Characters' Pilgrimage from the Canon to Fanfiction:
A Gestalt Approach

Iryna Morozova
Odesa Mechnikov National University, Ukraine

Olena Pozharytska
Odesa Mechnikov National University, Ukraine

Abstract

Most academic circles treat fanfiction as "paraliterature" (Krauss, 1980) created by fans of a certain literary work. Fanfiction (also abbreviated to fan fic, fanfic, or fic) presents a new field of analysis not only for literature, but also for linguistic studies. The current paper aims at combining the research practices of both of them in order to disclose the literary and lingual essence of fanfics within J. K. Rowling's *Harry Potter* universe. For this purpose, we have made an attempt to apply the cognitive theory of Gestalt (introduced into the research world by the well-known psychologist Max Wertheimer) to the lingual analysis of fanfiction. We shall argue that in the three fanfics studied, the virtual images of Harry Potter, Hermione and Ron are preserved on the level of their individual speech Gestalts. We shall also argue that the fanfic author's personal sympathies may change at least one of the characters' profiles within a fanfic, while leaving the rest of them mostly unchanged so as to serve as an easily recognized background for the favorite personage. In other words, the author's angle of vision structures not only a fanfic's narrative, but it may also re-build the artistic and speech image(s) of one or more characters, though preserving the others' images as given in the canon text.

Keywords: artistic and speech image, character's profile, fanfiction, Gestalt, literary work

Reading is to the mind what exercise to the body
(J. Addison)

Introduction

The presented work is a multi-year project which suggests different ways of applying Gestalt analysis to language and literature studies. This time, our work is dedicated to the analysis of one of the most disputable types of literature known as fan fiction. Modern computer technologies provide great possibilities for both fiction writers and readers. Computer reading has become more appealing to computer operating audience who can use the Internet for getting a new vision of the original text literary semantics. Best sellers of mass literature find a special feedback within their admirers in the form of fanfiction, that is, fiction created by fans of a particular writer or story.

Due to a strong influence of the Internet and technologies, mass media start to determine the modern period in the development of arts as dominance of digital forms, including digital literature. The growing popularity of digital fiction results in gradual changes of the concept of literature itself. Fan fiction, as we see it, occupies a borderline position in modern literary writing. In contrast to other types of digital literature which are initially created as a specific quasi-language code synthesized of verbal and non-verbal elements and written to be read on the computer monitor screen only, fan fiction can be introduced as a paper and a computer story.

Nowadays writing fanfiction on the Internet is considered a mass literature movement within the devoted readers. Having been inspired by the original literary texts, they write their own creations developing their favorite story-plots. S. Burt points out in her article *The Promise and Potential of Fanfiction* that fanfiction "offers new writers a clearer path to potentially interested readers that has ever previously existed" (Burt, 2017). K. Busse stresses that "recent years have brought us a wide range of adaptations, translations, & transformations – at times they use the source as a mere inspiration, at others they critically talk back to the text" (Busse, 2007, p. 127). There is no denying that fanfics evolve the original text, take their roots in it and change it, sometimes twisting the original plotline beyond recognition.

On our part, we believe fanfiction to be actually a new sub-genre of post-modernism in literature. Anti-authoritarianism, on the one hand, and intertextuality, on the other hand, are observed in all fan-stories, connected with each other by the well-known characters taken from the original, or canon story. Fanfics not only develop the original text or give it another angle of vision, but also display skepticism to the canon story, subjectivism or relativism as to the events described. Thus, fanfiction presents a productive field for literature development.

The presented research focuses on investigating speech correlations between the original text and its modifications generated by fan writers. The paramount objective of our investigation consists in singling out the essential feature in the fanfics studied that, together with the canon text, outlines a specific virtual universe of the literary story as perceived by modern readership. In the process of work, the following tasks have been solved: concretization of the notion of digital fiction, determination of its verbal and genre peculiarities together with its esthetical parameters, building up and contrasting Gestalts of speech parties of the main characters of J. K. Rowling's *Harry Potter* saga and three fanfics based on it.

The corpus of actual material for analysis (4,000 speech samples) represents speech parties of *Harry, Ron* and *Hermione* as shown by J. K. Rowling in *Harry Potter and the Chamber of Secrets* and reflected in three fanfics taken for analysis.

Literature Review

At present, fan fiction does not have a universally accepted treatment in literary semantics since in most academic circles fan fiction so far is still largely considered "paraliterature" (Krauss, 1980; Wershler 2013, p. 368). On the other hand, it has taken a specific niche among literary genres and is defined by Sh. Pugh (2005), as "writing, whether official or unofficial, paid or unpaid, which makes use of an accepted canon of characters, settings and plots generated by another writer or writers" (Pugh 2005, p. 25). Francesca Coppa in her book *The Fanfiction Reader* describes fanfiction as "creative material featuring characters [from] works whose copyright is held by others" (Coppa, 2017).

In our opinion, fanfiction as a special sub-genre of literature written by known or anonymous authors should also be defined in the terms of mass understanding of this phenomenon. The most shining example of such reference Internet source is Wikipedia written by a joint crowd-sourced company. Fanfiction (also abbreviated to fan fic, fanfic, or fic), according to the definition offered in the Wikipedia, is "fiction about characters or settings from an original work of fiction, created by fans of that work rather than by its creator." The Webster definition of the term "fanfic" runs "stories involving popular characters that are written by fans and often posted on the Internet" (Webster). In accordance with recent estimation, fan fiction makes up 33% of all content of books on the Internet (Boog, 2008).

