusions thus serve to indicate that which dorkorific and ladyjaida have incorporated into the Potterverse. Their representation of Gideon and Fabian is an example of this. Ladyjaida and dorkorific present Fabian and Gideon as pranksters, having written "The Secret Adventures of Gideon and Fabian Prewett, Pranksters Extraordinaire," a book which James and Sirius treasure, occasionally sleeping with it under their pillows (15.6). This depiction emulates the relationship Fred and George have with the Marauders and their map. George and Fred tell Harry that the map has "taught us more than all the teachers in this school" (*Prisoner* 143), going on to say that they "owe [the Marauders] so much" (144). Dorkorific and ladyjaida therefore derive a lineage of pranking, clearly prioritizing a playfulness into their Potterverse. Their depiction of Remus' fixation with chocolate functions similarly. While in the *HP*canon Remus repeatedly has and offers Harry chocolate, he is never explicitly depicted as having a particular fondness for it. In SBP, however, his love of chocolate is repeatedly emphasized. His appreciation for chocolate is described as "lunatic" (dorkorific and ladyjaida 18.10). This shift depicts Remus as being sensual in a way he is never explicitly presented as being in *HP*canon. Like their representation of

Gideon and Fabian, Remus' relationship with chocolate indicates that which dorkorific and ladyjaida

prioritize, that which holds meaning for them.

Ladyjaida and dorkorific also indicate that which is important to them through the inclusion of media content beyond the *HP* canon. Their frequent, repeated references to the literary and filmic canon indicate their unique understanding of media in general and the Potterverse in particular. In addition to the many casual references to works of literature and film scattered throughout SBP, dorkorific and ladyjaida include extended references to Edgar Allan Poe's "The Tell-Tale Heart" (dorkorific and ladyjaida 4.10), *The Lord of the Rings, Romeo and Juliet, The Count of Monte Cristo, Wuthering Heights, The Importance of Being Earnest, Pygmalion,* and "A Christmas Carol" (dorkorific and ladyjaida 13). One of the many purposes these references serve is to highlight dorkorific and ladyjaida's unique collection of intertexts through which they interpret the Potterverse. While the characters they focus on are from the *HP* canon, ladyjaida and dorkorific draw parallels in theme and style between these other literary references and the *HP* canon to develop their unique perception of the Potterverse.

While the particular details are unique to them, the kind of world building that dorkorific and ladyjaida participate in here is also present the *HP* canon. Several scholars have contended that J.K. Rowling's unique history is translated into the *HP* canon. As Gupta argues,

> The *Harry Potter* books constantly echo the faintly familiar. The names of
> magical characters, the motifs and rituals of magic, the stories and histories that
> give body to the Magic world appear often to refer back to a shimmering vista of
> folklore, fairy tale and myth drawn indiscriminately from a range of sources and
> contexts. (Gupta 97)

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More specifically, Compagnone points out how J.K. Rowling's characters are frequently named with reference to Classical mythology as a way to provide "clues to their identity or reveal some secret about them" (149). Dresang comes to a similar conclusion, pointing out the multiple sources of the name "Hermione:" as a name derived from classical mythology (213-4); from biblical mythology (214), from Shakespeare's *A Winter's Tale* (214), and from more recent literary works by H.D. and D.H. Lawrence (214-5). Eccleshare comes to a similar conclusion, arguing that "There is much that is traditional and familiar within children's literature [within the *HP* canon] ... In Harry's case the distinction lies in J.K. Rowling's blend of all of these and her skill at retelling the familiar in an original way" (8). This particular combination facilitates J.K. Rowling's ability to create meaning from that which is already present, repeating, with variation, the texts which form her knowledge base. Dresang goes on to argue that "the variety of … backgrounds creates a conducive environment in which to examine critically J.K. Rowling's Hermione Granger" (215). This kind of treatment – which is contingent upon layered understandings of multiple, occasionally contradictory texts – is repeated throughout SBP when ladyjaida and dorkorific refer to canonical literary works and authors, building meaning off of that which is established within the texts they reference.

Similarly, while readers of SBP can enjoy reading it without understanding dorkorofic and ladyjaida's literary and filmic references, understanding these references creates new intertexts which can shed further light on the plot and characterization which occurs within SBP. This is particularly clear in chapter thirteen, where Remus negotiates Sirius having kissed him through a series of dreams which place Remus and Sirius onto various literary pairings. The dreams are entertaining in and of themselves; however, understanding the contexts from which these literary pairings are derived affords further insight into the many interwoven elements of

Remus and Sirius's relationship: their brotherhood is emphasized in a dream which features them as Boromir and Faramir; their doomed romance is alluded to when they are depicted as Cathy and Heathcliff; their role in relation to James's romance is emphasized when they are featured as Benvolio and Mercutio; Remus's willingness to bend to Sirius's will is emphasized when he is marked as Bertuccio to Sirius's Count; Sirius's resistance to Remus's codes of appropriate conduct is highlighted as they perform Eliza and Professor Higgins; Remus's constructing a role for Sirius is highlighted as he is depicted as Oscar Wilde to Sirius's Algernon; and Remus's ability to give Sirius what he wants is made clear when Remus becomes the Scrooge to Sirius's Tiny Tim.

Moreover, dorkorific and ladyjaida also deviate from the *HP* canon. These suggest that dorkorific and ladyjaida are not bound to the *HP* canon; rather, their focus is on something different. For example, Alastor Moody's first name is misspelled as "Alistair" (21B.9). Career counselling occurs at the end of 6th year, not 5th, with McGonagall offering counsel to Snape despite her being head of Gryffindor and him being a Slytherin student (12.1-2). The students and professors go on March vacation (21.1). Winky is a house elf at Hogwarts (16.16) despite the fact that in *HP* canon Barty Crouch doesn't relieve Winky of her duties with his family until decades later (*Goblet* 124). While she does end up working at Hogwarts, this doesn't occur canonically until after she is given clothes by Barty Crouch (*Goblet* 328). Similarly, Cornelius Fudge is established as being Minister of Magic (see Figure 3.5). While this does not explicitly contradict the *HP* canon, it also doesn't quite fit: Dumbledore was supposed to be favoured to take over from Millicent Bagnold after her retirement and received a lot of popular support (*Order* 88-9). While these details are relatively minor, they reveal that ladyjaida and dorkorific are not bound to *HP* canon. While they derive much of their content from its details, their
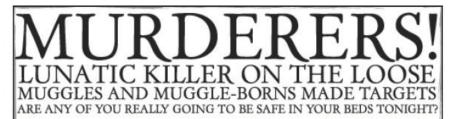
reconfiguration of these details is unique to them. These differences being accepted suggests that this is acceptable within *HP* fandom: while these contradict *HP* canon, they do not contradict the Potterverse, and are therefore appropriate.

***

LONDON *September 18*

A startling rash of murders that have been terrorizing the English countryside are, officials from the Ministry say, not linked together. Minister of Magic Cornelius Fudge told reporters this afternoon the murders "Are in no way linked to one perpetrator" and, later, "there is absolutely nothing to be worried about." Fudge also says he and his men at the Ministry are working hard to uncover the truths behind these terrible murders.

"The perpetrators have no consistent MO," said Mr. Fudge during a press conference early this morning, which was designed to dispell fears and rumors in wide circulation since the killings began. "That is how we are sure there is no ringleader, no 'head honcho,' no mastermind killer on the loose. I can assure you, you are all very safe in your beds tonight."

Not so for a few Muggles and one Muggle-born wizard, who have all died under mysterious, yet definitely magical circumstances, in the past month. Further commentary by the ministry was not forthcoming.

MURDERERS!
LUNATIC KILLER ON THE LOOSE
MUGGLES AND MUGGLE-BORNS MADE TARGETS
ARE ANY OF YOU REALLY GOING TO BE SAFE IN YOUR BEDS TONIGHT?

THAT IS THE QUESTION on all of our minds tonight after the speech by Minister of Magic Cornelius Fudge regarding the rash of deranged murders in and around London!!!! Mr. Fudge has assured us we are all 'safe in our beds' but how can we be so sure of this??? When will the Ministry officials start telling us the real truth behind this madman???????? Who is really killing the Muggles and Muggle-born witches and wizards in the night????? Our most brave reporter, Eva Snitch, has the inside scoop no one wants you to know!!!!!!!! Will we ever be safe again? Who IS that masked man? Is a cult of lunatics behind all this? The answers will shock you in next week's edition! Found on stands September 30th!!!!!!!!

(Figure 3.5: Dorkorific and ladyjaida created newspaper stories which refer to Cornelius Fudge as Minister of Magic, Dorkorific and ladyjaida 15.2)

Building the Potterverse

While my discussion above has been focused on the ways in which ladyjaida and dorkorific drew

from the Potterverse in their writing of SBP, their work also contributed to that Potterverse,

shaping what "*Harry Potter*" means to *HP*fans. It significance within *HP*fandom, and the

Remus/Sirius fandom more specifically, remains. At time of writing, SBP is listed as the first of

four examples of Remus/Sirius fan works on the Remus/Sirius fanlore page ("Remus/Sirius").

Given the literal thousands of works dealing with the ship (AO3 lists 9675 fics tagged

Sirius/Remus at time of writing, fanfiction.net lists 583900, and the *HP*fandom developed over

many other fanfic hubs beyond these so these numbers are hardly exhaustive), its ability to stand

out to this extent suggests its popularity and influence.

More telling are the reviews which indicate SBP's significance within the *HP*fandom.

While the original reviews of SBP are no longer accessible, there are more contemporary

reviews available on SBP's *Goodreads* page. Since being posted there in 2013, nearly 5 years

after the last update, just shy of 1000 reviews have been left. Between my initial analysis on

April 22 2017 and my follow up analysis on May 22 of the same year 16 more reviews were left,

suggesting that fans continue to think about and seek out SBP, engaging with it still even today

nearly nine years since the fic was last updated – an extremely rare occurrence within fandom.

While SBP's ongoing significance is unique, the practice of shaping stories based on

evolving contexts is common within fandoms. As fans are not static, neither are their

understandings: reading therefore shapes a conception of a text. In the case of SBP, reading

shapes the Potterverse. Leitch makes a similar argument in his analysis of Sherlock Holmes

adaptations where he contends that Sherlock Holmes adaptations represent not the adaptation of

the stories written by Sir Arthur Conan Doyle into films, television shows, or plays, but rather the adaptation of "the franchise as a whole" (Leitch 213). As a result, Holmes adaptations have a "precursor text [that] is both greater and smaller than the text they explicitly identify [as adapting]" (Leitch 213). SBP, like any *HP*fanfic or piece of the Potterverse, shapes the perception of the Potterverse, forming an intertext through which all other Potterverse pieces are understood. In the case of Sherlock Holmes, Leitch notes that "The replacement of the original adventure by the franchise as the material for each new adaptation means that a given film often combines elements from several Holmes stories" (213). The pieces of the Potterverse, or the parallel in other fandoms, work in conjunction with one another to develop a cumulative understanding that is sometimes contradictory, often confusing, and always fluid.

Frequently, the content of these SBP reviews reiterate SBP's influence upon *HP*fandom. The majority of these reviews give SBP 5 stars, though there are some that rate it lower. Many of these reviews emphasize a fannish glee in finding SBP available: Aldi describes SBP as "the coolest fic project ever in the history of fandom;" Robin claims SBP is "[b]est described in two-word phrases, possibly with the addition of 'bloody' in the middle: fantastic insight, brilliant vocab, OMG SQUEE;" Sara simply claims that her "soul is crying;" and marta says that she wishes she "could write a proper review for this but all I can think of is 'ADASDJAKLDJ'" ("Shoebox Project"). The continued enthusiasm demonstrated here alludes to the power SBP has within *HP*fandom: as Emmie describes it, SBP is "the cornerstone of the Wolfstar fandom" ("Shoebox Project"). This focus here on "Wolfstar," which refers to the Remus/Sirius ship, makes clear that the Potterverse to which SBP contributes is one concerned with that couple.

