

The Life of Elyza Lex

**How the 'Mary Sue' trope is used in fan fiction to
repair the harmful LGBTQ-storyline in *The 100***

Caroline van Rijthoven (4114523)

c.a.vanrijthoven@students.uu.nl

Media and Culture

Dr. Anne Kustritz (Supervisor)

Block 4 2016/2017

June 23, 2017

6286 words

Contents

Summary 3

1. Introduction 4

2. Theoretical Framework 8

3. Method..... 11

4. Analysis..... 13

 4.1 Playful..... 13

 4.2 Badass 15

 4.3 Hero..... 16

 4.4 Repairing *The 100*..... 17

5. Conclusion 18

References..... 19

Summary

Elyza Lex was created by fans of the television show *The 100* (2014-) in reaction to the death of fan-favorite lesbian character Lexa. Lexa's death was particularly painful for the LGBTQ-community, because she was killed moments after she consummated her relationship with Clarke, the bisexual female lead of the show. This is known as the 'Dead Lesbian Syndrome' or the 'Bury your Gays' trope. The actress who played Lexa was cast in *Fear the Walking Dead* (2015-) and fans of the Clexa (abbreviation of Clarke and Lexa) relationship started imagining what would happen if the actress who plays Clarke was to portray a character on *FTWD*. And so Elyza Lex was born.

Some writers of Elyza Lex fan fiction do it as a way to cope with the loss of Lexa. They write the story they want to read about two women falling in love without the harmful Bury Your Gays trope. These fan fiction stories show how good LGBTQ-representation can look. However, these stories are not without fault. Especially, Elyza Lex is portrayed as the perfect woman. In fan fiction, the perfect woman, such as Elyza Lex, is called a 'Mary Sue'. A Mary Sue is, according to Camille Bacon-Smith, an example of how a woman should be in masculine American culture, but, according to Anupam Chander and Madhavi Sunder, a Mary Sue can also be empowering.

This research complicates the Mary Sue trope by analyzing how fans use the trope to repair the harmful LGBTQ-storyline from *The 100*. The following question was posed: "How is the original female character 'Mary Sue' trope used in 'Elyza Lex' fan fiction to repair the harmful LGBTQ-storyline in *The 100* and is thus an example of a user-generated counter to heteronormative media representation?"

To answer this question a thematic analysis of ten Elyza Lex fan fiction stories was performed to see how Elyza Lex is portrayed as a Mary Sue. Subsequently, a discourse analysis was performed to see how Elyza Lex is related to the LGTBQ-storyline from *The 100*. With these methods this research can conclude that Elyza Lex is partially a Mary Sue because her perfect qualities are that she is playful, a badass and a hero. These characteristics allow Elyza Lex to save Alicia Clark multiple times, something Clarke Griffin couldn't do for commander Lexa. The Bury Your Gays trope is thus avoided and the harmful storyline from *The 100* is repaired. Although these stories replicate heteronormative story structures, where the hero (Elyza Lex) almost always saves the damsel-in-distress (Alicia), these stories are a counter to heteronormative media representation because lesbian Elyza Lex has the role in the story that is usually reserved for the male protagonist.

1. Introduction

In peace, may you leave the shore.
In love, may you find the next.
Safe passage on your travels,
until our final journey to the ground.
May we meet again.¹

With these words said Clarke goodbye to Commander Lexa just before Lexa died of too much blood loss due to a gunshot wound. Even though Lexa wasn't a real person, but a fictional character in the sci-fi television series *The 100* (2014-), her death caused a lot of outrage from the show's fans. Social media accounts of the producers of the show were bombarded with bitter messages.² Especially the LGBTQ-community was infuriated, because fan-favorite and lesbian character Lexa was killed with a stray bullet minutes after she consummated her relationship with Clark, the bisexual female lead of the show.

The fans are mostly angry, because the producers of the show alluded that they wouldn't kill Lexa off the show and that they wouldn't use the harmful 'Bury Your Gays' trope.³ According to popular culture website *TV Tropes*, the Bury Your Gays trope, also known as 'Dead Lesbian Syndrome', involves that LGBTQ-characters don't get the same treatment as their heterosexual counterparts.⁴ Film historian Vito Russo described the same phenomenon in his book *The Celluloid Closet*, but doesn't give it a name.⁵ He writes:

Once homosexuality had become literally speakable in the early 1960s, gays dropped like flies, usually by her own hand, while continuing to perform their classically comic function in lesser and more ambiguous roles. In twenty-two of twenty-eight films dealing with gay subjects from 1962 to 1978, major gay characters onscreen ended in suicide or violent death.⁶

So, as the website *TV Trope* notes, LGBTQ-characters usually don't get happy endings and get killed far more often.⁷ However, the producers of *The 100* did use the trope, by killing Lexa, and the fans accused them of 'queerbaiting'. According to media scholar Judith Fathallah, queerbaiting is a strategy

¹ *The 100*, "Thirteen," directed by Dean White, written by Javier Grillo-Marxuach, The CW, March 3, 2016.

² Jason Rothenberg (JRothenbergTV), Twitter post, March 24, 2016, 21:24, <https://twitter.com/JRothenbergTV/status/713099087734636544>.

³ Dany Roth, "Why Jason Rothenberg's apology fell flat with The 100's fans and the real lessons to learn," *SyFy Wire*, March 27, 2016, <http://www.blastr.com/2016-3-27/why-jason-rothenbergs-apology-fell-flat-100s-fans-and-real-lessons-learn>.

⁴ "Bury Your Gays – TV Tropes," *TV Tropes*, accessed on June 14, 2017, <http://tvtropes.org/pmwiki/pmwiki.php/Main/BuryYourGays>.

⁵ Vito Russo, *The Celluloid Closet: Homosexuality in the Movies* (New York: HarperCollins, 1987), 35.

⁶ *Ibid.*

⁷ "Bury Your Gays – TV Tropes," *TV Tropes*.

employed by television writers and networks aimed at gaining attention of queer viewers by suggesting a queer relationship via hints, jokes, and symbolism without the intention to fulfill the relationship.⁸ Although the relationship between Lexa and Clarke (also abbreviated to Clexa) was consummated, there was never the intention to fulfill the relationship, because she was killed so quickly after that. Media scholar Joseph Brennan says in reaction to Fathallah that queerbaiting has mostly negative connotations, but that it can also be seen as something positive and playful, namely that it makes queer readings of texts possible or even plausible.⁹ However, what happens when the queerbaiting stops and the show doesn't supply any new content to make more readings of Clexa possible? What happens when the fans are so angry that they can't and/or won't watch the show anymore? The creation of fan content.