In everyday life, fanfics are usually understood as a piece of amateur creative writing based on popular original literary works, films, TV shows or even computer games. Fanfics are usually written by the admirers of a certain virtual world pictured in the original version of the story. As a rule, fanfic literature is written about a certain set of well-known characters taken from the original work and is posted on the web for non-commercial reasons. Since the advent of the Internet, fanfic writing has become a popular form of amateur (and sometimes professional) narrative enhancing, or developing, or giving another vision of the initial story. Despite their popularity, fanfics are often treated as second-hand literature a "fanfiction and its creators have also traditionally been marginalized by academia as being derivative works not worth full attention" (Littleton, 2011, p. 21).

Notwithstanding the fact that fanfic writing is usually associated with the World Wide Web, this type of literature has a long-run history of its development. It dates back to the late sixties and was actually an expression of fandom and fan interaction of the admirers of *Star Trek* who popularized the plot in the so-called fanzines (fan magazines) produced via offset printing. In 1998, FanFiction.Net was officially introduced online (Buechner, 2002) and made it possible for fans to upload their creations there. On May 22, 2013, the online retailer Amazon.com established a new publishing service, Kindle Worlds. This service would enable fan fiction stories of certain licensed media properties to be sold in the Kindle Store.
In his turn, J. C. Lammers believes that the "earliest forms of fan fiction date back to fan art and fanzines created by science fiction fans in the early 1930's" (Lammers, 2011, p. 5). Looking at John Milton's *Paradise Lost,* A. Hong, a book reviewer and a promising author himself, suggests that Milton's work is a fanfic of the *Bible* itself. He argues that quite a good many of other well-known works of literature sprung up or developed from the stories previously written and published by some other authors (Hong, 2017). However, in our opinion,

fan fiction writing could be spotted much earlier, as far as the 15th century when Robert Henryson wrote *The Testament of Cresseid*. This way he gave the story an ending and expanded the storyline of the original. Another fanfiction researcher K. Busse is of the same opinion, paraphrasing Coppa's quote: "in literary terms, fan fiction's repetition is strange; in theatre, stories are retold all the time" (Busse, 2017, p. 134). Among such stories, we shall name the famous legend of Don Quixote (Don Juan) known in more than 600 interpretations. Rooted in the folk-stories of Mediaeval Spain, the world-known character of the immoral and dissipated youth has travelled through time and countries, acquiring new features and images, changing face masks and media and sometimes even sex (*Don Juan or if Don Juan Were a Woman* filmed in 1973).

As fanfics we should also rate different versions of *Hamlet, the Prince of Denmark*, *Doctor Faust, Dracula, the Vampire*, and so forth. We shall also add that a wide number of popular contemporary best-sellers also successfully transformed from fanfics. For instance, the famous blockbuster *Fifty Shades of Grey* (E. L. James) originated as the fanfic *Master of the Universe* (by the same author) and was based on the *Twilight* saga (S. Meyer). Thus, it can be partly treated as a fanfic creation.

Taking things by and large, we can also mention here, among fan writers, even the great H. Fielding, whose *Shamela* was the author's parody vision of S. Richardson's famous *Pamela.* Moving on in time, we may remember *Gone with the Wind*, M. Mitchell's popular saga which (with kind permission of the author's descendants) was continued by Alexandra Ripley and entitled *Scarlett*. It's also worthwhile mentioning that when A. C. Doyle killed the universally adored character of Sherlock Holmes, the offended readers started writing continuations of their own. Anyway, even now, in the "digital age the essence of fanfiction remains the same: fans of texts creating new adventures for the characters and universes they love" (Littleton, 2011, pp. 30–31).

Thus, having sprung up as readers' development of well-known literary stories, fan fiction is now treated as the most "democratic genre" (Pugh, 2006). It has become intrinsic to the story-world as a special deviation from the source text, typically presented online and expanding the canon text. We believe modern fiction to be much influenced by the fan writers' growing activity as well as by the digital media winning over the interested readership. This type of literature presents to its readers great opportunities of creating their own narrative plots by exchanging ideas between fans of this or that story, inventing their own ways of plot development and finally creating special fandoms, organized by the canon text.

Writing a fanfic becomes a certain literature game where an amateur and canon writers cooperate and challenge each other, acting as co-authors and rivals at the same time. Indeed, a great number of fanfics question the author's canon text. K. Busse (2007) stresses that "fan fiction, at its base, is about processes of reading, and yet as readers become writers, they begin competing for authorial possession if not of the words, then of the ideas, characters, and tropes" (Busse, 2007, p. 128). "Who's the writer?" as K. S. Fleckenstein (2009) puts it.

Method

We suggest applying the principles of Gestalt-theory to the online literary sources frontier for the purpose of disclosing regularities in the literary artistic images and lingual representation of the basic text concepts as given by the author and fan writers. In this paper, we shall try to

explore the complex and ambivalent relations of the source text and its sub-variants existing in the multi-universe of fan fiction.

In our preceding works, we tried to show that the well-known postulate about the unity of language and thought best of all works on the level of syntax (Morozova, 2009; Pozharytska, 2016). Syntactic speech patterns typical of an individual or a group of people bring into the open deep cognitive processes disclosing the speakers' intellectual and psychological peculiarities and this way making them recognizable and distinctive from other people. Individual syntactic speech features are not eye- or ear-catching, but "work on a deeper level" of one's perception for taking in a personality as a whole. This fact brings syntax closer to reflecting the speaker's inner "*I*", no matter whether it is real or imposed.

This paper lies in the field of the intersection of literature and linguistics. From the strictly academic point of view, any piece of literature is materially represented by a text organised in accordance with language traditions accustomed in the given society. The system of characters involved in the story is individualized by means of the author's narrative and self-representation in the personage dialogues.