Moreover, many reviews explicitly ascribe canonical value to SBP. Emmie claims that she "can understand now why so many people consider it canon, why it's such a huge classic

within the *Harry Potter* fandom as a whole." Robin describes it as "headcanon," Tianna

Mignogna describes it as "so canon," and Candice warns potential readers not to read unless they

"enjoy the idea of having to add fanfiction to accepted *Harry Potter* canon" ("Shoebox Project").

Al claims that "you did not LIVE in the early 2000 *Harry Potter* fandom if you didn't read this

story. It's … *HP* canon as far as I'm concerned" ("Shoebox Project"). Similar reviews have been

left by Gretchen and Jean. While certainly not every review describes SBP as canon, the

frequency with which reviewers do use this phrasing indicates SBP's ongoing influence. For

these fans "*Harry Potter*" is therefore not isolated to that which is written or approved by

Rowling but something which can change and has been changed by SBP.

Furthermore, in some cases, reviewers prioritize the canonicity of SBP over that written

by J.K. Rowling. Cori Ilardi leaves the following review:

> Honestly, I'm not okay…. This is canon. I don't care what anyone says. And
>
> honestly, I don't want Jo to write anything about the Marauders or tell us anything
>
> about the Marauders because THIS IS CANON AND YOU CAN'T CONVINCE
>
> ME OTHERWISE. ("Shoebox Project")

This sentiment is not isolated either: Alex's review reads "[a]s far as I'm concerned JKR should

never write anything about the marauders era because this is the only possible canon." This is so

popular that at time of writing, the first review when sorted by default (that is, most liked by

other reviewers) claims that SBP is "so ingrained in my understanding of the Marauders that I

consider it canon, even though J.K. Rowling didn't write it" ("Shoebox Project"). For these fans,

not only has SBP shaped their understanding of the Potterverse, but it takes precedence over that

which J.K. Rowling might produce in the future. These reviews therefore indicate that the

conception of the Potterverse is not only distinct from that which J.K. Rowling produces, but, for these fans at least, has been shaped in large part through SBP.

Conclusion

Existing at one particular point in time, SBP represents how ladyjaida and dorkorific participate in the Potterverse. SBP represents dorkorific and ladyjaida's attempt to negotiate the meaning an inherently fluid canon. In this attempt, their actions reveal a disconnect between that which they perceive as "*Harry Potter*" and the *HP* canon: they draw from the Potterverse, not the *HP* canon. Moreover, through their creation of SBP they also contributed to the very Potterverse from which they drew, further highlighting the necessarily fluid nature of the Potterverse. The Potterverse is built upon fundamentally fluid foundations: a canon which is in flux, a tremendous diversity of fans, and a fandom which is constantly changing. Yet, somehow despite this profound lack of stability, understandings of *Harry Potter* in general and Remus and Sirius more specifically are built and maintained through work like that of SBP.

Chapter Four: Gender, Sex, and Desire in SBP

Despite the fundamentally queer context of slash and the many ways in which their work emphasizes the fluidity inherent to fanfic, dorkorific and ladyjaida ultimately reaffirm binary conceptions of gender, sex, and desire in SBP. Specifically, they rely upon the binaries of the heterosexual matrix to write and infer desire based upon the gender and sex performances of Sirius and Remus. In so doing, dorkorific and ladyjaida fall back upon the binaries that constitute the heterosexual matrix: despite Remus and Sirius's same-sex desire, the dialogue and descriptions constructs these characters in such a way so as to deny them queer or, more specifically, fag positionality, instead constantly constructing the feminine and female as Other.

The Heterosexual Matrix and Fag Positionality

I use "heterosexual matrix" here to refer to the paradigm which Butler articulates in *Gender Trouble*. Butler draws upon the work of earlier scholars critical of the presumed stable relationship between gender, sex, and desire, where masculine aligns with male, feminine with female, and both are contingent upon heterosexual desire. MacKinnon's conclusion that "Socially, femaleness means femininity, which means attractiveness to men, which means sexual attractiveness" (530), along with Wittig's assertion that such binary thinking "assumes that the basis of society or the beginning of society lies in heterosexuality" (220) and that "Heterosexuality as a social system … produces the doctrine of the difference between the sexes" (226) are incorporated into Butler's work. She claims that

> The heterosexualization of desire requires and institutes the production of discrete
> and asymmetrical oppositions between 'feminine' and 'masculine,' where these
> are understood as expressive attributes of 'male' and 'female.' The cultural matrix

through which gender identity has become intelligible requires that certain kinds

of 'identities' cannot 'exist'–that is, those in which gender does not follow from

sex and those in which the practices of desire do not 'follow' from either sex or

gender (23-4)

While Butler does not contend that gender, sex, or desire are stable categories – indeed, she

extends the notion of gender construction to demonstrate that sex is a constructed category, too,

given that "sex itself is a gendered category" (10) – she argues that these categories are

frequently presumed stable and that the "binary regulation of sexuality suppresses the subversive

multiplicity of a sexuality that disrupts heterosexual, reproductive, and medicojuridical

hegemonies" (26). Notably for our purposes, Butler claims that the heterosexual matrix

"presupposes not only a causal relation among sex, gender, and desire, but suggests as well that

desire reflects or expresses gender and that gender reflects or expresses desire" (31).

The heterosexual matrix is maintained in specific ways. Butler contends that this

paradigm constructs intelligible genders,

those which in some sense institute and maintain relations of coherence and

continuity among sex, gender, and sexual practice, and desire. In other words, the

spectres of discontinuity and incoherence, themselves thinkable only in relation to

existing norms of continuity and coherence, are constantly prohibited and

produced by the very laws that seek to establish causal or expressive lines of

connection among biological sex, culturally constituted genders, and the

'expression' or 'effect' of both in the manifestation of sexual desire through

sexual practice. (Butler 23)

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The deviation from "intelligible" gender, sex, and desire positions, particularly as they relate to one another, constructs a queer positionality (Halperin; Sullivan 44). McIntosh similarly describes queer as being "deconstructive of categories and subjectivies" (365), destabilizing the binaries the heterosexual matrix is contingent upon. Queer is "a form of resistance, a refusal of labels, pathologies and moralities… defined more by what it is against than what it is for" (365). In short, "Queer means to fuck with gender" (365), which also means to fuck with sex and desire. Such queering is policed through, among other ways, the reiteration of hegemonic masculinity, which, Close points out, demands heterosexuality. Close goes on to contend that the "combination of bodies sexed male and performance gendered female" is coded as, to use Pascoe's term "the fag position" – that is, an inherently queer location in its refusal to adhere to the directionality demanded by the heterosexual matrix (Ahmed). While being associated with male same sex desire, the "fag position" extends beyond desire to actively police the binary which places masculinity in a hierarchical position over femininity:

> becoming a fag has as much to do with failing at the masculine tasks of competence, heterosexual prowess, and strength or in any way revealing weakness or femininity as it does with a sexual identity. This fluidity of the fag identity is what makes the specter of the fag such a powerful disciplinary mechanism. It is fluid enough that boys police their behaviors out of fear of having the fag identity permanently adhere and definitive enough so that boys recognize a fag behavior and strive to avoid it. (Pascoe 54)

These theories when applied to SBP make clear that, ultimately, dorkorific and ladyjaida work to deny Remus and Sirius queer positionality.

Ladyjaida and dorkorific deny queer positionality firstly by constructing and maintaining

gendered binaries, representing girls as being inherently different from boys, with girls somehow

becoming foreign and Othered. Such an action creates an Other against which maleness and

masculinity can be contrasted; as Dempster et al. note, masculinity is often defined not in and of

itself, but "in relation and often in contrast to femininity" (268), often doing so in such a way so

as to erase or downplay other social differences. Remus describes girls as "something of a

different species from boys. They store a lot of secrets in their curves that Remus doesn't

understand and doesn't want to understand and never will understand" (dorkorific and ladyjaida

8.13). This extends to the other Marauders: Peter seems confused that girls "can be friends"

(dorkorific and ladyjaida 11.11). McGonagall similarly affirms this distinction, reminding herself

"of the vast difference between teenage boys and teenage girls. It is, she muses, like dealing with

two different species entirely" (dorkorific and ladyjaida 12.6). The foreignness of femininity

extends to their bodies, too: not only do their curves store secrets, but they have "soft girl hands"

(dorkorific and ladyjaida 6.4), suggesting that they are somehow different from the more familiar

boy hands. The result is a complete inability for Remus, in particular, to interact with female

characters in a romantic manner:

> what would I know about what to do with a girl? Talk to her? About poetry? All
>
> night long? She'd fling her fork at my face to get me to shut up, if she didn't fall
>
> asleep from boredom before she managed it. Or I'd just sit there staring at her not
>
> knowing what to say, my tongue some great sausage in my head, my body frozen
>
> to the spot, while she was left to wonder if I'd been bitten by a poisonous spider
>
> or if I was simply having a fit." Remus shakes his head, licking chocolate politely

from his fingers. "No. Thank you. I've enough trouble talking to people. I'd be a

glutton for punishment, getting myself into talking to girls." (dorkorific and

ladyjaida 8.26)

Distinguishing between "people" and "girls" here reveals the presumption that the feminine and

female are fundamentally Other.

This Otherness is reiterated in the frequency with which the Marauders attribute some

sort of unknowable inherently feminine power to female-identified characters. James believes

that "Girls have ... astonishing power" (dorkorific and ladyjaida 15.3), a belief which Sirius

seems to share. Specifically, he seems to believe that this power is somehow wielded when they

play with boys' hair (dorkorific and ladyjaida 11.9). This power often renders male characters

"terrified and helpless" (dorkorific and ladyjaida 8.13). Remus notes this himself, wondering

> why it is that very attractive girls seem to send boys into such a flurry of distress
>
> and madness and inconsistency. …. He understands that James becomes a flop-
>
> tongued idiot in front of girls and Peter becomes oily and repulsive and Sirius
>
> becomes disturbingly helpful (dorkorific and ladyjaida 14.3)

Ladyjaida and dorkorific reaffirm this power, suggesting that there is something innate "about

being a girl" that allows girls to protect boys "in the absence of an ability to overpower [them]

with idiotic love the way [boys do]" (dorkorific and ladyjaida 21B.17). Such a distinction is

contingent upon a binary understanding of these gender and sex categories, a binary that is so

strong that the Other is fundamentally unknowable. Yet the power associated with this binary

begins to fall apart around Remus as he seems mostly immune to this power. He "cannot

possibly understand why" the other boys behave the way they do around attractive girls, after all

"[t]hey're just girls. They're people, only with breasts. They are often far nicer to talk to"

(dorkorific and ladyjaida 14.3). Here, again, Remus's statement that women are "people, only with breasts" suggests an essentialist understanding of sex which denies girls the title "people."