Alycia Debnam-Carey, the actress who portrayed Lexa, was cast in *Fear the Walking Dead* (2015-) and some fans of the Clexa relationship started imagining what would happen if the actress who plays Clarke was to portray a character on *Fear the Walking Dead*.¹⁰ So, Elyza Lex was born. Elyza Lex, the case study of this research, is an original fictional character in that she only exists because fans created her. She exists only in fan works and not in either *The 100* or *Fear the Walking Dead*. Most fan fiction stories featuring Elyza Lex, part of the corpus of this research, do take place in the *Fear the Walking Dead* universe. The fans named this universe 'Queer the Walking Dead', because it exists outside the television show, in a world where zombies (also known as walkers) are just starting to manifest. Elyza Lex isn't fazed by these creatures. In fact, in most of these stories she hunts them. She has exceptional fighting and weapon-handling skills and uses them to rescue Alicia Clark, Alycia Debnam-Carey's character. They immediately have this intense connection, maybe even because they were together in a past life when they were Clarke and Lexa. This is evident, because in some form they both get a sense of déjà vu. At the end of these stories, they are almost always happily together. This is not the first time fans have created an original character that is a reincarnation of an existing fictional character as noted by media scholar Anik Lachev.¹¹ She describes fans of the television show *Xena: Warrior Princess* (1995-2001) who have written a lot of fan fiction placing the main characters

⁸ Judith Fathallah, "Moriarty's Ghost: Or the Queer Disruption of the BBC's *Sherlock*," *Television & New Media* 16, no. 5 (2015): 491.

⁹ Joseph Brennan, "Queerbaiting: The 'Playful' Possibilities of Homoeroticism," *International Journal of Cultural Studies* 1 (2016): 1-2.

¹⁰ Jin Jet Cava, "When the Fandom Gets Creative: Who Is Elyza Lex and Why Does She Matter," *The Huffington Post*, March 22, 2016, accessed on February 26, 2017, http://www.huffingtonpost.com/jin-jet-cava/when-fandom-gets-creative_b_9496012.html.

¹¹ Anik Lachev, "Fan Fiction: A Genre and Its (Final?) Frontiers," in "Get a Life? Fan Cultures and Contemporary Television," ed. Lauri Mullens, special issue, *Spectator* 25 (2005): 88.

in another diegetic world.¹² As specified by culture and media scholar Rosalind Hanmer, a *Xena*-fan, Kym Taborn, even gave a name to this type of fan fiction: ‘Über fiction’.¹³

Name in real life	Name in <i>The 100</i>	Name in <i>Fear the Walking Dead</i>	Name in <i>Queer the Walking Dead</i>
Eliza Taylor	Clarke Griffin	-	Elyza Lex
Alycia Debnam-Carey	Commander Lexa	Alicia Clark	Alicia Clark
-	Clexa (relationship name)	-	Lexark (relationship name)

Table 1: all names relevant for this research

Many factors played a part in creating Elyza Lex. For example, the character’s appearance is based on Eliza Taylor, the actress who plays Clarke in *The 100*. Both Eliza Taylor and Elyza Lex are Australian. These stories are, thus, interlinked with *The 100*, *Fear the Walking Dead*, and the actresses from both these shows. These stories may testify to *The 100*’s failure to give proper queer representation and for the writers and readers to deal with the loss of Lexa.¹⁴ They are an example of how stories with good LGBTQ-representation can look, but they are not without fault. According to fans and writers in the Elyza Lex fandom, Elyza Lex is perfect in every way and has no faults.¹⁵ She can thus be seen as a ‘Mary Sue’. In short, a Mary Sue is an idealized and seemingly perfect fictional character.¹⁶ However, according to law and culture scholars Anupam Chander and Madhavi Sunder, a Mary Sue can also be empowering.¹⁷ In this research the concept of the ‘Mary Sue’ will be explored to show how the Clexa fans used this trope in their favor and turned the events surrounding Lexa’s death on their head. The following research question was posed: “How is the original female character ‘Mary Sue’ trope used in ‘Elyza Lex’ fan fiction to repair the harmful LGBTQ-storyline in *The 100* and is thus an example of a user-generated counter to heteronormative media representation?”

¹² Ibid.

¹³ Rosalind Hanmer, “‘XENASUBTEXTTALK: The impact on the lesbian fan community through its online reading and writing of lesbian fan fiction in relation to the television series *Xena: Warrior Princess*,” *Feminist Media Studies* 14, no. 4 (2014): 615.

¹⁴ Rainezeik, “We Always Belong Together – Rainezeik – Fear the Walking Dead (TV) [Archive of Our Own],” *Archive of Our Own*, accessed on June 12, 2017, http://archiveofourown.org/works/6197977?view_full_work=true.

¹⁵ allthestars, “ready for the mosh pit, shaka brah,” *Tumblr*, accessed on June 12, 2017, <http://allthestars.tumblr.com/post/140951345923>.

¹⁶ “Mary Sue – Wikipedia,” *Wikipedia*, accessed on March 22, 2017, https://en.wikipedia.org/wiki/Mary_Sue.

¹⁷ Anupam Chander and Madhavi Sunder, “Everyone’s a Superhero: A Cultural Theory of Mary Sue Fan Fiction as Fair Use,” *California Law Review* 95, no. 2 (2007): 597-626.

To answer this question, the following three sub questions will be posed: 1. “How is Elyza Lex characterized as a type in fan fiction?” 2. “How can Elyza Lex be considered as a Mary Sue?” 3. “How is Elyza Lex related to the LGBTQ-storyline in *The 100*?” The first two questions are posed to argue that Elyza Lex can be considered a Mary Sue, but also complicates the definition of the trope. The last sub question uses the first two sub questions to relate to the *The 100*, so the main research question can be answered.

This research question and sub questions are relevant to research because they contribute to academic knowledge about fan practices and add an insight into the discussion surrounding Mary Sues. This research will give an example of a Mary Sue and complicate the short definition of a Mary Sue given above. Mary Sues and the discussion surrounding the character will be further addressed in the theoretical framework. This research is also relevant, because it provides a glimpse into how fans respond to television shows and bad LGBTQ-representation in the early twenty-first century. Fandom is constantly evolving.¹⁸ For example, even though Elyza Lex fan fiction can be classified as Über fiction, the term isn’t used in the Clexa fandom. This research can thus also be seen as a time capsule of a part of the Elyza Lex fandom.

