FANDOM AND GENERATIVE ARTIFICIAL INTELLIGENCE:
Heteronormativity and Dissidences in *Harry Potter* and *Twilight*

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KEYWORDS	ABSTRACT
Fandom *Artificial intelligence* *Young adult literature* *Harry Potter* *Twilight* *Queer* *Fan art* *Cultural studies*	*Fandom has created alternative narratives and images to extend literary works, films and video games, thereby fostering a participatory transmediality as advocated by Robert Pratten. It allows users to develop suggested or non-existent plots, including romantic relationships between characters, ranging from the heteronormative to the homoerotic. With generative artificial intelligence, this phenomenon continues, especially in cases such as* Harry Potter *and* Twilight, *where the realism achieved by this technology brings creative innovations that enrich the original stories.*

1. Introduction

The emergence of Internet 2.0 marked the entry of the masses as producers into the international communication scene. With the growing development of telecommunications and the accessibility of new media, the web became a means of communication in which expression was no longer limited by material conditions, but rather by the material conditions that favoured citizens' expression. In what Manuel Castells (2009) has called the era of mass self-communication, in which anyone with access to the Internet could communicate, achieving a wide reach while at the same time being able to choose which messages they wanted to receive, the power of users to generate content, often for commercial purposes, such as influencers, multiplied. But all of this was seen through the lens of a participatory culture that, Henry Jenkins described as follows:

> is characterized by low barriers to artistic expression and civic engagement; strong support for creating and sharing creations with others; some type of informal mentorship whereby what is known by the most experienced is passed along to novices; members who believe that their contributions matter; and members who feel some degree of social connection with one another. (Jenkins, 2018, p.18)

Nevertheless, while this kind of behaviour may be perceived as solipsistic, it does not accurately reflect the reality of the dynamics that exist on the network. These include the formation of virtual communities with shared interests and tastes. This phenomenon can be observed in the context of fandom, which, according to the Oxford Dictionary[1], is defined as "The world of enthusiasts for some amusement or for some artist; also in extended use". Although the term has been recorded in the Oxford Dictionary since 1903, the advent of the digital age has intensified the sense of belonging to a particular community, a defining characteristic of fandom. This is due to the elimination of geographical barriers and the reduction of cultural distances resulting from globalisation. Furthermore, this type of grouping is not passive, as has often been argued. Rather, its users are characterised by a clear participatory nature that can oscillate between egalitarian behaviour in its horizontal organisation, associated with the concept of *emirec* (Cloutier, 1973), and ultimate domination by large corporations. In this context, we can speak of the concept of *prosumer*, as analysed by Roberto Aparici and David García-Marín (2018).

Reading community forums would be a clear example of this in the culture of convergence (Jenkins, 2008), where fandom developed early on. The truth is that the limitations of these physical spaces in their origins have been alleviated thanks to the digital sphere, a favourable place to share their passion for these literary titles: "Forum members turn reading into a shared experience, through which they question strangers whom they recognise as equals and with whom they construct their identity as readers, as young people as readers" (Lluch, 2007, p.200). Identity and digital space are therefore introduced as two basic conditions for the success of this type of proposal, which also guide the reading of the texts themselves, since "a book is not read in the same way when it is discussed in a group" (Aranda & Galindo, 2009, p.40). It would also be in line with Rob Cover when he links identity and interactivity, "giving us additional capabilities to adapt the very texts we read that provide us with cultural codes, norms and frameworks of identity itself" (2023, p.27).

When we talk about participants in fandom, we need to bear in mind that they act in their own interests, but always in line with those of the community in which they are embedded. This means, according to Henry Jenkins, that "fans enthusiastically embrace their favourite texts and seek to integrate media representations into their own social experience" (2010, p.31). In this sense, it is important to observe how the immersion inherent in digital media is enhanced (Ryan, 2004), because by adapting the narratives created by these fans (fan fiction, for example), a fictional world is developed according to the interpretation that the community wishes to give, always with the aim of feeling more engaged with the text. To this end, novels must have gaps in interpretation that encourage the creation of *communities of interpretation* (Fish, 1980; Jenkins, 2008). Regarding the specific readings that can be made, it is noticeable that there is a certain tendency for fandom to respect the canon, making fanon or fan canon very similar (Jenkins, 2010, p.49; Gagliardi, 2021), taking into account the importance of the canon being controlled by the author or whoever owns the rights, while fanon is controlled by the fan community (Liebler & Chaney, 2007, p.15). Nevertheless, we also find divergences in this regard,

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[1] https://www.oed.com/search/dictionary/?scope=Entries&q=fandom

especially in narratives that include peripheral, marginal or rare characters whose marginalised status acts as a springboard for fan imagination, as may be the case with fan fiction of sagas such as *Harry Potter* or *Twilight* (Duggan, 2022, p.154).