Erasing Female Subjectivity: Misogynistic Treatment of Lily

This misogyny is clearest in SBP's treatment of Lily, the most significant female character of SBP. Whereas most of the fanart throughout SBP is used to illustrate actions, the visual representations of Lily consistently reaffirm her as object of desire, thus denying her subjectivity. Moreover, while the visual depictions of other characters reaffirm the agency of those characters by drawing attention to their activity, the images of Lily do not. As female object of desire, illustrations of her constantly reaffirm her as the object of the male gaze. In these images she poses, constantly aware of the fact that she is the object of a gaze. In the images which depict her with James her proximity to him reaffirm her as belonging to him (see Figures 4.1, 4.2, and 0.11). Figure 0.11 reiterates this belonging by paralleling Lily and James with Remus and Sirius, implicitly suggesting that the couples are comparable. While, indeed, James and Lily are a couple like Remus and Sirius, the entirety of SBP has developed Sirius and Remus as autonomous characters who are active agents in their own lives and who, in the process of this, develop a romantic and sexual relationship. In contrast, while James is depicted as an autonomous character, Lily is not given nearly the same attention or development. As such, she is not an equal to James within the context of SBP in the same way that Remus and Sirius are equals. This inequality is reiterated in the caption of Figure 4.1 which describes Lily as "poor," suggesting that she does not enjoy or has been somehow manipulated into being next to James for this photograph.

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Poor Lily.

(Figure 4.1: Dorkorific and ladyjaida 17.13)

(Figure 4.2: Dorkorific and ladyjaida 21.1)

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The images of Lily which she sends to James (Figures 4.3 and 4.4) reaffirm her role as object for the male gaze. While readers of SBP are to understand that she took these pictures herself and intentionally sent them to James, thus exerting agency over her own representation, within the broader context of SBP these images embody the concept of Lily as woman as object.

(Figure 4.3: Dorkorific and ladyjaida 25.10)

(Figure 4.4: Dorkorific and ladyjaida 25.11)

This objectification is further emphasized in the way in which the images depicting an active

Lily are represented. Figure 4.5 includes a collection of images depicting Lily going about the

business of her life: she reads, eats an apple, naps, and interacts with friends. These images are

similar to the visual representations of other characters (see Figures 4.6, 4.7, and 4.8). However,

Figure 4.5 is explicitly described as "The Stalking File," making it clear to readers of SBP that

Lily was not aware of these images being taken, that these images exist as a means of exerting

control over Lily, and that, as such, this file infringes upon Lily's privacy and personal sense of

safety. The fact that these images are described as having been "taken and collected" (8.1)

suggests that others beyond James were complicit in this treatment of Lily. While the term

"stalking" is likely used here as a joke, the term nonetheless emphasizes the inappropriateness

and illegality of these images.

(Figure 4.5: Dorkorific and ladyjaida 8.1)

**

(Figure 4.6: Dorkorific and ladyjaida 5.2)

**

(Figure 4.7: Dorkorific and ladyjaida 16.20)

Taken by accident before Prongs had full control of where he stepped. Result: One picture. One crunched camera.

***

(Figure 4.8: Dorkorific and ladyjaida 20.10)

This disregard for Lily's consent is repeated beyond the images, too, to the point where such behaviour is normalized. When Peter tells Remus that he and James are "doing schoolwork" Remus replies with "By which, no doubt, you meant 'spying on Lily Evans?'" (6.1). Such a question suggests that spying on Lily Evans is something which James (aided, in

this case, by Peter) does frequently, if not constantly. Remus reacts similarly when James attempts to borrow Sirius's magical mistletoe to pressure Lily into kissing James:

"She'll clobber you," Remus says logically. His steely grip around James' wrist helps. "She'll clobber you like she always clobbers you, and in front of people."

"But it's Christmas," James whines. He sits back down, sullen, and sets himself to cleaning his glasses. "Some friends you lot are."

"It's for your own health, James," Peter explains. "Really. The last time she knocked you on the side of your head and it turned all purple for weeks!"

"I remember." James' expression is dour, dark. "She's inexplicable, really. Everything she does — completely inexplicable."

If Remus knew his friend any less he would launch into an explanation of just how sensible Ms. Lily Evans is, given the evidence. But being sensible himself, he gives James an awkward pat on the back, instead. "Who knows," he says.

"It's Christmas. She might be feeling charitable. No, no, that didn't come out right. What I mean is, there's mistletoe everywhere. And if you're caught underneath it — and there's a very good chance you might be — then, well, there's luck for you. Luck provides." Though James' expression brightens considerably, Remus feels as if he's just sentence Lily Evans to public humiliation.

"And what luck won't provide," James adds.

"You can't follow her around anymore," Remus warns. "Remember? She's on to you. I don't know how she's figured it — it could be a spell or something. But she'll know, if you trail her."

"I'm not going to trail her," James scoffs. Peter rolls his eyes behind James' back. "I'm just going to help luck along a little bit." (6.2)

Lily's absence of consent is clear here when Remus emphasizes that she will "clobber" James for his attempt to manipulate her into kissing him, that she has already consistently done so. However, this absence of consent is disregarded: James seems to believe that because it is Christmas Lily is obligated to kiss him and, while Peter seems to agree with Remus that Lily does not want James to kiss her his concern is for James, not Lily's right to not be sexually assaulted. Even Remus diminishes the significance of the assault James is planning, considering it merely "public humiliation." James's disregard for Lily's autonomy here is thus supported by both Peter and Remus. While James ultimately does not coerce Lily into kissing him, she and Remus are forced by mistletoe to kiss. Even the mistletoe disregards Lily's consent, yelling at Remus to ""GIVE THE REDHEAD A GOOD SMOOCH FOR ME OR I'LL BITE OFF YOUR NOSE" (6.3). Remus and Lily are both being coerced into a kiss here, but Remus is urged to action, thus suggesting him as subject, while Lily's subjectivity and consent are ignored.

Furthermore, this disregard for consent is constantly supported throughout SBP. In an attempt to convince Lily to go on a date with James, Remus helps James by providing him with poetry to recite and staging a meeting between James and Lily without Lily's knowledge. When she realizes that she has been manipulated into an unwanted interaction with James, she "snaps" at James, accusing him of having shown up to "stalk" her, the way he "always" does (8.6). However, once James begins reciting poetry, "Evans stops dead, her green eyes widening" (8.7).

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While she does not agree to go on a date with James, he and the other Marauders consider it a victory: Remus, confused as to why the attempt wasn't successful, states "but she didn't hit him, did she, so it's a start" (8.8), a sentiment which Sirius reiterates in an attempt to console James: "'She didn't hit you!' Sirius says, kicking James reassuringly in the shin with one foot. 'That's the place to focus right now. The not-hitting. She looked kind of intrigued, even…. It was a good start. You can't expect her to just fall all over you, after six years and that whole debacle with the wrong bed — it's a long, hard path you have to travel, my lad, but you can do it'" (8.8-9). The reference to "that whole debacle with the wrong bed" is never explained, nor is Sirius's statement "That's the most physical contact they've ever had without someone getting slapped" (8.7), both of which suggest that there is a history of stalking and assault that is being made light of here. Indeed, Sirius tells James that he is "sort of" stalking Lily, and Peter agrees:

> "You do have all those pictures," Peter says.
>
> "Aesthetic appreciation," James mutters, "artistic shots—"
>
> "Even the one from the baths?"
>
> "She's got a robe on, and shut up."
>
> "She didn't hit you!" Sirius says, kicking James reassuringly in the shin with one foot. "That's the place to focus right now. The not-hitting. She looked kind of intrigued, even. And she said you had hidden depths!" (8.8-9)

While Peter's comment about "all those pictures" and Sirius's concession that James's behaviour is "sort of" like stalking both acknowledge James's behaviour, neither express disapproval of that behaviour. Indeed, Sirius redirecting the conversation to encourage James suggests an implicit acceptance of the behaviour.

Moreover, Lily seems to ultimately accept James's stalking and manipulation, ultimately rewarding his behaviour. The poetry James gives to Lily, along with his accompanying behaviour, slowly coerces her into going on a date with him. An important part of this behaviour is his gaslighting Lily:

> "Did you send this to me?" Evans comes storming into the common room like a small, auburnheaded thundercloud, clutching a crumpled-up parchment and a single, rather pathetic-looking rose. She shakes the parchment under James's nose, looking furious. Remus tries not to stare and manages only to watch very discretely over his newspaper, which is, unfortunately, upside down. Luckily, Lily Evans is paying attention to James Potter and James Potter alone. For the first time in probably ever. "Did you?" she demands again. Remus, Sirius and Peter simultaneously dive behind Remus's copy of the Prophet.
>
> "Er," James says, carefully laying down his quill. "Er. Well. That depends, you see. Did you like it?"
>
> "Did I—" Lily starts, looking bewildered, and then shakes her head. "That isn't the point. I told you I wouldn't go with you!"
>
> "Well," James says reasonably, "I didn't ask you, so you needn't be so presumptuous.
>
> "Although," he winks lasciviously at her, even though his fingers are drumming a panicked tarantella on the tabletop, "if you're that eager—"
>
> "You didn't — how can you say you didn't ask me — you sent me this!"

"I thought you might like it. Where does it say in there, 'Lily Evans, be my Valentine'? It doesn't. It's just some old Muggle poetry and a flower I found in the bin, so don't get excited."

"You're cheating! How did you know I liked Yeats? It's unfair tactics!"

"Lucky guess?" James's foot encounters Remus's leg under the table.

"I'm not going with you, so you can just — just forget it," Evans huffs. She blushes magnificently and folds her arms. Remus catches sight of James and knows, somehow, exactly what he's thinking. Still, he can't help but agree: she does look lovely when she's mad.

"All right," James says, "you needn't be so — forceful. Tread softly, Evans, for you tread upon my dreams." In a magnificent feat of self-control, he returns to his books, whistling tunelessly through his teeth.

Evans hovers over him for a moment, looking utterly bewildered, as though she's trying to decide whether to box his ears or shove him out of his chair. Without warning she throws her arms up in the air and storms off, but still clutching both the rose and the poetry. James, without turning around, pumps his fist discreetly at the three of them and grins helplessly at his paper.

"Whence did all that fury come?" Remus says, slyly, as James collapses forward onto the table in hysterical laughter. "That's Yeats too, you know."

"I don't care what it is," James chokes, "just, let's have some more of it."

(8.9-10)

In refusing to acknowledge that the poetry is an attempt to manipulate Lily into a date, James is not only hiding the truth from her, but also making her question her sense of reality. He even

makes this clear, telling her that his answer to whether or not he sent the parchment to her is contingent upon whether or not she liked it. He also criticizes her as being "presumptuous" and "forceful," policing her reactions. Moreover, this is combined with a disregard of her anger: focusing on Lily looking "lovely" when she is mad disregards her justified anger, relegating her to the role of object. The "hysterical laughter" that comes as a result of this interaction further emphasizes the disregard of Lily's comfort, as is James's request for "more of it."

Ultimately Lily agrees to go on a date with James, though this seems to be less about her actual desire to go on a date with James than her desire to avoid any escalation of his bevahiour:

'Hm.' Lily's mouth goes tight. She taps her fingers on the table. She adjusts a flyaway strand of hair, tucking it behind her ear. She watches James for a half a minute, taking the time to study his squirming. And then, she makes an evident decision, back straightening, jaw relaxing. 'You're not going to leave me alone unless I say yes, are you?'

'I'll probably beg,' James says. 'It'll be really embarrassing.'

'It'll ruin the moment,' Lily agrees. 'All right. Madame Puddifoot's. Tomorrow. Eight o'clock. If you're late or if you bring something from Zonko's or if I find any roaches in my tea I will hang you out upside down from the Astronomy Tower by your underwear, is that clear?' James nods. 'Good.'

'Good,' James echoes. A little smile pulls at the edge of his mouth, slow and sweet and totally unlike his usual confident, swaggering grin. 'Great.'

'Fine,' Lily says firmly, redirecting her attention to the pile of papers.

James grins stupidly at the top of her head for a minute, then turns round and bounces down the aisle between the desks. At the door — Sirius, Peter and

Remus shuffle quickly and not very discreetly out of his way — he stops, turns

back, his hand in his hair. 'You won't be sorry!'