To answer the research question a theoretical framework will be first constructed. The framework mentions research that explains why representation matters, why fans resist the original media texts, and why Mary Sues can be empowering. Subsequently, the method of this research will be explained. A thematic analysis of fan fiction stories of Elyza Lex was made to compare with all Clexa scenes from *The 100* and some context of the show. The findings will be presented in the analysis. The analysis concludes that Elyza Lex is a playful, heroic, badass who repeatedly saves Alicia. Thus, the Bury Your Gays trope is avoided and the harmful LGBTQ-storyline is repaired because at the end of all analyzed stories Elyza Lex and Alicia Clark are happily together. Although these stories replicate heteronormative story structures, where the hero (Elyza Lex) always saves the damsel-in-distress (Alicia), these stories are a counter to heteronormative media representation because a lesbian is the protagonist of the stories. This is a role that is usually given to men. Finally, a brief analysis of the larger implications for LGBTQ-representation and recommendations for further research will be presented in the conclusion.

¹⁸ Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture*, Updated 20th Anniversary Edition (New York: Routledge, 2013), xx.

2. Theoretical Framework

This section will show that the number of LGBTQ-characters on American television is very low and in combination with poor representation in the form of the Bury Your Gays trope it is logical that the fans are resisting against this. Fans rework the original media texts out of frustration and try to, in Henry Jenkins' terms from a *New York Times* article, "repair the damage" done by the producers.¹⁹ Fans used the Mary Sue trope to do this. This section will dive deeper in the definition of the Mary Sue, so that in the analysis section of this research Elyza Lex can be presented as a case study of a Mary Sue and show how fans have unexpectedly used her to repair the harmful LGBTQ-storyline of *The 100*.

After Lexa's death LGBTQ women's website *Autostraddle* posted an article listing all dead lesbian and bisexual characters on television.²⁰ The list started with 65 characters, but quickly grew to 181 after readers' suggestions. This doesn't seem like much, but the contrast is big when compared to the accompanying article "All 29 Lesbian and Bisexual TV Characters Who Got Happy Endings."²¹ These lists are not complete, but they show that far more lesbian and bisexual women on scripted television get killed than get happy endings. The annual study performed by the Gay and Lesbian Alliance Against Defamation or GLAAD shows that in the 2016-2017 broadcast television season 4.8% of all regular and recurring characters identified as LGBTQ.²² This was the highest percentage GLAAD has ever found. However, lesbian representation on broadcast television dropped dramatically from 33% to 17% of all LGBTQ-characters, while bisexual (mostly female, but also male) characters rose from 20% to 30%.²³ According to demographer Gary J. Gates, there isn't a consensus on what percentage of American citizens identify as lesbian, gay or bisexual.²⁴ He cites three sources and the percentages vary from 2.9%, 5.6% and 6.8% of all adults who identify as lesbian, gay or bisexual and in the last case as nonheterosexual. Gates notes that these differences can come from different methodologies (surveys on paper versus internet) and different definitions of sexual orientation (does it also include sexual behavior or sexual attraction?).²⁵ Though, these numbers show that the number of LGBTQ-characters

¹⁹ Amy Harmon, "In TV's Dull Summer Days, Plots Take Wing on the Net," *The New York Times*, August 18, 1997, <http://www.nytimes.com/1997/08/18/business/in-tv-s-dull-summer-days-plots-take-wing-on-the-net.html>.

²⁰ Marie Lyn Bernard, "All 181 Dead Lesbian and Bisexual Characters on TV, And How They Died," *Autostraddle*, accessed on June 16, 2017, <https://www.autostraddle.com/all-65-dead-lesbian-and-bisexual-characters-on-tv-and-how-they-died-312315/>.

²¹ Heather Hogan, "All 29 Lesbian and Bisexual TV Characters Who Got Happy Endings," *Autostraddle*, accessed on June 16, 2017, <https://www.autostraddle.com/all-26-lesbian-and-bisexual-tv-characters-who-got-happy-endings-331601/>.

²² GLAAD, *Where We Are on TV 2016-2017*, accessed on June 22, 2017, http://glaad.org/files/WWAT/WWAT_GLAAD_2016-2017.pdf.

²³ Ibid.

²⁴ Gary J. Gates, "Demographic Perspectives on Sexual Orientation," in *Handbook of Psychology and Sexual Orientation*, ed. Charlotte J. Patterson and Anthony R. D'Augelli (Oxford: Oxford University Press, 2013), 71.

²⁵ Ibid.

on American television doesn't line up with the number of LGBTQ-individuals in the United States. There is less LGBTQ-representation on television than LGBTQ-individuals in the United States. The GLAAD numbers also show that while 2016-2017 has the most representation yet measured, lesbian representation took a significant beating. It also doesn't mean that all representation is good representation. As the articles from *Autostraddle* show, lesbian and bisexual women mostly get negative endings, which is in accordance to the Bury Your Gays trope. This can also explain why fans were so upset about Lexa's death, because her character wasn't defined by her sexuality. She was in that sense 'good' representation, but now her death is another in a long tradition of bad outcomes for LGBTQ-characters.

So, when good representation died, fans of Lexa went elsewhere and quit the show. They found refuge in fandom. Fandom is, according to media scholar Henry Jenkins:

[...] a new kind of cultural power emerging as fans bond together within larger knowledge communities, pool their information, shape each other's opinions, and develop a greater self-consciousness about their shared agendas and common interests. We might think of these new knowledge communities as collective bargaining units for consumers.²⁶

According to Jenkins, creative fans, who are largely white, largely middle-class, and largely females, have by definition a strong interest in the work they are a fan of, but Jenkins argues this fascination is also mixed with frustration.²⁷ The fans rework the original media text out of this frustration to make these texts accommodate more to their own interests.²⁸ This may be what the fans of the Clexa relationship are doing. Out of frustration with *The 100* and Lexa's death they are abandoning the show and they are reworking *Fear the Walking Dead* to make room for Elyza Lex and a lesbian storyline. They could be repairing the Clexa storyline in another universe to create meanings that are usually not featured in popular media texts.

Here the Mary Sue character comes in. Both Henry Jenkins and sociologist Camille Bacon-Smith define Mary Sue as a fan fiction genre where the author inserts a perfect version of herself into an existing media text (Mary Sue writers are usually female, but can be male).²⁹ A Mary Sue is perfect, according to media scholar Anne Kustritz, because she is the most beautiful person on the planet and

²⁶ Henry Jenkins, "Afterword: The Future of Fandom," in *Fandom*, ed. Jonathan Gray, Cornel Sandvoss and C. Lee Harrington (New York: New York University Press, 2007), 362-363.

²⁷ Henry Jenkins, *Textual Poachers*, 1.

²⁸ Henry Jenkins, "Afterword," 362.

²⁹ Henry Jenkins, *Textual Poachers*, 171-173.