Even a beginning reader will easily tell a grown-up lady from schoolgirls-teenagers only by the samples of their speech parties given in the text of the novel. This recognition is performed by means of synthesis of all language levels as they are shown in the text of a literary work. Grounding upon the ideas of G. Lakoff (1977) who introduced the classical Gestalt analysis into linguistics, we undertake a contrastive study of syntactic characteristics of the main characters' dialogues in the canon text and its fanfics.

Any classical Gestalt research operates with the following terms: naturally, *Gestalt* itself, *Gestalt projections*, *Gestalt areal, Gestalt limitation* or *contour,* and *Gestalt pregnancy,* or *importance.*

The German word "*Gestalt*" can approximately be rendered in English as "*a tangible figure or image*". In other words, it is a specific organization of parts building up an organic entity. Gestalt is a mental model whose parts make up an organic wholeness bigger than their sum. The cognitive theory of Gestalts belongs to the well-known German psychologist Max Wertheimer (1880-1943), who in 1912, grounding upon the philosophic ideas of Christian von Ehrenfels, arrived at the following conclusion. Any world vision – regardless of its simplicity or complication – corresponds to a multi-dimensional wholeness built up in human mind. He termed such integral phantom image of the world fragment "*its Gestalt*". This assertion wholly agrees with elementary psychology where wholeness, subjectness, permanence and structureness enumerated as Gestalt qualities are considered to be basic features of human perception. On the level of mentality, formation of a concrete notion presupposes creating a certain image or figure against other objects.

Today Gestalt theory is advocated by such famous researchers as D. Häffler (1998), F. Perls & P. Goodman (2001), A. Ramat (2002), Irvin and Meriam Polster (2004), G. Skitters (2007), and so on. It has acquired a great popularity within different branches of related and unrelated sciences, like social psychology, individual psychology, Gestalt consulting, management, linguistics, and so forth.

However, linguistics saw Gestalt theory only in 1977 when George Lakoff in his work *Linguistic Gestalts* (1977), claimed that all our thoughts, perceptions, emotions, and processes

of cognition are organized by means of the same structures which are called Gestalts. He believed them to be integral and available for analysis.

In our work, we have tried to apply Gestalt analysis as an instrument for contrasting speech patterns of the main characters' parties as shown by J. K. Rowling in *Harry Potter and the Chamber of Secrets* and portrayed in three fanfics taken for analysis and illustrating the same period of life of the main characters. Before coming down to the results of the investigation we'd like to dwell upon the already mentioned Gestalt ABC terms.

As a Gestalt building process is a dynamic operation consisting in studying the essential characteristics of an object in question, it presupposes defining the so-called "*significance*", or "*pregnancy*" of the Gestalt. The latter is traditionally understood as a hierarchical distribution of the dominating property in the Gestalt-figure, defining the Gestalt-center of the object (e.g. the center of a person's Gestalt is their face, where the interlocutor usually focuses their attention). The vector shifting of the Gestalt center testifies to the fundamental changes in its figure.

The chosen aspect of linguistic consideration we contrast with a certain *Gestalt projection* of the wholeness studied. The more projections undergo analysis, the more exact and vivid the general image of the construct is. In the process of Gestalt analysis, the "*areal*" of the object under study is also taken into account.

We term "*areal*" as a hypothetic or textual field where one can see the results of Gestalt object projecting which in our case is textual space of the chosen fanfic. *Gestalt limitation* or *contour* outlines the Gestalt figure itself in the area of its projections.

We argue that studying Gestalt projections of an object – abstract or concrete – makes it possible to get a multidimensional focused Gestalt of the given formation. The Gestalt construct in human mind is the very model, possessing and objectivizing the properties of the original.

Thus, a Gestalt is understood in this paper as a multi-dimensional wholeness built up in the human mind as a mental reflection of a world fragment. It is an integral phantom image helping human perceive and classify cognitive information about the surrounding world. In our case, by using Gestalt analysis, we shall try to restore the artistic images of the main characters in three *Harry Potter* fanfics from the point of view of the syntax of their speech.

Taking fan fiction as a subject for analysis, one must admit that as B. Thomas puts it "these fan-created narratives often take the pre-existing story world in a new, sometimes bizarre direction" (Thomas, 2011, p. 1), and it's no news that the fandom of fic-writing falls into several differently oriented story types. Though organized around one and the same plot, fanfic differ in the way of textual representation and fall into a number of easily recognized subtypes. For instance, *angst* refers to a genre of stories with a prevalent physical or, mainly, emotional torment of characters. *Challenge* refers to stories built on somebody else's idea, *badfic* – to those written in a deliberately horrible manner, as a special type of parody story. *Crackfic* presupposes stories in which completely ridiculous, unbelievable, or insane things take place. *Continuation* develops the canon with an open ending, and so forth. There are also *alternative universe* (AU) fics based upon violating the canon, *crossover* fics where characters and events from different stories are entangled and *POV* (point of view) fics where the narration is given through the eyes of this or that character.

For the purpose of achieving objective results, we intentionally restricted our investigation to the following parameters. The fanfics chosen for analysis place characters in their common surrounding or the canon universe. We have not studied crossover fics. The only factor that varied was the point of view of the narrator, that is, the position of the main character may have been shifted.

Findings & Discussion

The speech Gestalts of the characters in the fanfics analyzed were studied within the following projections of vision:

1) sentence surface structure;
2) communicative goal;
3) lineal length of the utterance;
4) volume of the communicative input.

Having chosen the mentioned above projections of vision, we outline in *Figures 1a, 1b, 1c*, the main characters' speech patterns as manifested in the canon; naming them *Hermione, Harry,* and *Ron,* and using three different colors – pink, blue and green, respectively.