'I already am,' Lily mutters, and slices a red x into someone's paper with

unnecessary ferocity. (8.13-15)

Her acquiescence here is more about exerting any level of control over her interaction with

James: she wants to avoid his stalking, gaslighting, manipulation, and begging more than she

wants to avoid going on a date with him. While she already expresses regret about agreeing to go

on a date with James, this is the lesser of two evils. Treating this as a victory for James

disregards Lily's experience: not only do the characters disregard her subjectivity and consent,

but so, too, does SBP as an entirety.

Indeed, this rejection of Lily's subjectivity is emphasized in the extent to which Lily's

actions either are or are interpreted as performances for James. When the mistletoe forces Remus

and Lily to kiss, Lily exaggerates her reaction specifically for James:

James' face is the color of nice, summer-ripe tomatoes. Lily has flushed in

an attractive, nearly devious way. A small crowd has gathered and Remus can just

make out Peter's head amongst the curious onlookers, a pained little knot

furrowing his low brow.

"Well, now, Remus," Lily says. "Isn't this lucky?"

Remus has stopped looking at James, the expression worse than the color,

which is gradually shifting towards fuschia.

"Er," Remus says. It sounds like 'erk.'

"WHAT ARE YOU WAITING FOR?" the mistletoe demands. "TEN

SECONDS. NINE. EIGHT. SIX. TWO."

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Remus will be lucky if dungbombs are the only retaliatory tactic James employs. Heaving a great sigh, feeling more than a little nervous in the center of his stomach, he squeezes his eyes shut and leans forward. "Sorry," he murmurs through his puckered lips, "I've never—"

"Don't worry," Lily whispers against him, "I have. Make it a good one just for James, eh, Remus?"

"LESS TALK!" the plant shrieks. "MORE SALIVA! OR ELSE!"

Remus shrugs helplessly, at James, at Lily, at the enormous stormcloud rapidly gathering over James's beet-red brow.

"Shh," Lily says gently. "I like your nose; I'd hate for you to lose it." And she leans up, small terrycloth-wrapped body purposeful and languid, and presses her mouth gently to his.

Remus is paying too much attention to his own blood pressure to really analyze what kind of kiss it is in any fashion, but all in all, he thinks, it's probably kind of okay, as Lily makes a pleased little noise and moves against him, all curves and quiescence, and Remus is pretty sure he's about ten seconds away from being stabbed to death. It must look fantastic, at the very least. And Lily's attractive; Remus has often thought so, though clinically. One of her soft girl hands comes up to smooth over his cheekbone, tangling itself in his hair. There is a muffled screech from behind them and a laugh that is definitely Sirius's, and then Lily finally pulls off, gazing intently at him with wide, innocent green eyes.

"That was lovely," she says, with great depth of feeling. "Thank you."

"Erk," Remus says, chokes, and tries again. "Er. No. Thank you."

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"Anytime," she whispers, throatily, pecks him on the cheek, and sashays

off down the stairs.

Remus risks a glance at James, who is a violent shade of purple at this

point: Sirius has him pinned with a hand over his mouth, and favors Remus with a

huge wink and a mouthed Well done you. (6.3-4)

In telling Remus that this is "for James" Lily makes it clear that not only is she aware that he is

watching her but that she is performing for him in a "nearly devious way." She later says that the

only reason she kissed Remus here was "because James—Potter—was being incorrigible"

(12.17). The performative aspect of this encounter is reiterated by ladyjaida and dorkorific

framing the kiss with James' reaction: his face is red at first, then, later, purple, in his outrage.

This performance is later repeated when, in trying to make it clear that she is not interested in

James, she giggles as she caresses Kingsley's biceps (10.9).

Even when she is dating James she is aware of her being watched and uses this

knowledge to perform a particular kind of girlfriend alongside James's performance of a

particular kind of boyfriend in order to tease Sirius and Remus:

"No, sweetheart, I'll lift you down," James says, with a dripping, horrible

simper. "You know I love doing it."

"You are a real man," Lily says–Lily, for whom Remus at one time had

some respect. She kisses him on the forehead. Remus cannot look away. "I doubt

anyone has ever told you that. Oops! Be careful–"

"It's under control," James says gallantly, despite being now bent into a

very painful-looking contortion in which his spine pops disturbingly in and out of

alignment. "Just got a little overeager on the lifting. Oh, God. Would you rub my shoulders back into place, valentine?"

"That depends," Lily whispers, in the kind of whisper that carries all the way across the room – across the school, across the country. There is no escape. "What are you going to do for me?" Her hands crawl disturbingly down his back. (20.4)

This interaction is later revealed to be an act: "We can't keep this up forever, you know…. They are so very miserable" (20.7). While James acknowledges that it isn't "as if I completely don't mean it" (20.7), Lily does not make a comparable statement.

This behaviour is somehow Lily's fault: she is "a girl who has probably put a spell on you because this can't be normal" (8.8). While this behaviour is not normal, appropriate, legal, or acceptable, the responsibility for this behaviour falls not on the person enacting it, but the person being victimized by it. Lily is also vilified for not consenting: when Remus realizes that while he would "like to be quoted at," Lily may not, Sirius tells him "Naturally…. Because you're Moony and she's some redhead bint who knows fuck-all" (8.8). Even Lily seems to believe that James is not responsible for his behaviour: "I don't think it's his fault. It's a bit like a puppy that can't stop messing the carpet. He just needs a good kicking from someone who's got the patience to give it to him" (12.15). Nowhere are James's stalking and attempts to manipulate Lily treated as anything other than harmless jokes because within the context of SBP Lily's autonomy is irrelevant: she is an object of desire, not a subject who is capable of giving or denying consent. Indeed, James objectification of Lily, veiled as appropriate because "it's Christmas" (6.2) is repeated when he reveals that he wants Lily for Christmas (11.2). This objectification is so complete that Sirius jokes with James "I'm surprised you never made Lily Evans t-shirts and

accessories" (15.20). Lily here functions not as a person but rather as a commodity to which James believes he is entitled.

Taking Inspiration from Harry Potter's Misogyny

Dorkorific and ladyjaida derive this binary understanding of gender and sex from the *HP* canon. Cherland notes that "The *Harry Potter* novels, embedded in the discourses of our times, take for granted the dualisms and the binaries that are part of our daily common sense. They do nothing to challenge our dualistic ways of thinking" (Cherland 278). She goes on to expand upon the consequences of this binary:

> The male/female binary is a cultural fiction (Butler, 1999) that *Harry Potter* helps
> to create and support. Cultural phenomena give us the images, the story lines, and
> the language to use in constructing ourselves as people who belong on one side of
> the gender divide or the other. And it is important to remember that the first part
> of this binary is marked as normal, as worthy, as most human. The second part of
> the binary is less so, on all counts. This binary helps to justify unequal power
> relations and our hierarchical social order." (Cherland 279)

Specifically, as Berndt notes, J.K. Rowling's characters have been criticized as often embodying female stereotypes with these stereotypes, and the narratives around them, often being misogynistic (159). Indeed, Dresang provides a detailed summary of many of the major female characters. While she devotes more nuanced analysis to Hermione and Professor McGonagall, she points out the frequent negative depiction of female characters:

> Certainly Petunia Dursley, a female in the family with whom Harry grew up, is
> unpleasant in stereotypical ways. Madame Pince, the librarian at Hogwarts, is

competent but a worn-out stereotype. Professor Trelawney is more of a caricature than a stereotype but is definitely "ditzy." Reporter Rita Skeeter is another highly exaggerated caricature. We don't know enough about Madame Hootch, the Quidditch coach, to determine what type of person she is, although the fact that she is female speaks to some consciousness on the part of J.K. Rowling not to overbalance the choice roles for males. Professor Sprout, a female science teacher, also steps beyond the bounds of stereotype. Quidditch players, including keepers, are both male and female. Ginny Weasley and Parvati Patel might show some promise for strength beneath their silliness and giggles—J.K. Rowling deemed Parvati worthy of going to the Yule Ball with Harry. Fleur Delacour does not perform spectacularly in the Triwizard Tournament, coming in last place after the males. Lily Potter sacrificed herself for her son, Harry, but we know little else about her. Cho Chang, a seeker on a Quidditch team, so far has a minor role. Winky, the house-elf, could be called Weepy or Whiny, as she complains bitterly about her freedom. It's a mixed and inconclusive picture. (Dresang 236)

While some have argued that many of these stereotypes are challenged within the *HP* canon (Berndt 159), such a conclusion is hardly accepted. Moreover, any subversion of these stereotypes occurs near the end of the novel series. Because SBP was mostly written and released prior to the publication of *The Deathly Hallows* such potential subversions would not have been part of the *HP* canon at the time dorkorific and ladyjaida were writing SBP. Thus, the Othering of the female and feminine maintains and repeats, albeit with greater force, the patterns of the *HP* canon.

Despite the power attributed to female characters, femaleness and femininity remain Other and less than the male and masculinity constructed as normative within SBP. This is particularly apparent in the frequency with which the term "girly" is used to insult male-identified characters. Such misogyny participates in the binaries of the heterosexual matrix by reaffirming the feminine and female as that which is undesirable to be. James self-deprecates by saying he's become "an unsavory, moping little girl" (dorkorific and ladyjaida 14.11), Sirius slaps "like a girl" (dorkorific and ladyjaida 16.15) before considering running away "like a little girl" (dorkorific and ladyjaida 16.25). James "hits like a girl" (dorkorific and ladyjaida 20.17) and Sirius "fights like a girl" (dorkorific and ladyjaida 20.19). Sirius calls James a "stupid girl" (dorkorific and ladyjaida 22.6), and says that James cries and screams "like a girl" (dorkorific and ladyjaida 16.11). At one point, James apologizes to Lily for sounding "pretty girly" (dorkorific and ladyjaida 22.3) which isn't particularly surprising given that at one point he criticizes girls for their tendency "to ignore all logic, reason, sense both common and uncommon, and simple human kindness, and to hold onto one tiny little mistake, milking it like a gigantic cow" (dorkorific and ladyjaida 15.3). These kinds of insults reaffirm the binaries of the heterosexual matrix: the behaviours in need of policing in the above examples are queer in the sense that they deviate from the binary understandings of the heterosexual matrix, with bodies deemed male failing to perform behaviour deemed masculine. Several scholars have noted the relationship between these kinds of insult and the policing of masculinity, frequently connecting this to homophobia (Callis; Pascoe; Plummer; Kimmel). Given that part of the gender and sex performances of the heterosexual matrix are bound in the performance of desire, "Gender and gender roles are … tightly tied to homophobic attitudes" (Callis), thus linking heteronormativity

and homophobia (Callis). The same sex desire central to SBP's plot thus creates a gender panic which necessitates a constant policing.