Camille Bacon-Smith, *Enterprising Women: Television Fandom and the Creation of Popular Myth* (Philadelphia: University of Pennsylvania Press, 1992), 94-102.

every male that meets her falls immediately in love with her.³⁰ Kustritz also writes that a Mary Sue is extremely smart and has skills that nobody else has.³¹ Jenkins doesn't elaborate further on the genre, but Bacon-Smith says that through writing these stories the writer attempts "to experience that rite of passage from the active child to the passive woman who sacrifices her selfhood to win the prince."³² Mary Sue is the perfect women in the masculine American culture, according to Bacon-Smith. She reflects how a woman should be in real-life society: serving men.³³ This is also how heterosexuality is enforced, as noted by Adrienne Rich.³⁴ She uses Kathleen Gough's list of "eight characteristics of male power in archaic and contemporary societies" to illustrate her point.³⁵ Here, characteristics one and two seem fitting: denying women their own sexuality by, among other things, destroying "documents relating to lesbian existence" and forcing male sexuality upon women by idealizing "heterosexual romance in art, literature, media, advertising, etc."³⁶ Although homosexuality is increasingly normalized, according to sociologist Steven Seidman, gay identities are only recognized "on the condition that every other key aspect of the gay self exhibits what would be considered 'normal' gender, sexual, familial, work, and national practices."³⁷ However, Elyza Lex doesn't fit in Bacon-Smith's description of a Mary Sue. Although she is perfect, she doesn't sacrifice herself for a man. She is gay, so, she can't be used to enforce heterosexuality. As the analysis will show, stories about Elyza Lex are not a reflection of masculine American culture, but these stories revise it.

Law scholar Betsy Rosenblatt, and law and fan fiction scholar Rebecca Tushnet present a definition that is more in line with Elyza Lex's character and disagree with Jenkins and Bacon-Smith. They see Mary Sues (and fan works in general) as a way for writers to feature the voices of marginalized groups or subjects that are not usually presented in popular culture, as also mentioned above.³⁸ They agree with Anupam Chander and Madhavi Sunder when the last mentioned say that

Many Mary Sues comment on or criticize the original, while at the same time create something new. They highlight the absence of society's marginal voices in the original works, the stereotyped actions or inactions of certain characters, and the orthodoxy of social relationships in the original.³⁹

³⁰ Anne Kustritz, "Slashing the Romance Narrative," *The Journal of American Culture* 26, no. 3 (2003): 380.

³¹ Ibid.

³² Camille Bacon-Smith, *Enterprising Women*, 101.

³³ Ibid., 102.

³⁴ Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence," *Signs: Journal of Women in Culture and Society* 5, no. 4 (1980): 638.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Steven Seidman, "From Identity to Queer Politics: Shifts in Normative Heterosexuality and the Meaning of Citizenship," *Citizenship Studies* 5, no. 3 (2001): 324.

³⁸ Betsy Rosenblatt and Rebecca Tushnet, "Transformative Works: Young Women's Voices on Fandom and Fair Use," in *eGIRLS, eCITIZENS*, ed. Jane Bailey and Valerie Steeves (Ottawa: University of Ottawa Press, 2015), 389.

³⁹ Anupam Chander and Madhavi Sunder, "Everyone's a Superhero," 613.

Mary Sues can thus be empowering, according to Chander and Sunder. Elyza Lex can be equally empowering, because she was created in reaction to the death of a character who was a member of a marginalized group. That is also why the second sub question “how can Elyza Lex be considered as a Mary Sue?” was formulated.

3. Method

A thematic analysis and a discursive analysis have been performed in order to answer the research question “How is the original female character ‘Mary Sue’ trope used in ‘Elyza Lex’ fan fiction to repair the harmful LGBTQ-storyline in *The 100* and is thus an example of a user-generated counter to heteronormative media representation?” Both methods will be explained in the following paragraphs. The thematic analysis was chosen because it provides a clear and systematic approach to analyze large chunks of data. The discourse analysis was chosen because this research studies the language used in Elyza Lex fan fiction and compares it to the ‘language’ used in the LGBTQ-storyline in *The 100*.

A thematic analysis, as explained by Virginia Braun, Victoria Clarke and Gareth Terry, is a method for “identifying, analyzing and interpreting patterned meanings or ‘themes’ in qualitative data.”⁴⁰ Although this method is originally from the field of psychology, according to Braun et al., it is designed to analyze any kind of qualitative data, so it is also suitable to be used in this research. Braun et al. explain this because it is a method and not a methodology, which means that researchers must provide a theoretical framework themselves.⁴¹ In this research, this has been done above. Namely, the theory about the Mary Sue was used to guide the thematic analysis. As a result, criteria like characterizations that could fit in the Mary Sue trope were of interest. The method provides an orderly mode of examining large blocks of data and contains six stages: 1. Familiarization with the data. 2. Coding the data. 3. Searching for themes. 4. Reviewing themes. 5. Defining and naming themes. 6. Producing the report.⁴² In this research, these stages were followed recursively, which means these stages were not followed linearly, but some stages were repeated. For example, stages 3, 4, and 5 were first followed linearly, were then repeated multiple times and ultimately scrambled together.

The fan fiction stories that were used to make a thematic analysis, were found on the Archive of Our Own (AO3), a non-profit website that hosts fan works. The search query “Elyza Lex” was used. The results were then filtered for complete stories in the English language. Word count was chosen to

⁴⁰ Virginia Braun, Victoria Clarke and Gareth Terry, “Thematic Analysis,” in *Qualitative Research in Clinical and Health Psychology*, ed. Poul Rohleder and Antonia C. Lyons (London: Palgrave Macmillan, 2014), 95.

⁴¹ Ibid., 96.

⁴² Ibid., 100-107.

be between 10.000-50.000 words and the stories were then sorted by the date they were last updated. This resulted into eighteen stories from which ten were chosen to be the corpus for this research. These filters were chosen, because with a complete story, the writer's view on the character is fully realized. The word count was restricted for practicality, so that more stories could fit into the corpus. Ten stories, more than half of the results, were chosen, because they can give a more general view on how Elyza Lex is characterized and reading them was not too much work within the limited time-frame of this research. This does restrict the variety of stories that are being used for this research. However, these stories were not randomly chosen, but from different writers and different update dates, so that there could be a difference in characterization of Elyza Lex over time, but in this research no significant differences were found.