In accordance with the principles of "*Ehrenfels circles*" the built up figures represent the corresponding areal of the linguistic phenomenon analyzed. In fact, these circles are employed here for illustrative purpose only. Graphic figures bring mental Gestalt projections reflected in the human cognition closer to the reader, objectivizing the obtained data in concrete images. Built up similarly, *Figures 1a, 1b* and *1c* – red graphs – reflect the average speech characteristics of the same characters as shown in three popular fanfics, (see figures below). As different parameters have been singled out for considering hypothetic Gestalt projections, we shall call them "*Sentence Surface Structure Projection*" (*Figures 1a, 1b* and *1c*) and "*Communicative Sentence Type Projection*" (Figures 2a, 2b and 2c).

The *Sentence Surface Structure Projection* was drawn basing on the frequency of usage of the traditional structural sentence types outlined in linguistics. Hence, as simple sentences (SiSe in the figures) we classified those representing one primary structure of predication (one subject and one predicate in terms of syntax); as complex sentences (CoSe in the figures) we treated those boasting more than one primary structure of predication (several subject-predicate nexi within a sentence); as complicated sentences (Co-d Se in the figures) we interpreted those comprising a secondary hidden predication structure besides one primary structure of predication (i.e. simple sentences with grammatical complexes with the infinitive, the gerund, or the participle, which can be paraphrased into a clause) (Morozova, 2009). We believe this subdivision to be important for perceiving the deep mental organization of the characters studied since the quantity and type of predication structures reflects the type of information metabolism (Morozova, Pozharytska, 2014).

The *Communicative Sentence Type Projection* was outlined, taking into the consideration the communicative purpose of the characters' utterances. Declaratives, or declarative sentences are those stating facts in the affirmative or negative way. Interrogatives, or interrogative sentences, ask for new information and are represented by questions. Imperatives, or imperative sentences, express commands and requests, urging somebody to do something (ibidem).

Both of the syntactic classifications above are universally recognized as basic in language studies. Taking into consideration the deep bonds between a work of fiction itself and its lingual organization, we consider them to be useful tools for our analysis.
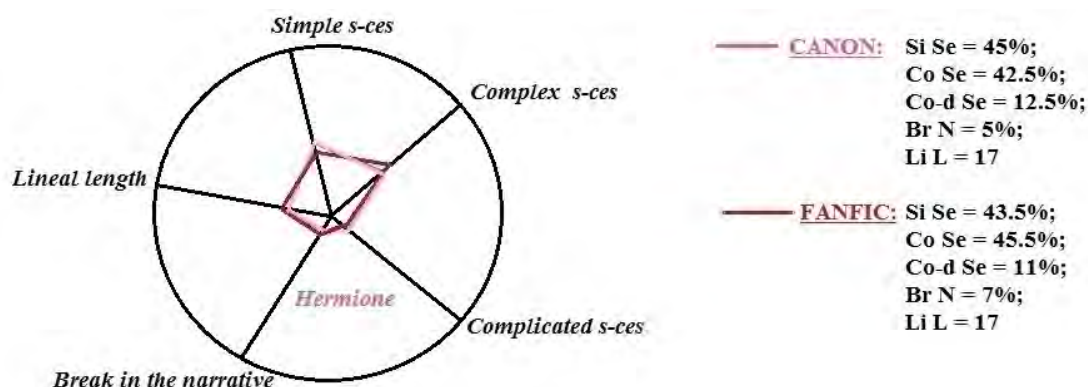
We also paid attention to breaks in the narrative (Br N in the figures) and lineal sentence length as these speech features reflect the personage's emotional and psychological state as the author planned to code them.

Here we have deliberately excluded other speech characteristics of the main persons acting in the story (such as pragmatic types of utterances, speech strategies, typical phrases, etc.) so as to show that even the most traditional way of speech analysis may be a reliable criterion for determining a lingual Gestalt of the phenomenon considered.

The sums total of all speech constructions under study within the projection considered are delineated in the paper as circles, where the lines running from their centres are conditionally understood as corresponding to the hypothetical maximum use frequency of syntactic speech characteristics and taken as 100% each. The average use frequency of the corresponding linguistic phenomenon in the speech parties of the canon and fan characters are identified by dot-marks on each of the given oriented lines. By joining the dots, we get a Gestalt-figure of the communicant's speech pattern in the concrete projection of vision.

Figure 1a
Hermione's Speech: Sentence Surface Structure Projection

CANON: Si Se = 45%;
Co Se = 42.5%;
Co-d Se = 12.5%;
Br N = 5%;
Li L = 17

FANFIC: Si Se = 43.5%;
Co Se = 45.5%;
Co-d Se = 11%;
Br N = 7%;
Li L = 17

Hermione's speech examples:

Simple Sentence (Si Se): *"Did you get them?" Hermione asked breathlessly.*

Complex Sentence (Co Se): *"You'll need bigger sizes once you're Crabbe and Goyle".*

Complicated Sentence (Co-d Se): *"I've got it all worked out," she went on smoothly, ignoring Harry's and Ron's stupefied faces.*

Break in the Narrative (Br N): *"Oh, yes," said Hermione eagerly. "So clever, the way you trapped that last one with the tea strainer—"*

Lineal Length (Li L): *"1) Once 2) they're 3) asleep, 4) pull 5) out 6) a 7) few 8) of 9) their 10) hairs 11) and 12) hide 13) them 14) in 15) a 16) broom 17) closet."*

While in the canon text, simple sentences rate first in Hermione's speech (45%) and complex sentences are runners-up (42.5% of all cases), the situation is the opposite in the three fanfics analyzed: her complex sentences are the most frequent (45.5%) and her simple sentences fall in their number (43.5%). Her complicated sentences fall by 1.5% in the fanfics (11% in the fanfics in contrast to 12.5% in the canon). She speaks with more breaks in the narrative (7% in the fanfics and 5% in the canon text), but the lineal length of her sentences has not changed. The psychological explanation for such changes can be so that the fic-writers meant to make Hermione sound more bookish, thus, using more complex structures in her speech parties.