This "like a girl"-ing functions to construct a fag position within SBP. As Pascoe notes, the fag position does not pathologize male homosexuality, but rather "gay male *effeminacy.*" He adds that "The lack of masculinity is the problem, not the sexual practice or orientation" (59). However, while Pascoe's analysis of the fag position focuses specifically on the use of that term within a particular context, emphasizing the interrelatedness of homophobia and policing of masculinity (54), ladyjaida and dorkorific's use of "like a girl" reiterates that it is not sexuality or sex acts that are in need of policing, it is effeminacy. The policing of this lack of masculinity, which, in this context, means femininity, works to "reaffirm or naturalise that which is held to be 'normal'" (Sullivan 84), thus making clear that femininity is considered deviant: as Butler contends, gender identities that "fail to conform to those norms of cultural intelligibility … appear only as developmental failures or logical impossibilities" (24). The frequent penalizing of acts perceived or mocked as feminine functions as "a strategy of domination that pits the "I" against an "Other" and, once that separation is effected, creates an artificial set of questions about the knowability and recoverability of that Other" (Butler 197). Pascoe explains how this functions in relation to the fag position:

> In imitative performances the fag discourse functioned as a constant reiteration of the fag's existence, affirming that the fag was out there; boys reminded themselves and each other that at any moment they could become fags if they were not sufficiently masculine. At the same time these performances demonstrated that the boy who was invoking the fag was *not* a fag …. After imitating a fag, boys assure others that they are not a fag by instantly becoming

> masculine again after the performance. They mock their own performed
>
> femininity and/or same-sex desire, assuring themselves and others that such an
>
> identity deserves derisive laughter. (Pascoe 60-1)

While such policing serves to emphasize a binary conception of gender, it also facilitates bonding between the characters who participate in this policing. As has been noted, this kind of joking "cements relationships among boys (Kehily and Nayak 1997; Lyman 1998) and helps to manage anxiety and discomfort (Freud 1905). Boys both connect with one another and manage the anxiety around this sort of relationship through joking about fags" (Pascoe 60). Yet, while this discourse may work to build and maintain personal relationships, the frequency with which ladyjaida and dorkorific use "like a girl" makes clear that masculinity within the context of SBP necessitates "daily interactional work of repudiating the threatening specter of the fag" (Pascoe 81) through misogyny.

While dorkorific and ladyjaida construct Sirius and Remus's attraction to one another by frequently using "girly" to describe or insult Remus, the critique of "girly" is applied to Remus differently. When applied to Remus, "girly" indicates traits or habits coded feminine that he actually has rather than a lack of traits or behaviours coded masculine. Specifically, Remus's "girly" behaviours and traits echo those established as feminine within the *HP* canon. As Butler notes, "the action of gender requires a performance that is *repeated*. This repetition is at once a reenactment and reexperiencing of a set of meanings already socially established; and it is the mundane and ritualized form of their legitimation" (91). This "stylized repetition of acts" (Butler 191) is achieved through small, daily activities and interactions. As West and Zimmerman point out, gender is the "activity of managing situated conduct in light of normative conceptions of attitudes and activities appropriate for one's sex category" (West and Zimmerman). Within the

context of the *HP* canon, "female characters generally enforced or were concerned with following the rules, the male characters generally broke the rules" (Mayes-Elma 86). While female characters do resist, they do so "only up to a certain point and only on certain issues. Throughout the text, women find themselves in situations that they do not agree with, but instead of questioning the situation they are in and enacting their agency, they allow the men to dictate what will occur" (Mayes-Elma 102). Moreover, as Mayes-Elma notes, "The most frequent way in which the two main female characters in the text, Hermione and Professor McGonagall, enact their agency is through their intelligence" (Mayes-Elma 90). Mayes-Elma goes on to point out that "Throughout the text there are multiple examples of female characters enacting their agency in order to be mothers and mothering figures" (Mayes-Elma 96). Remus exhibits many of the same tendencies both in the *HP* canon and in SBP: he values rules, his resistance is "only up to a certain point," he prioritizes his intelligence, and he serves as a caregiver. Remus's behaviours are then coded as feminine in the same way that Hermione's and Professor McGonagall's are.

Behaviour that marks his male-identified body as feminine mark him as a fundamentally queer character – one whose sex and gender do not correspond within the confines of the heterosexual matrix. Specifically, because of the effeminacy associated with these behaviours, Remus is positioned in text as fag. However, this fag positionality is constantly noted and policed, thus reaffirming the gender panic so central to the depiction of desire throughout SBP. When applied to James and Sirius "girly" comments on a lack of courage, physical strength, or stoicism – in short, in a lack of traits associated with masculinity – but when applied to Remus, they describe traits that he actually has. Sirius mocks Remus for having emotions and emotional intelligence: "You're not going to be embarrassed about it or upset about it or write about it in your diary and wonder what it means and what I'm feeling, are you?" he asks (dorkorific and

ladyjaida 20.15). This question highlights the traits that Remus actually possesses – this kind of behaviour, marked as feminine, represents something rather than a lack while simultaneously mocking those traits. This kind of mocking resonates with Remus throughout the entirety of SBP; he recognizes the ease with which Sirius and James perform masculinity while constantly maintaining his anxiety that he is unable to understand let alone perform this same kind of masculinity. When, for example, Sirius touches Remus's face in anticipation of kissing him, Remus initially wonders if it "is another part of the Boys' Club Dynamic that he will never in a million years understand" (dorkorific and ladyjaida 12.21). This sort of alienation from masculinity is one in which Remus is invested elsewhere, too. When Sirius attempts to do something thoughtful for James involving flowers at his parents' funeral, Remus cautions against performing this act in front of James "because it's pretty girly and if you are girly then there's already one girl in the group and you can all get rid of me, which I wouldn't want" (dorkorific and ladyjaida 22.14). Similarly, he is reluctant to articulate his feelings to Sirius because "there's this joke, d'you see, about how I keep a diary and I've girl bits and – breasts and – things, but – if I tried to talk to him about feelings he'd, he'd stick apples down my shirt and call me Mary-Ann" (dorkorific and ladyjaida 23.10). These instances all make clear that Remus is not only aware of his own fag positionality, but that it causes him anxiety; this gender panic thus demands his awareness and policing of gender binaries. In so doing, this reaffirms the feminine and female as Other, distancing Remus from the feminine and female even as his behaviour is marked as feminine and female.

Remus's phrasing here also reveals a slippage between gender and sex: the act is "girly" but he is "girl." Such a slippage occurs frequently for Remus and reflects a further reiteration of the heterosexual matrix. This extends beyond Sirius teasing Remus by mouthing "girl girl girl,

you are a girl" (dorkorific and ladyjaida 12.19, 21) to him to include Remus dreaming of himself

as *Wuthering Heights'*s Cathy (see Figure 2.29) and the occasional mention of Remus possessing

body parts coded female. He self-deprecates: he says that he will write in his "girly diary until

my vagina finally blooms" (dorkorific and ladyjaida 21B.5), when he tells himself to "grow a

pair" he imagines Sirius's response to be "Of breasts to go with your lovely womanly flower"

(dorkorific and ladyjaida 23.6), repeating this when he tells someone that he has decided to

"grow a pair," specifying "Not breasts. Not of breasts" (dorkorific and ladyjaida 23.8). Yet,

despite this insistence it is him telling himself "Oh hell, oh hell, I am a woman" (dorkorific and

ladyjaida 23.11) that propels him forward to confront Sirius about Remus's feelings for him.

Notably, all of these examples are directly related to Remus's interactions with Sirius,

particularly around the negotiation of their desire for one another: the dream is how Remus

attempts to understand Sirius kissing him; he needs to "grow a pair" to work up the nerve to ask

a role model about how to navigate his own sexuality; and he is "a woman" when he is nervous

about articulating his desire for Sirius to Sirius. Butler notes that "the conflation of desire with

the real–that is, the belief that it is parts of the body, the 'literal' penis, the 'literal' vagina, which

cause pleasure and desire–is precisely the kind of literalizing fantasy characteristic of the

syndrome of melancholic heterosexuality" (96). She goes on to argue that "The sexed surface of

the body thus emerges as the necessary sign of a natural(ized) identity and desire" (97). The

slippage of sex here therefore coincides with a desire that slips from heterosexuality. Remus's

policing of this functions as a way for him to police the queering of the directionality of the

binaries of the heterosexual matrix. His mocking performances of femaleness serves to

simultaneously reaffirm the directionality of those binaries while also denying him fag

positionality - in mocking his behaviours and desires coded as fag, he reaffirms his masculinity,

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thus making clear that he is not relegated to the position of fag. Additionally, this "like a girl"-ing is ultimately negated through the agency with which Remus pursues Sirius. Remus is the one who confronts Sirius about their mutual desire and he is the one who initiates sexual intercourse (25B.13-4). In the latter instance he explicitly thinks that "He should be gentler, kinder, but suddenly he doesn't know how to be" (25B.13), establishing that these traits coded feminine within the context of SBP are lacking in Remus at that moment. By establishing Remus' sexual prowess, ladyjaida and dorkorific also establish his masculinity by extension.

Dorkorofic and ladyjaida also frequent fall back upon the binaries of the heterosexual matrix beyond the confines of Remus. Upon meeting McKinnon who is "not really a flower kind of girl" (dorkorific and ladyjaida 19.10), Sirius tells Remus that he is "girly enough for her" (dorkorific and ladyjaida 19.18). McKinnon's female-marked body with masculine-marked behaviours works within the confines of the heterosexual matrix when met with Remus's male-marked body with feminine-marked behaviours. Similarly, when James gives Lily a gift she likes, he exclaims "You are a girl!.... Under it all you like girly things! Look at you! I got you right in the girl parts! I am a marvelous boyfriend. I am a champion. I am the king of the world" (dorkorific and ladyjaida 20.9)! James's status as "boyfriend" is contingent upon Lily's conforming to feminine behaviours, in this case her tearing up. James's phrase "I got you right in the girl parts" also reveals a slippage between the distinction between gender and sex, suggesting that her femininity can be located bodily. Later, Sirius tells Remus "You practically threw me across your bed like I was Lady Diana Mayo and you were wossname, the fellow with the camels" (dorkorific and ladyjaida 25B.14). Here, masculine-marked behaviour – sexual assertiveness – is only computable when juxtaposed with Sirius's performing femininity. All of these points rely upon a binary of masculinity and femininity, where one is contingent upon the
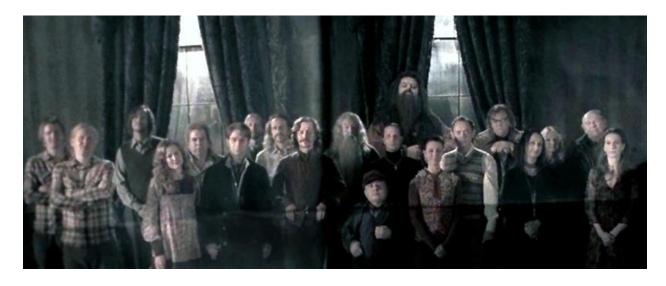
other. This affirmation of binaries is clearest in Sirius's behaviour after he kisses Remus: his response is to immediately begin dating "a fantastic girl (dorkorific and ladyjaida 13.1) who Remus later describes as "the pinnacle of Girl, the ultimate Bird, a triumph of the gods and the Singular Goal of the Adolescent Male" (dorkorific and ladyjaida 14.3). The depiction of this girl, Sophie, differs from the other girls Sirius pursues – most notably, she actually has a name. The importance Sirius attributes to Sophie reflects a response to his discomfort with the queering of the binaries of the heterosexual matrix that his kissing Remus caused.

Such binaries are emphasized through dorkorific and ladyjaida's fanart. Figure 4.9 depicts McKinnon. The visual representation here does not correspond to her canonical depiction: in the novel, her appearance is not described, and the image of the original Order of the Phoenix from the film – which is where McKinnon is mentioned – does not include anyone who looks like this (Figure 4.10). This suggests that the particular way in which dorkorific and ladyjaida chose to represent McKinnon visually serves their own purpose: reaffirming a binary understanding of gender and sex even as the homosexual desire so central to their plot challenges these binaries. Despite Sirius teasing Remus that Remus's femininity juxtaposes McKinnon's lack of femininity, the image juxtaposes McKinnon not with Remus, but with Sirius, thus implicitly reaffirming his feminization. Here, she is larger than Sirius who is never otherwise depicted as being small. Additionally, her short hair contrasts with Sirius's long hair. While McKinnon does conform to some elements of femininity with her short skirt, earrings, and apparent investment in her physical appearance, her attitude, stature, and adornments like her boots are coded as masculine – particularly in contrast to Sirius. Taken on its own, Sirius's depiction in this figure is not especially gendered in and of itself. However, in contrast to the assertive, intentional styling of McKinnon, Sirius's gender performance here is coded as

feminine: while McKinnon sits upright, if leaning to the side, Sirius slouches forward; while McKinnon looks down, Sirius looks up; while McKinnon asserts her agency through her intentional adornment of clothing and piercings, Sirius's absence of agency is apparent in his wearing the same school uniform assigned to all male students. This image thus reaffirms a binary understanding of gender and sex performance.