These ten stories were downloaded as pdfs from AO3 and were fed into NVivo for easier organization and coding capabilities. NVivo is qualitative data analysis computer software and was only used to organize the themes for the thematic analysis. While reading these stories, characterizations of Elyza Lex have been highlighted by the researcher, entered into NVivo and assigned a theme. These themes have been manually fed into the program, so NVivo was only used as a tool to keep track of all the themes and the corresponding quotes. Themes had a focus on Elyza's 'type', but also other characterizations. No character in fiction can match the complexity of human beings in real life, so there has to be some amount of 'flattening' the character, says Professor Emeritus of English H. Porter Abbott.⁴³ Types are packages, so that characters can be easily recognized.⁴⁴ Examples of types are 'the strong woman', 'the flirt', 'the rebel', and even 'the Mary Sue'. After and during reading the stories, characterizations were coded to themes, for example: 'Flirty', 'Leader', 'Loner', and 'Wild'. This was done recursively so that similarities between characterizations and stories would fall in the same theme. Initially, themes were based on ideas fans had about Elyza Lex, but were also supported with my own interpretations.⁴⁵ Sub questions 1, "how is Elyza Lex characterized as a type?" and 2, "how can Elyza Lex be considered as a Mary Sue?" were then answered.

Subsequently, the thematic analysis was used to make a discursive comparison with *The 100*. This discursive analysis focused on how the fan fiction stories make new meanings with Elyza Lex and make new meanings out of the original media texts. Discourse is used here, because discourses are

⁴³ H. Porter Abbott, *The Cambridge Introduction to Narrative* (Cambridge: Cambridge University Press, 2008), 136.

⁴⁴ *Ibid.*, 139.

⁴⁵ gayassheda, "My Elyza Lex Headcanon," *Tumblr*, accessed on June 14, 2017, <http://gayassheda.tumblr.com/post/140894753688/my-elyza-lex-headcanon>.

wonderwomanmademegay, "But when it comes to pleasure, unnecessary," *Tumblr*, accessed on June 14, 2017, <http://wonderwomanmademegay.tumblr.com/post/140673806652/elyza-lex-is-just-my-favorite-thing-because-an>.

damnlyza, "Elyza Lex Headcanons," *Tumblr*, accessed on June 14, 2017, <https://damnlyza.tumblr.com/post/140967831113/elyza-lex-headcanons>.

according to philosopher Michel Foucault “ideas embedded in what we do, say and think.”⁴⁶ He also states that there lies a certain power behind these ideas, but where there is power, there is resistance.⁴⁷ Mary Sues and Elyza Lex are a form of resistance against the original media texts and this method has clarified how Elyza Lex is a form of queer commentary on *The 100*.

The discursive analysis was done in order to answer the last sub question, “how is Elyza Lex related to the LGBTQ-storyline in *The 100*?” A small comparison was made between the coded themes in Elyza Lex fan fiction, *The 100*, and the context surrounding the show. Only scenes that relate to Clarke and Lexa from *The 100* (sixteen episodes totaling almost four hours) were used.⁴⁸ This discursive analysis focused on how parts of Elyza Lex could (not) be found in *The 100*. So, each theme coded in the textual analysis was individually compared with footage from *The 100*. The focus in the footage was on the plot within scenes and the characterizations of Clarke Griffin. For example, Clarke and Elyza are both natural leaders.

How new meanings are made from the original show and how that is used to repair the damage, will be explained below. To answer the research question and present the analysis, conclusions from the sub questions and the literature from the theoretical framework were used.

4. Analysis

The analysis has been broken up in three themes, because all fan fiction stories feature these. These themes are also what characterizes Elyza Lex most. Other themes or characterizations of Elyza Lex that were found, were not common for all stories and have been excluded in this research, because this research is only focused on general characterizations. It would be interesting for future research to consider these other themes and characterizations of Elyza Lex. The themes are: ‘Playful’, ‘Badass’, and ‘Hero’. Each section focuses around answering the three sub questions and the main question with these themes in mind.

4.1 Playful

According to the data gathered in the thematic analysis, Elyza Lex’s biggest character trait is her playfulness. Elyza Lex is playful, because she always has an answer for everything and isn’t shy about it. Usually she talks to Alicia with a flirty tone and an abundance of different nicknames are used. See the following example from “Collide” by “bapplejack”:

⁴⁶ Paul Long et al. *Media Studies*, (Abingdon: Routledge, 2013), 364.

⁴⁷ Ibid.

⁴⁸ “Every Clarke & Lexa Scene | The 100,” YouTube video, 3:50:56, posted by “jg,” July 7, 2016, <https://www.youtube.com/watch?v=RWIMils3pCE>.

Hey princess, you are more than welcome to head back to your castle outside. You know, the one that consists of asphalt, corpses, and no protection from the walkers?” The tone of her words were teasing, but she still looked back and smirked at Alicia. Who in turn reflexively decided to snapshot that beautiful asshole face into a memory that she was going to frame in her mind living room forever.⁴⁹

Alicia is in this example (and in general) not impervious to Elyza’s words. In most stories, she usually falls quick and easy for Elyza, because Elyza makes it simple for her. Elyza is very overt in her advances and takes any chance to flirt with her. So, in this case Elyza Lex is a Mary Sue in the sense that she is perfect. She can annoy Alicia all she wants, she can sometimes even be an ‘asshole’, but Alicia still falls for her.

Nicknames are a big part of the playfulness of Elyza. ‘Princess’, ‘Babe’, and ‘Commander’ are the most used alternative names that Elyza gives Alicia. Two of those, ‘Princess’, and ‘Commander’ are direct references to *The 100*. Clarke is sometimes referred to as ‘Princess’ and Lexa’s occupation is Commander. Elyza Lex fan fiction and *The 100* are still interconnected by using these nicknames. Elyza Lex fan fiction doesn’t stand alone. As Jenkins said, Claxa fans have reworked *The 100* to accommodate more to their interests and a part of that was to keep the names. Both Elyza’s and Alicia’s last name refer to Clarke and Lexa. So, to fully understand these stories, a certain knowledge about *The 100* and the Claxa relationship is needed. References to *The 100* might otherwise be missed.

Furthermore, Elyza’s playfulness contrasts with Clarke Griffin. Clarke’s interactions with Lexa in *The 100* are mostly serious because they are two leaders of different ‘clans’ who are at odds with each other. Clarke and Lexa try to unite both groups and in the process slowly grow closer. They mostly talk about politics and doing what is right for their people, but the one time Clarke is playful with Lexa is after it is implied they had sex in episode “Thirteen”.⁵⁰ This is also the episode where Lexa dies. Clarke and Lexa are both lying in bed under fur covers surrounded by candles. Clarke asks about Lexa’s tattoo on her back, but Lexa avoids answering directly. “Can we talk about something else?” Lexa answers instead, to which Clarke replies with a smile, “We don’t have to talk at all.”⁵¹ The scene ends with Lexa moving on top of Clarke, implying they are going for round two. This scene is one of the few scenes where Clarke and Lexa are happy together, so it is logical that writers of Elyza Lex fan fiction want to continue this. They do so by magnifying the playfulness expressed by Clarke in Elyza Lex. They hold on to one of the few moments Clarke and Lexa were romantically together.