Figure 1b
Ron's Speech: Sentence Surface Structure Projection
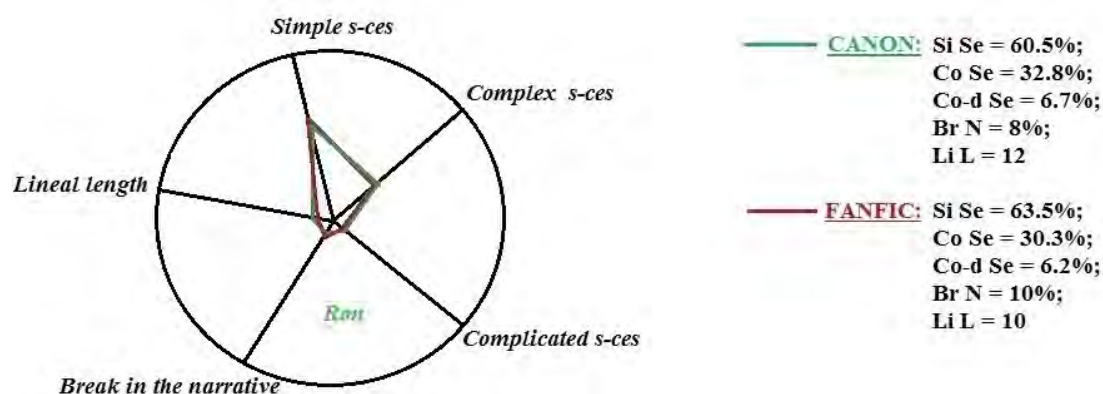
Ron's speech examples:

**Simple Sentence (Si Se):** *"It's not much," said Ron.*

Complex Sentence (Co Se): *"I was getting really worried when you didn't answer any of my letters."*

Complicated Sentence (Co-d Se): *"Er, no," said Ron, "he had to work tonight. Hopefully we'll be able to get it back in the garage without Mum noticing we flew it."*

Break in the Narrative (Br N): *"Right," said Ron. "Come on, Harry, I sleep at the — at the top —"*

Lineal Length (Li L): *"1) That's 2) how 3) he 4) looks 5) every 6) time 7) a 8) teacher 9) asks 10) him 11) a 12) question."*

Ron's sentence structure Gestalt projections do no differ much in the canon and in the fanfics. His speech becomes more simple (simple sentences making up 60.5% in the canon and 63.5% in the fanfics and compound sentences boasting 32.8% and 30.3%, respectively) and more doubting due to the rise in the frequency of breaks in the narrative (10% in the fanfics and 8% in the canon). On the whole, Ron's speech utterances become shorter in terms of their lineal length (10 lexemes in the fanfics and 12 lexemes in the canon text).

Figure 1c

Harry's Speech: Sentence Surface Structure Projection
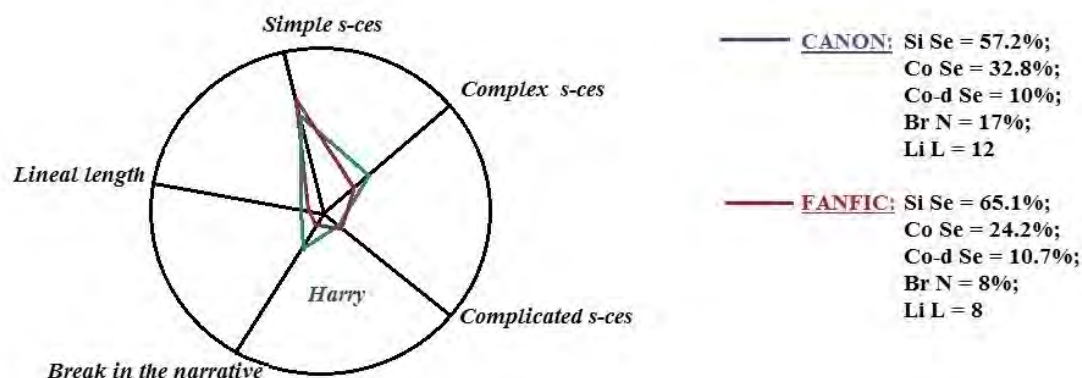
Harry's speech examples:

> **Simple Sentence (Si Se):** *"It's wonderful," said Harry happily, thinking of Privet Drive.*

> **Complex Sentence (Co Se):** *"We've still got to find out where the Slytherin common room is."*

> **Complicated Sentence (Co-d Se):** *"I'd like to see you try it."*

> **Break in the Narrative (Br N):** *"Er, yes," Harry muttered. "Er—sorry to bother you—I wanted to ask—"*

> **Lineal Length (Li L):** *"1) Then 2) you 3) noticed 4) that 5) after 6) I 7) spoke 8) to 9) it, 10) the 11) snake 12) backed 13) off?" said Harry.*

In Harry's surface structure Gestalt projection, the situation is far more interesting. While his complicated sentences do not differ radically in their frequency (10% in the canon and 10.7% in the fanfics), the main protagonist's simple sentences have risen in their quantity considerably. They make up only 57.2% in the canon and have a share of 65.1% in the fanfics. Harry uses more complex sentences in the canon than in the fanfics (32.8% to 24.2%), but speaks more confidently, breaking his narrative half as often in the fanfics (only in 8% of all cases in contrast to 17% in the canon). His speech utterances are shorter, making up only 8 lexemes on average in contrast to 12 lexemes in the canon text. Thus, we believe the fic-writers to have altered Harry's original speech Gestalt from the canon in order to make him sound more honest and straight-forward since it is a well-known fact that honesty is associated with simplicity of expression (Morozova, Pozharytska, 2014; Morozova, Pozharytska, 2018).