The secret of this community's *modus operandi,* which is shaped both by interrelationships and by the characteristics of the social network in which its members interact (Booth, 2016), corresponds to the perception of a horizontal organisation that facilitates different forms of participation, such as crowdsourcing. To this end, it is important that community constraints do not unduly restrict members' freedom of expression. The different variants that stories can acquire during their different moments of expansion constitute a type of transmedialisation of a participatory nature, in line with the ideas of Robert Pratten (2011), an area that, as Domingo Sánchez-Mesa Martínez and Jordi Alberich-Pascual (2019, p.254) express, is still largely unexplored in the academic literature.

This kind of participatory transmedia expansion, as carried out by fandom on platforms such as Wattpad (García-Roca, 2019), with successful cases such as *Twilight*'s *Fifty Shades of Grey* on Fanfiction.net, has increasingly developed with the spread of accessibility to new media, either through participation in web forums or the creation of fan art. This will be the case we focus on in this paper. The conventional definition of this creative modality of fandom encompasses "artistic manifestations based on existing works in mass culture", including both freehand illustrations and those created with graphic editors (Guerrero, 2014, p. 251). Following the advent of the internet in the 1990s, the practice has experienced a resurgence, with the use of data mining for analytical purposes becoming increasingly prevalent (Nguyen & al., 2024). The advent of generative artificial intelligence (GAI) has enabled the creation of a multitude of images exhibiting an unusual degree of realism, which can be freely shared by users with the aid of a simple prompt. In light of the aforementioned considerations, we start from the hypothesis that the development and accessibility of GAI will increase the drive of the fan community to engage with the real, as evidenced by examples that, following Jenkins (2010, p. 31), seek to adapt the narratives to their own existence. In this case, the focus is on an issue as fundamental to life as sexuality and its forms of affective expression. Consequently, we will observe the simultaneous occurrence of assimilation into heteronormative behaviour and the emergence of forms of dissent that demonstrate sexual diversity. The assumption is that this phenomenon is prevalent in youth culture, where sexual awakening is a common theme in many productions aimed at this demographic. This is evident in chick lit, where identification with the characters is crucial to the success of the product. One of the key indicators of such a celebrity is the formation of a notable fandom. In this regard, the *Harry Potter* and *Twilight* series represent two noteworthy instances. Both are bestselling literary works aimed at younger audiences and have been adapted for the screen with comparable results (Soto Zaragoza, 2022). They serve as illustrative examples of popular culture in the early decades of the 21st century.

In this regard, Leisa A. Clark, in the foreword to her work *Harry Potter and Convergence Culture. Essays on Fandom and the Expanding Universe*, notes how J. K. Rowling's work constitutes an authentic unifying and identifying element for the millennial generation (Firestone & Clark, 2018, p. 2). This is also a very interesting case study of how users work within the dynamics of fandom (Aref, Mehr & Pourkhatab, 2023; Firestone & Clark, 2018). As an indication of its importance in this area, on Fanfiction.net (accessed 20/08/2024), the most popular fanfiction platform (Black, 2005; García-Roca, 2019), Harry Potter is in first place in terms of the number of communities (8,958), followed by Naruto (4,937) and Twilight (3,917). It is also very interesting to note that in the crossover section, the Harry Potter saga has the most accounts (52,206), followed by Twilight (13,700), so it is not surprising that in the category of hybridisations, those created between these two titles are in first place (4,186).

A number of studies affirm that the internet provides a space for the development of alternative narratives in which queer is established as a safe space for fandom and the expression of non-normative sexualities (Llewellyn, 2022; Potts, 2015; Torre-Espinosa, 2021; Torre-Espinosa & Martín Villarreal, 2024). This is of particular importance in these communities, as "a concern for the canon, combined with authority and anonymity, can quickly transform communities into hostile spaces, especially for fans or characters that are traditionally Othered or marginalized, as some of the below examples show" (Schaefer Walton, 2018, p.239). As Henry Jenkins (2018, p. 15) posits, those whose gender, class, racial, and sexual identities align with dominant groups are more likely to identify with mass media texts, as they constitute the intended audience that producers had in mind. Those who do not identify with the

dominant groups must develop strategies to engage with the characters and their narratives in ways that challenge their preconceptions and facilitate immersion.