⁴⁹ bapplejack, “Collide,” *Archive of Our Own*, accessed on March 22, 2017, <http://archiveofourown.org/works/6261226/chapters/14346910>.

⁵⁰ *The 100*, “Thirteen.”

⁵¹ Ibid.

4.2 Badass

Elyza Lex also can, according to the analyzed data, be characterized as a badass. This starts with her appearance. Besides being modeled after Eliza Taylor, the actress who portrays Clarke Griffin, Elyza Lex is never without her leather jacket in all analyzed stories. Even when some stories take place in sunny Los Angeles, she doesn't take it off. In most stories, she wears combat style boots and sometimes has tattoos. She additionally travels on a motorcycle and has several weapons with her: a gun or shotgun, crowbars, and/or knives. This is all to suggest she is a force to be reckoned with, which she is. She can handle herself when fighting walkers, sometimes multiple at a time. Even against humans, mostly adult males, can Elyza hold her own. In certain cases, such as "Collide" and "Blood and Lust" by "ktwrites", she does lose against humans and is taken hostage with Alicia.⁵² Here her special skills come in handy. She is always the first one to break out of the restraints and frees Alicia. She then proceeds to pick the lock on the door or escapes using brute force. Thus, Elyza has skills nobody else has to survive in this zombie-apocalypse and can thus be seen as a Mary Sue.

By making Elyza Lex a badass, fan fiction writers give her the agency to defend herself and others. Not only does she defend herself with her skills, in some stories she actively seeks walkers to kill. She hunts them to rid the world of the infected. Elyza is here in control of her life and because of her skills she is also in control of Alicia's life and others. See this example from "In Another Life" by "Bee_Charmmer":

Alicia couldn't help the words that spilled from her mouth, as if they were an echo of a thought gone unrecognized. "So is that what you do out here? Run around building your fortress and ignoring the people you could help? You let them die!"

Elyza stopped with her hand on the door, looking at anything but Alicia.

"Not everyone, not you."⁵³

Elyza had the chance to save two men who were being chased by walkers, but she chose not to save them. In the same story, in almost the same situation, she did choose to save Alicia who was almost trapped by walkers. Other people can die, but not Alicia. This mimics a storyline from *The 100*. In episode "Rubicon" Clarke and Lexa find out that the city they are in is going to be destroyed by a missile.⁵⁴ Clarke immediately wants to evacuate the town, but Lexa, who is commander and ultimately responsible for the town, refuses in order to gain the upper hand in the bigger battle with the enemy.

⁵² bapplejack, "Collide."

ktwrites, "Blood and Lust," *Archive of Our Own*, accessed on March 22, 2017, <http://archiveofourown.org/works/6267142>.

⁵³ Bee_Charmmer, "In Another Life," *Archive of Our Own*, accessed on March 22, 2017, <http://archiveofourown.org/works/6248881>.

⁵⁴ *The 100*, "Rubicon," directed by Mairzee Almas, written by Aaron Ginsburg and Wade McIntyre, The CW, February 11, 2015.

Almost everyone in the city dies. When two episodes later Clarke confronts Lexa about this and asks her why she left everybody to die, Lexa responds: “Not everyone, not you.”⁵⁵ “In Another Life” references *The 100* in the quote above, but instead of giving Commander Lexa’s quote to Alicia, it is given to Elyza. Lexa’s character trait is transferred to Elyza Lex. In “Rubicon” Lexa is the badass who makes a tough choice and keeps the person she cares about safe. In “In Another Life” it is Elyza who does the same.

4.3 Hero

In extension of Elyza Lex’s characterization as a badass, she is also a hero. In most analyzed stories she meets Alicia by saving her from walkers. Here, Elyza does what Clarke failed to do: save the girl. Repeatedly. Elyza and Alicia are thrown into multiple life-threatening situations, but they survive each time. Elyza Lex gets the role that is mostly reserved for the male protagonist in traditional narratives. The role of the hero. That is also why Elyza Lex is not a Mary Sue according to the definition of Bacon-Smith. Elyza Lex isn’t made to serve a male protagonist; she is, in some sense, the male protagonist. This is in line with Steven Seidman’s notion of normalized homosexuality. Elyza Lex’s gayness is normalized in the fan fiction stories, but this is within patriarchal story structures where the hero saves the damsel-in-distress. See the following example from “The Unraveling of a Soul Lost” by “TheAvidReader_SometimesWriter”, where Alicia explains to Elyza what happened to her:

“I don’t know... We were rooting around for supplies... But then they came and we got separated... My brother and I were together but he got separated too... My family was on a boat... We needed supplies and then we were going to leave again... That was two days ago... They said if we got split up that they’d wait four days... They leave tomorrow and I don’t know how to get back... You look strong... I thought maybe if I couldn’t get back you could teach me to get through this... Or kill me... I wasn’t really sure which...” Alicia told her softly. Elyza watched her closely. She noted the bloody bat with nails pushed through the head that the girl carried. It was clear that she was timid and disliked killing.⁵⁶

Even though Alicia survived for two days on her own, she is still insecure and needs the help of Elyza. The ellipses used in Alicia’s speech make her less confident than Elyza. Alicia doesn’t know what to say, doesn’t know what to do, so she goes to Elyza for help. She is a damsel-in-distress. This is in contrast with “A Flood of Blood To The Heart” by “Somekindofpoet”:

⁵⁵ *The 100*, “Bodyguard of Lies,” directed by Uta Briesewitz, written by Kim Shumway, The CW, February 25, 2015.

⁵⁶ TheAvidReader_SometimesWriter, “The Unraveling of a Soul Lost,” *Archive of Our Own*, accessed on March 22, 2017. <http://archiveofourown.org/works/6379324>.

Alicia only huffed and rolled her eyes yet [a]gain. “I don’t want or need your service, so as great as this has been, I need to get back now.” She moved to walk past Elyza, and headed out into the food court. Elyza followed close behind, unwilling to let her only company in two weeks leave so suddenly (especially company that looked *that* good). Lucky for Alicia, Elyza was there, because as she rounded a corner a walker stumbled out from an open store entrance and moved to grab her. Before Alicia could even let out a scream there was a bullet in the head of the dead thing, and it collapsed to the ground. She turned to Elyza, her ears ringing from the gunshot and blood spattered on her face.⁵⁷

Alicia is confident here. She says she doesn’t need help, yet she does need help. So, it doesn’t matter if Alicia is a damsel-in-distress or a confident individual, Elyza Lex is still the hero who saves her.