The comparative analysis permitted distinguishing a number of similarities and differences existing in the speech patterns employed by the canon and fic characters. It is easy to see that *structurally* simple sentences prevail in all characters' parties, whilst complex and complicated sentences are used not so often. However, we may observe evident deviations in the frequency of different sentence types and their lineal length within the speech parties of Harry, Ron and Hermione. It is noteworthy that both in the canon and in the average fic version they make up approximately the same figures with Ron and Hermione, but not with Harry. Harry's *Sentence*

Surface Structure projection changes to the side of a more confident and less hesitating type (more simple sentences, no '*if*'-clauses, fewer breaks in the narrative).

The same alteration in Harry's speech Gestalt is observed in the *Communicative Sentence Type* projection (see *Figures 2a, 2b, 2c*).

Figure 2a
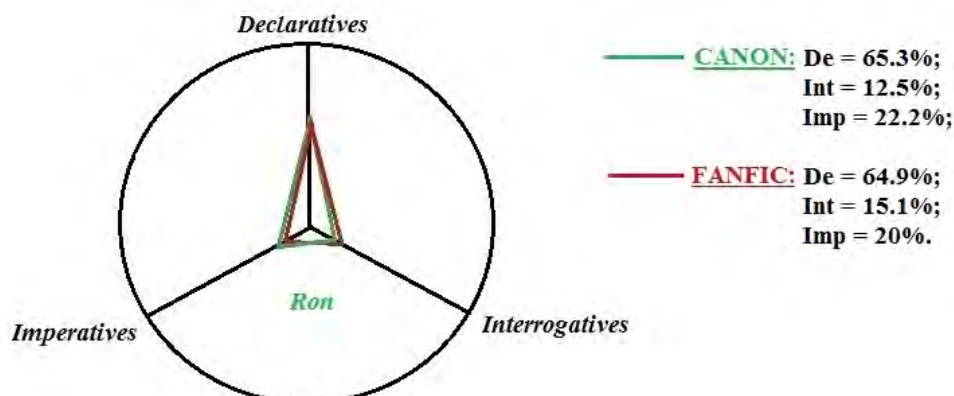*Hermione's Speech: Communicative Sentence Type Projection*
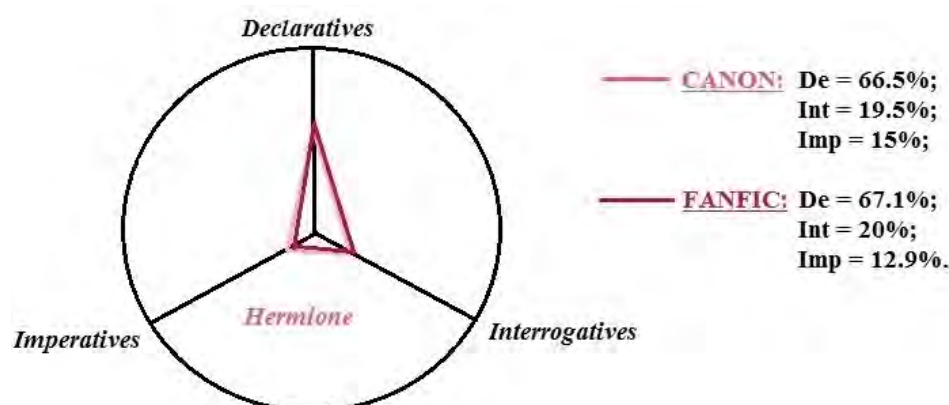
Hermione's speech examples:

> **Interrogatives:** *"Where now?" said Ron, with an anxious look at Ginny.*

> **Declaratives:** *"It could affect our whole future," she told Harry and Ron as they pored over lists of new subjects, marking them with checks.*

> **Imperatives:** *"Go away!" Hermione squeaked.*

Declaratives rate first in Hermione's speech Gestalt (66.5% in the canon and 67.1% in the fic), interrogatives differ by 0.5% in favor of the fanfics (19.5% in the canon text and 20% in the fanfics), and imperatives fall by 2.1% in the fanfics (15% in the canon and 12.9% in the fics). Altogether, Hermione's communicative sentence type projections do not differ much in the canon and in the fanfics we analyzed.

Figure 2b
*Ron's Speech: Communicative Sentence Type Projection*

Ron's speech examples:

> **Interrogatives:** *"Where now?" said Ron, with an anxious look at Ginny.*

> **Declaratives:** *"His memory's gone," said Ron.*

> **Imperatives:** *"Go on and get it out," Ron whispered, shifting his chair so that he blocked Harry from Madam Pomfrey's view.*

Ron's communicative sentence type projections are almost the same in the canon and in the fanfics. He uses declaratives the most often (65.3% in the canon and 64.9% in the fanfics), next rank imperatives (22.2% in J. K. Rowing's text and 20% in the fic-writers works) and interrogatives (12.5% in the canon and 15.1% in the fanfics). Thus, his speech is preserved in almost the original form from the canon. Another background character for Harry, Ron, the same as Hermione, is characterized by the similar communicative sentence types in his speech both in the canon and in the fanfics, which deviate by no more than 3%.