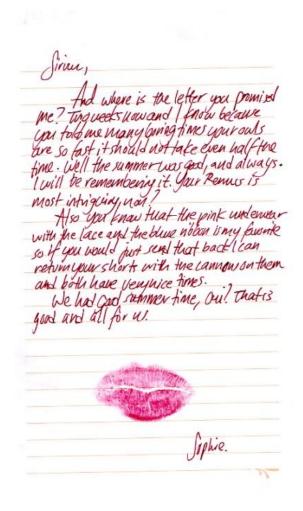(Figure 4.9: McKinnon next to Sirius, dorkorific and ladyjaida 19.10)

(Figure 4.10: Original Order of the Phoenix, *Order* 26:24)

The representation of McKinnon in particular echoes the depiction of Tonks in the

HP canon. As Gallardo C and Smith note, Tonks exists in contrast to Fleur:

> Whereas Delacour's primary roles in the series are to be an object of desire for
>
> teen boys and of envy for girls, a victim in need of rescue in the Triwizard
>
> Tournament, and a loyal wife to Bill Weasley, Tonks is a forceful, opinionated,
>
> and independent woman who rolls her eyes jokingly at the lectures of the
>
> daunting Mad-Eye Moody and eventually marries a known werewolf. (93)

Dorkorofic and ladyjaida echo such a representation in SBP through their constant juxtaposing of

McKinnon against a feminized Sirius and Remus. Notably, Tonks and Remus ultimately marry

in the *HP* canon. While this is only alluded to in *Half-Blood Prince* and was therefore not

incorporated into the early chapters of SBP which predated the novel's publication, the repeated

combination of Remus with a masculinized female character subtly suggests that there is

something feminine about Remus if these relationships are only discernible through binary

understandings of gender.

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The female characters are given similar treatment. In addition to the misogyny fundamental to dorkorific and ladyjaida's representation of Lily, the only images we know that she controls (Figures 4.3 and 4.4) are taken for and sent to James. While, as I discussed above, this image constructs Lily as sexual object for James's gaze, it is implicitly juxtaposed against James's masculine subjectivity as he receives these photos while training to become part of the Order of the Phoenix; Lily's feminine coded (hetero)sexuality here thus juxtaposes the agency and aggressiveness coded masculine of James's behaviours. A similar juxtaposition occurs in the image of Sophie's letter to Sirius (Figure 4.11) where she contrasts her pink lace underwear with Sirius's "shorts with cannons on them" (15.1). Her femininity is further emphasized in her kissing the note as well as her reaching out at all – as her letter indicates, Sirius has retreated into non-communicative habits. Sophie's letter thus suggests her emotional maturity as well as Sirius's lack of the same. Even though these images are meant to be understood within the context of SBP as being created by Lily and Sophie, they ultimately work to reaffirm binary understandings of gender in such a way so as to Other the feminine and female they embody.

(Figure 4.11: Dorkorific and ladyjaida 15.1)

While there are moments where the stability of the binaries of gender, sex, and desire might appear to be challenged, these are consistently depicted as deviant and in need of policing. As such, they ultimately reaffirm the directionality of the heterosexual matrix. Dorkorific and ladyjaida depict Hogwarts and the wizarding world as being less strictly heteronormative as contemporary North American culture. While the world of SBP includes, for example, mistletoe that forces Peter and James and, later, Sirius and Snape to kiss (dorkorific and ladyjaida 6.5-9), consistent flirtation between Sirius and James (dorkorific and ladyjaida 4.1, 11.1-2, 17.4, 17,

20.16), and "the dormitory situation" where boys "spend so much time in close proximity to one another … that hormones get confused" (14.18), these are depicted as humorous or otherwise undesirable. Peter and James agree to never mention their kiss; Sirius and Snape resist their kiss and Sirius is ashamed when Snape is the one to assert agency by kissing Sirius; Sirius and James are never explicitly depicted as having anything other than a platonic relationship (despite having seen one another naked); and "the dormitory situation" is mentioned only as an excuse to render a queer action – Sirius kissing Remus – as acceptable only because it is rooted in confusion rather than actual queer desire. While Caradoc and Fabian are depicted as being in a romantic and sexual relationship, where they love and desire one another (dorkorific and ladyjaida 22.9, 23.8), this relationship is kept secret: Fabian is offended when Gideon alludes to the relationship (22.9); Remus assumes he must keep Fabian and Caradoc's relationship a secret (23.6); and their moment of intimacy occurs only when they think they are in private, unaware of the fact that someone is watching them (23.3). These examples make clear that while the universe of SBP may have its queer moments, these must be constantly policed with the narrative making clear that the binaries of sex, gender, and desire are maintained.

Moreover, while there are points where gender and sex binaries are explicitly destabilized, these ultimately return to a dichotomized understanding of gender, reaffirming the masculine Self. When mocking himself for his girly screaming, Remus assures Sirius that he "will save all my screaming like a girl for the privacy of my own home, not, of course, that I do any of that ever. When I scream it is for Stella to come and get me a new shirt as I have ripped mine off in a bout of manly rage" (dorkorific and ladyjaida 13.5). This return to masculinity immediately after a mocked embodiment of the feminine serves to reiterate the Otherness of

femininity and the primacy of masculinity. Similarly, Sirius is described as being more masculine because of his femininity:

> His eyes are pink and his nose and mouth are swollen. He always looked kind of like a girl, only his too-sharp edges and broad shoulders saving him from embarrassing femininity, and he ought to look even more like one now, but he doesn't. If anything he looks more boy than usual, and it probably has something to do with being angry and something to do with being unexpectedly grown-up and something to do with Remus Lupin never ever understanding anything no matter how hard he tries. (dorkorific and ladyjaida 22.18)

While the description here is feminine, dorkorific and ladyjaida emphasize that it ultimately highlights Sirius's maleness, thus saving him from "embarrassing femininity." These depictions work to construct a feminine and female Other that is fundamentally undesirable. Likewise, Sirius describes his hair being so long that he has to pull it back "in an extremely womanly fashion" or "perhaps very manly in the model of the Last of the Mohicans" (dorkorific and ladyjaida 25.16). Such a depiction again reaffirms Sirius's masculinity, but it does so in a way that draws upon the hypersexualization of racialized bodies, simultaneously constructing Sirius in opposition to both gendered and racialized Others. Such a reiteration of masculinity in the face of femininity is consistent throughout SBP. The confrontation where Remus articulates his desire for Sirius coincides with Remus's most explicit attempt to articulate his gender and sexuality in relation to his desire within the context of SBP's gender panic. After kissing Sirius, Remus tells him:

> I don't care. I'm not a girl. I may have a diary. I may keep all the notes we passed. I may want to talk about how I feel when you kiss me on the platform and then

head off and find yourself the most beautiful incoherent female you can find.

Sometimes I want to knock your head against walls and sometimes, sometimes,

fine, I want to kiss you. And now I have. You're lucky I didn't–didn't pick the first

one. (dorkorific and ladyjaida 23.12)

Here, Remus explicitly distances himself from the "girl" identity while simultaneously

embracing his behaviours which have been criticized as feminine, though he both prefaces and

concludes this by establishes his masculinity: he doesn't care, he is not a girl, and he is violent.

In addition to a profoundly problematic conflation of violence with desire here, Remus affirms

his masculinity in the face of an action inspired by a same-sex desire which is unintelligible in

the context of the heterosexual matrix.

The Queer Context of SBP

While these depictions actively police gendered binaries, dorkorific and ladyjaida simultaneously

participate in the fannish tradition of slash, a genre that some consider to be fundamentally queer

as a result of its focus on same-sex desire. Yet, despite the superficial queerness fundamental to

SBP, the misogyny which permeates the fic ultimately works to reaffirm heteronormativity.

Slash fic, while hardly uniform, is rooted in a queering of heteronormative media. Early

media fandom as we know it arises partly out of *Star Trek* slash. As the *Star Trek* fandom

evolved, it "began the trend of including erotic content in fanfiction," what would eventually

become "the first slash fandom" (Jamison 85), that is, shipping two cisgendered male characters.

The term "slash" remains rooted to its origin; it takes its name from the "/" of "K/S". Despite the

television series establishing multiple heterosexual relationships for these characters, many fans

of the series interpreted the relationship between Kirk and Spock as romantic and/or sexual

(though initially fans tended to publicly focus on their friendship rather than a romantic or sexual relationship). These fans took moments of canonical physical and emotional intimacy and affection between these characters as evidence of the ship despite the lack of explicit canonical confirmation of such a relationship. This practice remains popular today: many *Teen Wolf* fans ship Stiles Stilinski and Derek Hale, many *Sherlock* fans ship John Watson with Sherlock Holmes, many *Supernatural* fans ship(ped) Dean with Sam (or later, Dean with Castiel). In shipping Remus with Sirius, dorkorific and ladyjaida thus signal to SBP's audience their belonging within media fandom as their work is built upon the decades of slash that preceded it.

However, not all slash functions in the same way. Some subcategories of slash explicitly manipulate representations of sex and gender: genderswap fics (fics which shift characters canonically identified as one sex to its opposite) disrupt binary understandings of gender and sex (McClellan), as does mpreg (fics which feature pregnant cisgendered male bodies) (Åström, Ingram-Waters). Yet, despite these ostensibly clear examples of queering, in practices the queer nuances of individual fics and other fan works are as varied as are fans.

To some extent, slash itself remains queer even without the kind of explicit disruptions to the directionality demanded by the heterosexual matrix that are embodied in genderswap or mpreg fics (Hampton; Coppa; Lothian, Busse, and Reid; Dhaenens, Bauwel, and Biltereyst; Cuntz-Leng 2013). As Hampton explains,

> Slash twists the direction of the lines being drawn between characters, reorienting the reader along a different set of angles; this, effectively queers the source text, even if the individual text/writer does not include non-normative sexual practices or engage directly in queer politics.

By subverting the expectation of hegemonic heterosexuality, slash queers the interrelated constructions of gender, sex, and desire, subverting "conventional gender constructs" (Jones, Sara Gwenllian 117). This subversion has been perceived "as a radical instance of resistant reading, one that counters the marginalization of female characters in much early cult television by appropriating the bodies of men and reworking masculinity and male sexuality" (Jones, Sara Gwenllian 117-118).

The transgressive reading fundamental to slash resists the directionality demanded by the heterosexual matrix. Scholars have frequently asserted that slash is resistant to conceptions of gender, sex, and desire not only in its content, but also in its context; as Jung argues, in slash "[n]otions of masculinity and femininity, of maleness and femaleness are being challenged" (6). Russ, for example, conceives of slash as "pornography by women, for women, with love" (82) while Lamb and Veith conceive of it as transcendent (97). Both Russ and Lamb and Veith presume pornography as inherently male and masculine and slash as inherently female (at the time of their writing the data suggested that slash was more frequently written and read by those who identified as women), so for them slash represents female marked bodies performing masculinity. Similarly, Penley argues that slash's "romantic pornography" was "radically shaped and reworked by the themes and tropes of science fiction" (*NASA/TREK* 102), ultimately breaking "down binarisms regarding the genres of writing which the two genders are expected to prefer" (Jung 7). Like Russ, Lamb, and Veith, Penley presumes genres as being gendered, but she extends this beyond the romance/pornography dichotomy to also include science fiction; she therefore reiterates the inherently queer nature of slash by linking a genre considered feminine to a genre considered masculine.