Elyza Lex as a hero also contrasts with Clarke Griffin. Even though Clarke saves her people multiple times from death, she couldn’t save Lexa. Lexa died in episode “Thirteen” from losing too much blood due to a gunshot wound that wasn’t meant for her, but for Clarke. Lexa was accidentally in the wrong place at the wrong time. Clarke and Lexa were in this situation completely powerless. Even though Clarke has some medical knowledge, Lexa still died. Lexa, who was one of the best warriors, could not stop a bullet. In the quote above from “A Flood of Blood To The Heart” Elyza is in the right place at the right time and this holds for most analyzed stories. Elyza Lex is in control of whether someone dies or not, as also mentioned in chapter 4.2.

4.4 Repairing *The 100*

So, how is the original female character ‘Mary Sue’ trope used in ‘Elyza Lex’ fan fiction to repair the harmful LGBTQ-storyline in *The 100* and is thus an example of a user-generated counter to heteronormative media representation? Elyza Lex is partially a Mary Sue. She isn’t a woman who was created to serve men, to be the perfect woman in masculine American culture, but Elyza Lex can be categorized as a Mary Sue because she has perfect qualities. She is playful, a badass and in extension of that a hero. These qualities allow Elyza Lex to save Alicia Clark. Be it romantically or physically, it is something Clarke Griffin couldn’t do for commander Lexa. Elyza Lex is in control of what happens to Alicia, so the Bury Your Gays trope that was used in *The 100* can be avoided. It doesn’t matter whether Alicia is a damsel-in-distress or not, Elyza is the one who saves Alicia. Elyza Lex has a role in the story that is usually reserved for the male protagonist, so these stories replicate heteronormative story structures, but with a female in the lead and a lesbian romance. Elyza Lex can thus be seen as an example of a user-generated counter to heteronormative media representation.

⁵⁷ Somekindofpoet, “A Flood of Blood To The Heart (And The Fear Slipstreams),” *Archive of Our Own*, accessed on March 22, 2017, <http://archiveofourown.org/works/6480271>.

5. Conclusion

To come back to the quote at the start of the introduction, Clarke Griffin and commander Lexa met each other again in Elyza Lex fan fiction. This research showed that Elyza Lex fan fiction repaired the harmful LGBTQ-storyline in *The 100* and revised the heteronormative media representation. Clexa fans are in some way resisting heteronormative media representation by changing the same structures that this representation uses. So, they are not completely resisting heteronormative media representation, but it could be a first step to overthrow the dominance of masculine American culture.

A thematic analysis was made in this research. Braun et al. say that the researcher is part of the analysis because he brings his own judgments and interpretations into it.⁵⁸ As a fan of *The 100*, (C)Lexa, but not necessarily Elyza Lex, I found it hard not to bring my own judgments into this research. Thus, I have tried to base this research and analysis on observations and the theoretical framework. Although observations are also subjective, I have tried to minimize the subjectivity by literally describing the corpus or I tried to expose my subjectivity by writing that some interpretations are implied in the corpus. My interpretations can also be found in the form of the themes I have chosen to analyze. Although these themes are also based on the ideas fans had about Elyza Lex, I specifically chose these three to feature in this research. My thematic analysis produced many more characteristics of Elyza Lex and I could have featured those too, but I didn't. Another researcher may have made the same choices, but it is more likely that he or she would come to different results.

So, it would be interesting for future research to do the same research again, but with a different researcher. That study could also take all Elyza Lex stories as the whole corpus because ten stories within specific filters is not representative of all the Elyza Lex stories on *Archive of Our Own* and outside the website. Furthermore, it would be interesting to explore the Bury Your Gays trope more, because there aren't a lot of recent studies on the topic, even though this trope is still present in contemporary American television. Clexa fans reacted on the trope by creating Elyza Lex among other things. How did fans react when Poussey Washington from *Orange is the New Black* (2013-) died?⁵⁹ Or when Rhonda Lyon from *Empire* (2015-) died?⁶⁰ Are there any similarities in the coping mechanism of the fans? Are these the same fans? Until lesbians and bisexual women, using Vito Russo's words, "don't drop like flies" on American television, and even after that, fans will still repair, rework, and resist.

⁵⁸ Braun et al., "Thematic Analysis," 107.

⁵⁹ "All dead lesbian and bisexual woman on TV: 2016-2017," *LGBT Fans Deserve Better*, accessed on 22 June, 2017, <https://lgbtfansdeservebetter.com/all-dead-lesbian-and-bisexual-women-on-tv-2016-2017/>.

⁶⁰ Ibid.

References

- "All dead lesbian and bisexual woman on TV: 2016-2017." *LGBT Fans Deserve Better*. Accessed on 22 June, 2017. <https://lgbtfansdeservebetter.com/all-dead-lesbian-and-bisexual-women-on-tv-2016-2017/>.
- allthestars. "ready for the mosh pit, shaka brah." *Tumblr*. Accessed on June 12, 2017. <http://allthestars.tumblr.com/post/140951345923>.
- Bacon-Smith. *Enterprising Women: Television Fandom and the Creation of Popular Myth*. Philadelphia: University of Pennsylvania Press, 1992.
- bapplejack. "Collide." *Archive of Our Own*. Accessed on March 22, 2017. <http://archiveofourown.org/works/6261226/chapters/14346910>.
- Bee_Charmer. "In Another Life." *Archive of Our Own*. Accessed on March 22, 2017. <http://archiveofourown.org/works/6248881>.
- Bernard, Marie Lyn. "All 181 Dead Lesbian and Bisexual Characters on TV, And How They Died." *Autostraddle*. Accessed on June 16, 2017. <https://www.autostraddle.com/all-65-dead-lesbian-and-bisexual-characters-on-tv-and-how-they-died-312315/>.
- Braun, Virginia, Victoria Clarke and Gareth Terry. "Thematic Analysis." In *Qualitative Research in Clinical and Health Psychology*, edited by Poul Rohleder and Antonia C. Lyons, 95-113. London: Palgrave Macmillan, 2014.
- Brennan, Joseph. "Queerbaiting: The 'Playful' Possibilities of Homoeroticism." *International Journal of Cultural Studies* 1 (2016): 1-18. doi: 10.1177/1367877916631050.
- "Bury Your Gays – TV Tropes." *TV Tropes*. Accessed on June 14, 2017. <http://tvtropes.org/pmwiki/pmwiki.php/Main/BuryYourGays>.
- Cava, Jin Jet. "When the Fandom Gets Creative: Who Is Elyza Lex and Why Does She Matter." *The Huffington Post*, March 22, 2016. Accessed on February 26, 2017. http://www.huffingtonpost.com/jin-jet-cava/when-fandom-gets-creative_b_9496012.html.
- Chander, Anupam, and Madhavi Sunder. "Everyone's a Superhero: A Cultural Theory of Mary Sue Fan Fiction as Fair Use." *California Law Review* 95, no. 2 (2007): 597-626. doi: 10.15779/Z389X3M.
- damnlyza. "Elyza Lex Headcanons." *Tumblr*. Accessed on June 14, 2017. <https://damnlyza.tumblr.com/post/140967831113/elyza-lex-headcanons>.
- "Every Clarke & Lexa Scene | The 100." YouTube video, 3:50:56. Posted by "jg." July 7, 2016. <https://www.youtube.com/watch?v=RWIMils3pCE>.
- Fathallah, Judith. "Moriarty's Ghost: Or the Queer Disruption of the BBC's *Sherlock*." *Television & New Media* 16, no. 5 (2015): 490-500. doi: 10.1177/1527476414543528.