Figure 2c
Harry's Speech: Communicative Sentence Type Projection
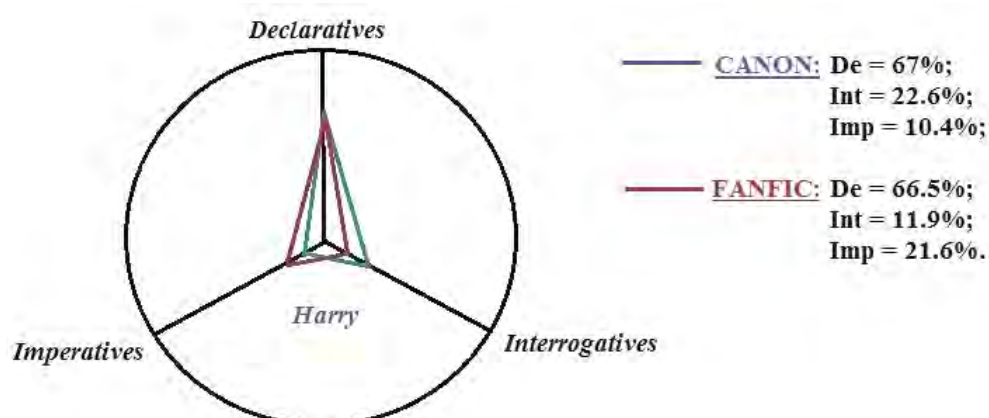
Harry's speech examples:

> ***Interrogatives:*** *"Proud?" said Harry. "Are you crazy? All those times I could've died, and I didn't manage it? They'll be furious…"*
>
> ***Imperatives:*** *C'mon, Ginny, let's get out of here—*
>
> ***Declaratives:*** *"Well, you haven't finished it," said Harry triumphantly.*

Harry's communicative sentence type projections differ radically in terms of interrogatives and imperatives. While the main character's declaratives do not change in their frequency (67% in the canon and 66.5% in the fanfics), his questions and commands/requests get almost mirrored in the fanfic. Interrogative sentences rank second in the canon (with 22.6%), but only third in the fanfics (11.9%). Imperatives, on the contrast, peak in their number up to 21.6% in the fanfics in contrast to 10.4% in the canon text. Our interpretation of this fact is that this way the fic-writers make Harry Potter sound more like a leader (as those are known to be less doubtful and asking fewer questions), manifesting the wishful qualities ascribed to him by his admirers' fanfic writers.

Conclusion

The carried out investigation allowed the making of the following conclusions. While Ron and Hermione, in full accordance with their psychological types, in the canon and fanfics demonstrate practically the same features, Harry's character in most fics undergoes certain changes. He stops asking questions (a typical trait of a dependent personality) and starts giving orders (demonstrating his capability to be an informal leader).

We have also spotted a few non-typical speech peculiarities in Harry's utterances. Here belong the phrases and language behavior we have never encountered in the canon text, like specific vocabulary showing the way Harry reacted, clipped phrases and too short constructions (exceeding no more than 3-4 lexemes), informal shortenings (like *dunno, wanna* etc.), extra emotional coloring. Some of such examples are given below:

> *** Harry (?):** "How old are you?", He **glared**. "**Marry me**!" he said as a matter of fact (The Moment by B_Soms). – out of style;*
> *** Harry (?):** "He's not that bad," Harry defended."I think Dobby is **kind of** cute?" "Okay, maybe not cute. But - well - likeable. **Kind of.**" (Callidus Prince and the Poisoned Fang by ContraryToEverything)*
> *** Harry (?):** "You could - **I dunno** - come with us?" Harry suggested with amusement. (Ibid.) – too colloquial and informal*
> *** Harry (?):** "Wow!" Harry exhaled. "It's **awesome**! **Try it now**! **Do as I say, mate!**" (Harry Potter and the Bloodroom by JJBee)*
> *** Luna:** "You do have someone with you?" The concern in her voice is evident.*
> ***Harry (?):** "Yes. I won't say who."** The answer is trying to be vague. "Do you need any help?" "**No, not now.**" (Bungle in the Jungle: A Harry Potter Adventure by jbern) – too laconic, too straight-forward.*

We consider such speech features attributed to the main character's image to illustrate the fanfic writers' personal understanding or correction of the original canon text's image as they see or would like to see it. This way they make Harry more passionate and assertive. Colloquial language also brings him closer to the reader as it adds authenticity to the dialogue.

Hence, having analyzed the obtained canon and fanfic speech Gestalts, we can make the following observations. The author of the story and her fan writers manifest a number of regularities in the speech parties of their main characters. Fan fiction has been hailed as "a democratic genre" (Pugh, 2000), its proponents celebrated as "textual poachers" (Jenkins, 1994) who radically disrupt but also reinvigorate canonical texts. It is indisputable that the ability to post and respond to stories on the World Wide Web has led to an upsurge of desire to mould the favorite character, differentiate him or her so as to show them in a better light.

The Gestalt patterns of the speech portraits studied remain generally unchanged in fanfics regarded by us as individual projects of the media text. This fact we attribute to the necessity of there being certain key elements of the author's original text that stay put, serve as the original's framework and hold the story universe together. As we can deduct from the results of our investigation, such key elements exist on both plot and language levels and stand in the way of fanfics tearing away from the canon text.