Specifically, some scholars have suggested that the same-sex desire represented in slash resists the domination they consider central to heterosexual desire. Scodari points out that "slash was viewed as a way for female fans to envision an egalitarian romance" (113), by, as Kustritz puts it, allowing its authors to "create an equal relationship dynamic in which characters are completely equal in everything from decision making to love making, and from patterns of dress to household chores to levels of attractiveness and financial security" (377). In this understanding of slash, "sex is used as an expression of trust … rather than an act of domination" (Kustritz 377). Kustritz's focus on domination is telling, given that, as Wittig notes, "heterosexuality as a social system" (and therefore the heterosexual matrix) "is based on the oppression of women by men" (226). Slash's presumed ability to avoid domination is therefore yet another way in which the genre is deemed to be queer.

Yet, despite all this, some scholars have criticized the genre as fundamentally misogynistic as it functioned to erase female characters from narrative relevance, thus incorporating the misogyny of objects of fandom that failed to value female characters. Scodari, for example, suggests that slash recognizes "women's subordinate position within patriarchy without hoping to remedy it" (126) by only celebrating "the feminine when it is performed by male bodies" (114). Other scholars have made similar observations, though have drawn very different conclusions from these observations. Kustritz, for example argues that "slash remains gender-neutral by making gender basically unimportant" (379); the genre "is not about being gay (or being straight). It is about being in love" (379). The erasure of gender, sex, and sexuality praised here by Kustritz functions in many cases as an erasure of women. This erasure is compounded by the context in slash is produced:

While the majority of slash stories focus on same-sex relationships between men,

this may be at least partly attributed to the fact that there still are not many

television series which feature strong female pair bonds, while strong male pair

bonds - and interesting, three-dimensional male characters - seem to abound.

 (Jung 5)

Regardless of the reason, the lack of female characters within slash has been and continues to be

a point of concern for some scholars.

While they participate in this history, ladyjaida and dorkorific also deviate from it in the

explicit misogyny of SBP. Slash itself may have a queer history in the sense that it represents "a

radical questioning of social and cultural norms, notions of gender, reproductive sexuality and

the family" (Smyth 362), but SBP actively works to shut down those questions. In contrast to the

erasure of the female and feminine typical of slash, dorkorific and ladyjaida maintain the

presence of the feminine and female but do so only as a specter to be avoided. In Othering the

feminine and female and constantly policing gender binaries to deny fag positionality, they

extend a mere erasure of women to an active misogyny.

This is particularly jarring within the context of fandom as queering is a fundamental

aspect of participation within fannish traditions. Fannish reading practices call for them to read

character motivations and desires. Slash, for example, makes "visible invisible aspects of sexual

experience, pulling to the surface the subtext of male homosocial desire" (Jenkins, *Textual*

Poachers 205) by calling for

a more thorough exploration of issues of intimacy, power, commitment,

partnership, competition and attraction apparent both in the scripted actions of

those characters and also in the nuances of the actors' performances (ways they

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look at each other, ways the actors move in relation to each other). (Jenkins,

Textual Poachers 202)

Such an action extends beyond reading or viewing to become engagement. Slash is "a mode of textual commentary … reflecting something [slash writers] have found within the broadcast material" (*Textual Poachers*, 202). Other scholars have made similar assertions. Drawing upon Jones, Stein, and Kohnen and their contribution to the field of fandom studies which rejects the notion that fanfiction is inherently resistant to objects of fandom, Tosenberger explains that "slash fans are not so much resisting that show's text as articulating" ("The Epic Love Story of Sam and Dean") what Jones refers to as "latent textual elements" (82). She emphasizes that fans are "interpreters of, rather than interlopers in, texts" (Tosenberger, "The Epic Love Story of Sam and Dean"). This kind of reading practice is fundamental to the fannish experience: the fandom community, after all, orbits an object of fandom, and it is this kind of engagement that affords individuals the opportunity to participate in in that community.

This kind of queering is also reasserted through the communal practices of fans beyond the cost of entry. Because fandom is communal, once fans become emerged in a slash context, they begin to wear what Tosenberger refers to as "slash goggles" ("Oh my God, the Fanfiction!" 202), which function as a heightened queer consciousness. Once acquired, "[s]lash fans are always on the lookout for hints of homoeroticism in the source text that can be spun into a story" (Tosenberger, "Oh my God, the Fanfiction!" 200). The queering ladyjaida and dorkorific participate in throughout SBP's depiction of gender, sex, and desire, is therefore called for by the fandom community in which they are situated.

Indeed, objects of fandom – as objects of fandom – call for queering. Jones contends that "[c]reative and interpretive fan practices are all concerned … with reading through the surface

semiotics of the diegesis … into the implied interior and exterior realities of the characters and their world" (124). Because these textual objects are objects of fandom – that is, defined for our purposes in relation to their fandoms – the reading practices of fans dictate the content of those textual objects. Jones describes the process that allows for this kind of reading: because objects of fandom are predictable (the central characters rarely die, plots and plot types are repeated), "the pleasure of viewing" shifts "away from the anticipation of major story events" (121) to the "minds, intents, desires, and emotions" of characters (124). She claims that this reading practice is encouraged in the object of fandom itself as it

> offers clues, some subtle and some explicit, to interiorities that have no objective
> existence, no facility for final confirmation or denial. Crucially, the [text] also
> provides silences – 'those quiet fleeting moments' – that remark only the absent
> presence of the latent, and it provides the spectral depths that tolerate such
> speculations. (Jones 124)

In short, the reading practices of fans calls for them to ship, which they can only actualize through their writing practices. Tosenberger articulates a similar point when she concludes that "*Supernatural* makes queer, incestuous readings available to viewers" which fans then "play out in specific fanfictional texts" (Tosenberger, "The Epic Love Story of Sam and Dean"). Others have made similar fandom specific conclusions. Åström asserts that "there are a number of features … [of *Supernatural*] that invite a slash reading [including] the brothers' great affection for each other." Likewise, Valentine argues that *Sherlock* suggests slash by constructing Holmes as queer through "characteristics that exclude him from traditional paradigms of identity and sexuality." These conclusions are derived from a combination of fannish reading practices and

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the content of objects of fandom, both of which encourage fans to engage in readings which are counter to the binaries of hegemonic heterosexuality.

Moreover, often the structure of objects of fandom themselves call for queering. Jones points out that the familiarity and repetitive nature of these objects of fandom affect how fans understand them:

> Repetition ensures that the broad syntagmatic movements of cult series are inherently predictable, and this predictability is rendered absolute by the universal fan practice or recording and repeatedly re-viewing episodes. Paradoxically, the repetitive structure of cult television series and the repetitive viewing structures of fans facilitate the series' lack of closure. The repetition of the already-known releases fans from the thrall of causality. It directs their imaginations towards the text's paradigmatic elements, inviting them to consider what story events reveal about characters, how they contribute to and interconnect with the metatextual backstory, what possibilities are opened up for future storylines, and what other stories haunt the hinterlands of the text. (Jones 121)

Thus, "[t]he predictability of the cult series decisively relocates the pleasure of viewing ... towards the always-unfolding and unforecloseable *how* of the metatext" (Jones, Sara Gwenllian 121); objects of fandom are not "used by fans ... as 'text' to be 'read' but as cosmologies to be entered, experienced and imaginatively interacted with" (Jones, Sara Gwenllian 122). In short, the structure of many objects of fandom allows fans to focus not on plot, but rather characterization and the development of character relationships, with both these characters and those relationships often being queer.

These kind of reading practices and conclusions have also been made about the *HP*canon. Tosenberger points to J.K. Rowling's statements regarding her outing of Dumbledore as a particularly good example of the presence of latent material. After J.K. Rowling explicitly stated that Dumbledore is gay, which she only did after all seven *Harry Potter* books had been published, she argued that his sexuality "is not, in fact, extratextual" (Tosenberger, "Oh my God, the Fanfiction!" 201), but is "*in* the book. He had—it's very clear in the book... I think a child will see a friendship and a sensitive adult may well understand that it was an infatuation" (Ahearn). If we are to accept this, then clearly desire is represented somehow, despite not having been explicitly articulated. *Harry Potter* fans are the "sensitive" readers to which J.K. Rowling refers – particularly because she made this statement at a public event where the audience was made up largely of *Harry Potter* fans. The assumption that those readers will "understand" something despite that something not being explicitly articulated suggests that those readers – those fans – are engaged in a different kind of reading, one which is more prone to interpret queerness. Cuntz-Leng makes a similar assertion when she claims that "*Harry Potter* twincest fan fiction [fanfic which depicts a sexual relationship between twins] should be perceived ... as an active decoder and recoder of subtextual meanings and elements, as a unifer of latent meanings and resistant readings" ("Twinship"). Both J.K. Rowling and Cuntz-Leng here affirm the existence of content within the *HP*canon that is not explicitly articulated.

Indeed, the *HP*canon itself specifically calls for queer readings. As Willis notes:

> In the *Harry Potter* books, a specific pattern of readerly engagement is provoked by each individual book's being structured as a mystery, so that clues planted throughout the text are to be reread in the light of the information revealed at the solution of the mystery. Furthermore, the series as a whole (unfinished at the time

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of this writing) is structured similarly, with each book revealing more information about the events of the past, and therefore more about the probably resolution of the narrative arc of the whole series. The reader is thus encouraged to be open to the possible resignification of events and characters in the books, while reserving to canon the final rights of such a resignification. (159)

Willis' analysis of *Harry Potter* thus picks up on Jones' discussion of latent information: fans are reading that which is and that which is conspicuously not present. Participating in fandom means engaging with objects of media in communally encouraged ways; because shipping is so popular, fans have learned to recognize shipping potential, so relationships have become conspicuous to them. Millman, too, emphasizes this conspicuousness when she describes fanfiction that focuses on Snape, claiming that "his every [canonical] action [is] open to interpretation" (41). Moreover, because all readings are inherently intertextual, readers draw from their familiarity with multiple sources. For fans who exist in a context fundamentally concerned with shipping – that is, the fandom which for our purposes defines their identity – these intertexts might include romance and slash, and serve to code behaviours as romantic and/or sexual without them being explicitly stated as such in the actual novels. For example, Willis points out that Harry's "very intense, physicalized reactions to, interactions with, and fantasies about, other *male* characters … are never named in the text as sexual" but that his emotional reactions – "fear, anger, wounded pride" – are readily sexualized by romantic conventions (160). This kind of reaction is canonical and suggests that similar reactions fit within the confines of the Potterverse. Likewise, Cuntz-Leng argues that "J.K. Rowling has created a fictional universe that is profoundly enriched with doubling motifs and twin symbolism" and, as a result "Twincest fan fiction can be understood as the execution of the next step in exploiting this inner logic of the *Harry Potter* text"

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("Twinship"). In short, the text, when combined with the reading practices of *Harry Potter* fans, calls for queer readings.

This kind of queer suggestibility is especially present in the canonical depiction of Remus and Sirius. As Wolosky notes, as a werewolf, Remus represents "an image of the double nature of human beings" (17); similarly, she points out that this doubling is repeated with Animagi as each transfigured person reflects their nontransfigured self (17). She goes on to explain how the *HP* canon depicts "the riddle of oneself," that is, "One's own inner world–feelings, fears, and desires," as "One of life's most challenging riddles" (23). Because the *HP* canon encourages its readers to seek out the solutions to the many riddles it contains, this kind of personal exploration is called for therein. This kind of personal exploration is facilitated within the *HP* canon by Remus: he

> is able to provide guidance and structure for Harry in a transformative way. In the process
> of teaching Harry how to fend off Dementors, Professor Lupin offers sensitive, attuned
> care. As he helps Harry walk through lost memories of his parents, Lupin becomes a
> secure base in whose presence Harry does not have to fear weakness. As 'self-esteem and
> security are intimately linked' (Holmes, 2001, p.2) the security Harry experiences with
> Professor Lupin enables him to feel more secure within himself. (Swanson 99)

As such, the *HP* canon implicitly associates personal discovery with Remus. His attempt to understand his desire for Sirius and, ultimately, himself within SBP is thus derived from the *HP* canon.