- Gates, Gary J. "Demographic Perspectives on Sexual Orientation." In *Handbook of Psychology and Sexual Orientation*, edited by Charlotte J. Patterson and Anthony R. D'Augelli, 69-84. Oxford: Oxford University Press, 2013.
- gayassheda. "My Elyza Lex Headcanon." *Tumblr*. Accessed on June 14, 2017.
<http://gayassheda.tumblr.com/post/140894753688/my-elyza-lex-headcanon>.
- GLAAD. *Where We Are on TV 2016-2017*. Accessed on June 22, 2017.
http://glaad.org/files/WWAT/WWAT_GLAAD_2016-2017.pdf.
- Hanmer, Rosalind. "'XENASUBTEXTTALK: The impact on the lesbian fan community through its online reading and writing of lesbian fan fiction in relation to the television series *Xena: Warrior Princess*.'" *Feminist Media Studies* 14, no. 4 (2014): 608-622. doi: 10.1080/14860777.2012.754788.
- Harmon, Amy. "In TV's Dull Summer Days, Plots Take Wing on the Net." *The New York Times*. August 18, 1997. <http://www.nytimes.com/1997/08/18/business/in-tv-s-dull-summer-days-plots-take-wing-on-the-net.html>.
- Hogan, Heather. "All 29 Lesbian and Bisexual TV Characters Who Got Happy Endings." *Autostraddle*. Accessed on June 16, 2017. <https://www.autostraddle.com/all-26-lesbian-and-bisexual-tv-characters-who-got-happy-endings-331601/>.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.
- Jenkins, Henry. "Afterword: The Future of Fandom." In *Fandom*, edited by Jonathan Gray, Cornel Sandvoss and C. Lee Harrington, 357-364. New York: New York University Press, 2007.
- Jenkins, Henry. *Textual Poachers: Television Fans and Participatory Culture*. Updated 20th Anniversary Edition. New York: Routledge, 2013.
- ktwrites. "Blood and Lust." *Archive of Our Own*. Accessed on March 22, 2017.
<http://archiveofourown.org/works/6267142>.
- Kustritz, Anne. "Slashing the Romance Narrative." *The Journal of American Culture* 26, no. 3 (2003): 371-384.
- Lachev, Anik. "Fan Fiction: A Genre and Its (Final?) Frontiers." In "Get a Life? Fan Cultures and Contemporary Television," edited by Lauri Mullens. Special issue, *Spectator* 25 (2005): 83-94.
- Long, Paul, Tim Wall, Vian Bakir and Andrew McStay. *Media Studies: Texts, Production, Context*. Abingdon: Routledge, 2013.
- "Mary Sue – Wikipedia." *Wikipedia*. Accessed on March 22, 2017.
https://en.wikipedia.org/wiki/Mary_Sue.
- Porter Abbott, H. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2008.

Rainezeik. "We Always Belong Together – Rainezeik – Fear the Walking Dead (TV) [Archive of Our Own]." *Archive of Our Own*. Accessed on March 22, 2017. http://archiveofourown.org/works/6197977?view_full_work=true.

Rich, Adrienne. "Compulsory Heterosexuality and Lesbian Existence." *Signs: Journal of Women in Culture and Society* 5, no. 4 (1980): 631-660.

Rosenblatt, Betsy, and Rebecca Tushnet. "Transformative Works: Young Women's Voices on Fandom and Fair Use." In *eGIRLS, eCITIZENS*, edited by Jane Bailey and Valerie Steeves, 385-409. Ottawa: University of Ottawa Press, 2015.

Roth, Dany. "Why Jason Rothenberg's apology fell flat with The 100's fans and the real lessons to learn." *SyFy Wire*. March 27, 2016. <http://www.blastr.com/2016-3-27/why-jason-rothenbergs-apology-fell-flat-100s-fans-and-real-lessons-learn>.

Rothenberg, Jason. "Jason Rothenberg (@JRothenbergTV) | Twitter." *Twitter*. Accessed on June 11, 2017. <https://twitter.com/jrothenbergtv>.

Russo, Vito. *The Celluloid Closet: Homosexuality in the Movies*. New York: HarperCollins, 1987.

Seidman, Steven. "From Identity to Queer Politics: Shifts in Normative Heterosexuality and the Meaning of Citizenship." *Citizenship Studies* 5, no. 3 (2001): 321-328.

Somekindofpoet. "A Flood of Blood To The Heart (And The Fear Slipstreams)." *Archive of Our Own*. Accessed on March 22, 2017. <http://archiveofourown.org/works/6480271>.

TheAvidReader_SometimesWriter. "The Unraveling of a Soul Lost." *Archive of Our Own*. Accessed on March 22, 2017. <http://archiveofourown.org/works/6379324>.

The 100. "Bodyguard of Lies." Directed by Uta Briesewitz. Written by Kim Shumway. The CW, February 25, 2015.

The 100. "Rubicon." Directed by Mairzee Almas. Written by Aaron Ginsburg and Wade McIntyre. The CW, February 11, 2015.

The 100. "Thirteen." Directed by Dean White. Written by Javier Grillo-Marxuach. The CW, March 3 2016.

wonderwomanmademegay. "But when it comes to pleasure, unnecessary." *Tumblr*. Accessed on June 14, 2017. <http://wonderwomanmademegay.tumblr.com/post/140673806652/elyza-lex-is-just-my-favorite-thing-because-an>.