The undertaken analysis permits restoring Gestalt images of the main characters used in the canon and fanfics where they serve as prop elements for the narrative of the story. Various fanfic creations, though constituting separate stories, can be brought together to generate a whole universe developing after its own laws suggested by the author of the canon. We believe fanfics to merge floating from one story into another, giving them spin-offs, which are focused on particular personages enlivened by the fanfics' authors' imagination. The fanfic writer's personal sympathies are easily detected by the transformations in the individual speech characteristics of their favorite character(s), while the rest are used for placing this character(s) in the specific fandom universe. The Gestalt approach employed here for particular reasons of outlining the speech peculiarities of the leading characters of J. K. Rowling's *Harry Potter* saga may serve as an effective instrument for penetrating into the inner structure of the fanfic universe, restoring it as a multi-dimensional Gestalt built together by the canon author and fic-writers.

References

Boog, J. (September 18, 2008). Brokeback 33 percent. *Mediabistro*.

Buechner, M. M. (March 4, 2002). Pop fiction. *Time Magazine.*

Burt, S. (2017, August 23). The promise and potential of fan fiction. *New Yorker.* Accessed 20 June 2021 from https://www.newyorker.com/books/page-turner/the-promise-and-potential-offan-fiction

Busse, K. (2007). Fan fiction tropes as literary and cultural practices. *Lesen X.0. Rezeptionsprozesse in der digitalen Gegenwart.* Goettingen. V & R unipress, pp.127–145.

Coppa, F. (2017). *The fanfiction reader*. The University of Michigan.

Ehrenfels, Chr. von (1890). Über Gestaltqualitäten. *Vierteljahrsschrift für wissenschaftliche Philosophie* 14 (1890) (pp. 249–292).

Fandom: Identities and communities in a mediated world (2007). Jonathan Gray & C. Lee Harrington (Eds.). Cornel Sandvoss. New York: New York University Press.

Fleckenstein, K. S. (2009). *Vision, rhetoric, and social action in the composition classroom.* Carbondale: Southern Illinois University Press.

Grice, H. P. *Logic and conversation* (1975). NY: Academic Press. – V. 3. (pp. 41-58).

Hong, A. (2017). Fan fiction: What is it? *Wisdom*. X, pp. 29–45.

Jenkins, H. (1994). *Textual poachers television fans & participatory culture*. NY and London: Routledge.

Kierkgardt, W. G., & Peters, F. T. (1998). Grundlehren der Gestaltlogik. *Einführung in die Philosophie.* Tübingen – Basel: Kronken (Ss. 131–155).

Krauss, R. (1980). Poststructuralism and the "Paraliterary". *The MIT Press, 13 (Summer, 1980),* 36–40. https://doi.org/10.2307/3397700

Lakoff, G. (1977). Linguistic gestalts. *Papers from the 13th Regional Meeting,* Chicago Linguistic Society (pp. 236–287). Chicago.

Lammers, J. C. (2011). *The hangout was serious business: Exploring literacies and learning in an online Sims fan fiction community.* Arizona State University.

Littleton, C. E. (2011). *The role of feedback in two fanfiction writing groups.* Indiana University of Pennsylvania.

Morozova, I. B. (2009). *Paradyhmatychnyy analiz struktury i semantyky elementarnykh komunikatyvnykh odynyts'u svitli heshtal't-teoriyi v suchasniy anhliys'kiy movi: monohrafiya.* [Paradigmatic analysis of elementary communicative units: Structure & semantics] Odesa: Drukars′kyy dim.

Morozova, I. B. (2009). Otrazhenye kommunykatyvnoho typa prostoho predlozhenyya v syntaktyke eho ynformatsyonnoy modely [Communicative Type of the Simple Sentence as Reflected in the Syntax of Its Information Model]. *Naukovyy visnyk Pivdennoukrayins′koho derzhavnoho universytetu im. K.D. Ushyns′koho. Linhvistychni nauky: [zb. nauk. prats′].* Odesa: Astroprynt. S. 84–92.

Morozova, I., & Pozharytska, O. (2014). A communicative leader and his follower: A social and psychological interplay. *ICLASP14*. Honolulu, Hawaii, USA, 19-22 June, p. 29.

Morozova, I., & Pozharytska, O. (2017). Fanfiction through the prism of gestalt-theory. *International Association of Literary Semantics:* University of Huddersfield. Huddersfield, United Kingdom, 10–13, 19–20.

Morozova, I., & Pozharytska, O. (2018). Speech roles and games we play. *ISLE 5. The 5th International Conference of the International Society for the Linguistics of English (organised by the Institute of English Studies, School of Advanced Study). 17–21 July.* London: Institute of English Studies, pp. 25–28.

Pozharytska, O. (2016). Computer literature as a New Modus of the Readers' Existence. *Science and Education a New Dimension. Philology,* IV (23), Issue 100 (pp. 27–32). Budapest.

Pozharytska, O. (2017). Fanfiction as ludonarrative: fanwriters as gamers. *Science and Society*, *1*. 100–107.

Pugh, S. (2015). *The democratic genre: Fan fiction in a literary context.* NY: Seren.

Thomas, B. (2011). What Is fanfiction and why are people saying such nice things about it? *Storyworlds: A Journal of Narrative Studies*, *3*, 1–24. https://doi.org/10.5250/storyworlds.3.2011.0001

Wershler, D. (2013). Conceptual writing and fanfiction. *Why Fanfiction is Taking Over the World?* Dallas, TX: BenBella Books, Inc (pp. 333–341).

Wertheimer, M. (1923). Laws of organization in perceptual forms. Untersuchungen zur Lehre von der Gestalt II. *Psycologische Forschung,* 4, (pp. 301-350). Translation published in Ellis, W. (1938). *A source book of Gestalt psychology* (pp. 71-88). Retrieved 20 June 2021, from http://psy.ed.asu.edu/~classics/Wertheimer/Forms/forms.htm

Corresponding author: Iryna Morozova
Email: morpo@ukr.net