Conclusion

Dorkorific and ladyjaida's depiction of gender, sex, and desire throughout SBP actively reaffirm the binaries upon which the heterosexual matrix is contingent, thus also reaffirming the paradigm as a whole. Rather than repeating the fannish tradition of queering through the creation of slash, they actively police gendered binaries by maintaining a gender panic throughout. In denying fag positionality for SBP's characters, ladyjaida and dorkorific deny SBP queer positionality. This contrasts the fluidity so central to other aspects of SBP.

Conclusion: Mischief Managed?

As I have argued in this project, ladyjaida and dorkorific's SBP makes clear the fluidity central to reading and writing, navigating authorship, and the Potterverse. However, this fluidity is not reflected in their depiction of gender, sex, and desire where they work to reiterate the binaries upon which the heterosexual matrix is contingent. The specific content of SBP reflects this: the phrasing, references, and fanart among a myriad of other particularities shape this fluidity or lack thereof. The ways in which dorkorific and ladyjaida engage with the *HP* fandom through SBP's content also reflect this. Moreover, their playful engagement with the concepts of reading and writing, authorship, the Potterverse, and desire signal ladyjaida and dorkorific's masterful engagement with fannish traditions in such a way so as to reaffirm those very same fannish traditions.

Because fanfic necessitates a layered understanding of meaning negotiation, fics like SBP provide evidence of the fluidity of reading and writing. Ladyjaida and dorkorific work from the canonical presentation of Remus, looking specifically at the way his dialogue is described, his posture, and his proximity to other characters to infer the meaning they first imply and later articulate within SBP: that Remus loves Sirius. Moreover, they do so in such a way so as to reaffirm their own interpretive practices. While such fluidity is called for within the fannish tradition, objects of fandom frequently facilitate this through their repetitive structure which shifts audience focus towards character relationship; this is especially the case for fans who have, as a community, developed in large part around the process of shipping. Such a fluidity is particularly evident in the *HP* canon itself. The series is built around mystery and layered meaning in multiple ways: the naming practices, the frequency of reversals, the riddles (not just

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Tom), and mazes permeate the entire series. This is compounded by the fact that each individual novel and the series as an entirety are constructed as mysteries. As a result, audiences learn that meaning is a thing which must be negotiated in large part through the navigation of clues; this is especially the case within the *HP*fandom. These interpretive practices are simultaneously performed and reaffirmed through the context and content of SBP.

The reaffirming of their interpretive practices is also one of the ways ladyjaida and dorkorific negotiate the layered authorship of SBP as a fanfic: the acts described above are all contingent upon an authorship which performs the act of validating its own authority in a context when this authority is unclear at best. The specific content of SBP becomes a means through which dorkorific and ladyjaida are able to negotiate this authorship. Their frequent references to minor details from the *HP*canon as well as their inclusion of fan art throughout signal their participation in the *HP*fandom community, thus implicitly reaffirming the transformational nature of fanfic in general and SBP in particular. Their frequent references to media beyond *HP* signals their cultural and literal literacy, and the ways in which they utilize these references reaffirm their mastery. While they include minor references to texts beyond the *HP*canon, they also draw upon the themes of those works to highlight the themes they are developing in SBP. Additionally, ladyjaida and dorkorific shift their syntax and diction to perform a sort of literary cosplay. These actions allow ladyjaida and dorkorific to signal their participation in a culture which recognizes authors as celebrity even as they write fanfic, a form which fundamentally challenges the social, moral, and (possibly) legal authority attributed to authors.

The fluidity of these concepts ultimately works to develop a fluid understanding of the subject of *HP*fandom. While SBP's object of fandom is the *HP*canon, its subject is the Potterverse which, while connected to the *HP*canon, is not bound to it; rather, the Potterverse is

the cumulative understanding of *Harry Potter* which is informed by the *HP*canon, Rowling official merchandise, Pottermore, *HP*fandom, and any number of other things which may shape the way fans read. The term simultaneously refers to the ways individuals, fandom communities, and the *HP*fandom in its broadest sense perceives "*Harry Potter*" as a text. The Potterverse is thus by necessity fluid: it is understood differently on different levels by different people who consider different sources – and all of this is constantly changing. While the Potterverse therefore resists definition, dorkorific and ladyjaida make its existence clear in SBP through its contents which do not always correspond precisely with the *HP*canon, occasionally deviates from that canon, and frequently includes content unique to them, like the specific combination of literary and filmic references which permeate SBP. The fluidity of the Potterverse is also clear in the ways in which SBP shapes it: while some fans consider SBP canon, many have read and acknowledge its significance within the *HP*fandom. SBP is thus simultaneously derived from the Potterverse while also contributing to it.

Despite their general prioritization of fluidity, dorkorific and ladyjaida ultimately shape their depiction of desire in such a way so as to reify binary understandings of gender and sex. Specifically, they depict Remus and Sirius's desire for one another as intelligible within the context of the heterosexual matrix by constructing a feminine and female Other as a fag position within SBP. The dialogue, narrative, and actions constantly work to ensure that neither of these characters ever occupies this fag position even in the face of their actualized desire for one another: the fag position has less to do with sexuality and sexual action than it does with a consistent derision towards the feminine and female as a means to establish the masculinity and maleness of its central characters. In so doing, dorkorific and ladyjaida create a text that is fundamentally misogynistic.

While I have focused on these particular subjects in this project, there is much work yet to be done. Each of the subjects I address here merits more analysis. The depiction of gender, sex, and desire within SBP can be expanded to other fics, including mpreg and genderswap fics. How common is this kind of misogyny within the *HP* fandom? What purposes does it serve?

Additional scholarship studying how gender, sex, and desire are depicted in the *HP* canon would be similarly fascinating. In particular, J.K. Rowling's assertion that Dumbledore's homosexuality is, in fact, canonical would be ripe for analysis, particularly as it overlaps a discussion of gender, sex, and desire with conceptions of authorship and meaning negotiation. J.K. Rowling has been especially engaged with readers of the *HP* canon: in addition to her making statements like Dumbledore's outing, her frequent sharing of what she deems "information" in interviews, through Twitter, and through *Pottermore* all contribute to her ongoing engagement with readers. At several points while writing this project J.K. Rowling made statements which forced me to shift my analysis. Her continued engagement creates a dynamic authorship which resists classification because it is always incomplete. Her actions and their implications have already inspired work (Arthur; Brummit; McLeod and Holland; Cuntz-Leng), but more is needed.

The implications of an incomplete author on the interpretive practices of audiences also merits study. While work has been done in Reader-Response theory, relatively little has been done around indefinite textual artifacts. If J.K. Rowling continues her authorship, then "*Harry Potter*" remains an unclear text; if readers negotiate meaning in context, then how is meaning negotiated when that context is constantly shifting? My discussion of the Potterverse studies this kind of issue within the confines of SBP as a fanfic which was produced at a particular point in

time in the construction of the *HP* canon, but the broader subject should hardly be limited to such a specific scope.

The notion of the Potterverse and, in particular, the distinction between an object and subject of fandom could also be interrogated more thoroughly. Such work could potentially be beneficial to fandom studies as it shifts the focus of analysis onto the fandom itself and how it relates to a textual object without unduly prioritizing one over the other. However, this work is contingent upon the presumption that fandom is worth studying in and of itself, not just in relation to an object of fandom or as a subculture. While work has been done about fanon or fan "correcting" objects of fandom (Jenkins, *Textual Poachers*), these works still fall short of articulating specific fandoms as existing in the intersecting contexts of fannish traditions and specific objects of fandom.

While each of the subjects I address here merit further study, so, too, do subjects that I was unable to address within the confines here. Because I approached this project and SBP from the lens of English as a discipline, my focus has been on close reading; sociological analysis of and with dorkorific and ladyjaida could be valuable to develop a more complete understanding of SBP within its fannish and broader cultural context. Additionally, again, because my work focused so closely on SBP as a text, I did not delve into the particular affordances and constraints of its original medium. Studying SBP in relation to LiveJournal would provide further context to understand the text as it would have been perceived in its original publication.

Moreover, while I have focused so closely on SBP, this project has implications beyond it. Do other fics function similarly, either within Remus/Sirius subfandom or the *HP* fandom more generally? Additionally, while SBP is clearly meaningful to many fans, what are the limitations of its significance? Is it confined to a particular age group? A particular sub-fandom?

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A particular fandom hub? If, and in what ways, do elements of SBP continue to echo in the

*HP*fandom?

Beyond this, while I am critical of object-prioritized analysis, there is much more work to be done in regards to the *HP*fandom. Several scholars have noted the significance of the *HP*novels in terms of shifting reading practices for children, occasionally bringing up fanfic as a tool that allows students the opportunity to further engage with the *HP*canon and their own literacy skills (Blake; Bloom; Dickinson; Waetjen and Gibson; Hopper; Casey; Fisher et al.). Has a similar shift occurred within fandom? What are the recurring themes of the *HP*fandoms most popular fics and in what ways do these themes derive from the fannish tradition and the *HP*canon itself? Is there something about the *HP*canon specifically that inspires fics like SBP? How has the phenomenon of *Harry Potter* influenced fandom?

This project also raises questions about the nature of fandom studies and the difficulties specific to it, particularly around the importance of developing temporal context. While work has been done in digital media studies around the role of time in analysis (Hayles; Hassan), even in this area the subject of temporal location remains undertheorized. SBP, like all fic, was written and made public at a particular point in time and that particular point in time is an important part of SBP's context. How can we accurately represent the temporal context of fic?

I would be particularly pleased to see scholarship address the playfulness and joyfulness inherent to fandom. While there has been much debate within fandom studies on the academic value of objectivity (Shimmel, Harrington, and Bielby; Duffett; Evans and Stasi; Beaulieu; Hellekson and Busse; Brooker; Jenkins; Booth; Asquith), accessing and understanding fandom necessitates a subjective engagement with fandom. Regardless of whether or not objectivity is a possibility for the fan scholar, fans and fandom are not objective; dismissing the value of this

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subjectivity erases a key component of fandom and works to penalize its participants for their emotions, thus participating in a femmephobia that serves to reiterate female and feminine Otherness regardless of the gender identification of fans.

Underscoring all of this is an integral question: how can scholars accurately and thoroughly study fanfic? In addition to being confined to particular temporal locations and particular media, fanfic must be understood in relation to its fandom community or communities and its object(s) of fandom. This presents difficulties in the inherently fluid nature of specific fandoms: specific fandoms are constantly changing shape with fics appearing (and disappearing), often overflowing into other fandoms as those other fandoms overflow into them. Yet, articulating this context takes time and space which can distract from the particular focus of any analysis. How can scholars accurately analyze both the precise specificity of individual works and situate that work within the profoundly plural and fluid context that shapes it?

These questions are just a few that arise out of this project and hardly reflects a complete list. Ultimately, projects like this call and the questions they raise call for scholarship to continue pushing itself to understand things in more nuance, challenging any potential intellectual complacency. This work is hard, and fun, and frankly, follows in the spirit of the fannish tradition: enthusiastically engaging with and repeating, with variation, thoughts and questions to suit our purposes, ultimately developing dynamic understandings. This work is mischievous, being bound so thoroughly to the notion of always challenging our current knowledges, but it is also necessary.

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