In light of the limitations of the canon in representing the diversity of humanity, fanon offers alternative interpretations of the text and challenges those that may perpetuate oppression. This is particularly relevant in narratives that reproduce heteropatriarchal or Eurocentric structures. It is therefore important that there are narratives in fandom that present examples that deviate from normativity, thus enabling readers to emotionally engage with the characters:

> Hero stories are gendered as well as school stories, and the heroism demanded for the protagonist of these narratives typically depends upon an alpha-male model of masculinity that systemically marginalizes most other characters, especially in relation to gender and sexual orientation difference. (Pugh & Wallace, 2006, p.261)

In response to this situation, fandom has been engaging in practices such as racebending or genderbending, whereby characters who are represented in a certain way (typically white cisgender male heroes) are represented in a different manner in fanfiction. In this regard, it is noteworthy that in literary works, the Caucasian protagonist is frequently assumed as a matter of course due to the influence of Eurocentrism. This is further reinforced in the casting of adaptations for television or film. This is why we find diverse reactions that focus, from a political standpoint, on the question of bodies:

> By allowing fans to center these disavowed bodies –bodies that are explicitly raced, queered, transed, cripped, or speculatively nonhuman –fan fiction allows fans also to recognize their own uncertain desires as well as multiple (dis)identificatory possibilities. [....] fans are able, perhaps more than other readers, to recognize the internal contradictions and slippages within identity categories, such as gender, race, nationality, or (dis)ability, and to realize, through fan fiction, the radical potentialities of these categories. (Duggan, 2022, p.156).

In terms of genre, "the romance genre reigns supreme in fan fiction, and its pleasurable conventions balance the queer and homosocial energies of fandom with the heteronormative legacy of the couple form" (Vadde & So, 2024, p.20). Consequently, not only are heterosexual sex-affective plots developed, but various divergences are also evident in genres such as slash or boys love, "a romantic and/or sexual relationship between characters of the same gender" (Tosenberger, 2008). This is to say that homosexual relationships develop between male characters in the stories that form the object of a given fandom, or femslash or girls love, in the case of women who are the protagonists of these romantic stories. Such practices, conversely, are pivotal in challenging heteronormative practices by disabling their automaticity, enabling alternative, more sexually diverse projections of history (Lothian, 2018) through "an actualisation of latent textual elements" (Jones, 2002, p. 82). It is also beneficial to ascertain whether the character is presented in an eroticised manner through the portrayal of pornography or the allusion to latent sexual relationships, or whether they are depicted in a context that evokes romantic love.

Although *Potterheads*, the *Harry Potter* fandom —one of the most active— have engaged with issues of race (Seymour, 2018), they have primarily focused their attention on gender (Oulton, 2022; Torre-Espinosa & Martín Villarreal, 2024) and its diversity: "that of the many subversive impulses of the Harry Potter texts that fans have taken up, queer reigns supreme" (Duggan, 2022, p.154). This trend was amplified by the outing of Dumbledore's character carried out by J.K. Rowling, allowing for a queer reading of the saga to be confirmed, now sanctioned by the author herself.[2] As liberating as this could have been, the truth is that its potentially subversive character was delegitimised as it constituted a case of what Judith May Fathallah has identified as legitimation paradox, to define when "the legitimation and revaluation of the Fanfiction and the Author Other—be it racial, sexual, or gendered— is enabled and enacted through the cultural capital of the White male" (2017, pp.9-10), in this case substituting the

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[2] The British author's statements allowed confirming queer readings of Dumbledore: "The omissions of any mentions of Dumbledore's sexual identity as well as the general avoidance of portraying sexuality in any form give fanfiction writers the opportunity to close these gaps with narratives that reflect their own (queer) reading of the text" (Brottager *et al.*, 2023, p.626).

gender of the author of the saga. Given Rowling's actions aligned with the TERF movement, it is not surprising that critical voices emerged and saw a certain irony in this support for the LGBTIQ+ community.

A similar argument could be made about *Twilight*, based on the novels by Stephanie Meyer, in terms of its heteronormativity, which adds to the discussion of chick lit in the tradition of vampirism (Ames, 2013). The love affair between Bella and Edward, her pregnancy and birth, and her subsequent transformation into a vampire have given rise to an interesting debate concerning the construction of the concept of motherhood. This debate considers whether this is a liberating element (pregnancy by plot) or an identitarian one (pregnancy by submission to him) (Lindén, 2013). Nevertheless, despite these indications of heteronormativity, the bold *Twilight* fandom (Isaksson, 2014) has been engaging in queer readings of the saga, not least because "the *Twilight* narrative, whether intentionally or unintentionally, partakes in aesthetics, traditions, and figures traditionally perceived to be associated with queer and/or gay culture" (McFarland, 2013, p.26). For example, works of femslash (Bella with Alice) or slash (Edward with Jacob) fiction have been produced.

In light of the fact that users interact in a context of convergence, with outcomes that are not always readily predictable (Jenkins, 2008, p.14), this research will examine the extent to which the advent of generative artificial intelligence has facilitated, or not, the expression of fans in general, without overlooking the legal and ethical problems identified (Andrews, 2022; Franganillo, 2023; Readelly, 2024). The aim of this study is to examine the ways in which GAI has been employed to construct the universes of these sagas, with a particular focus on the portrayal of romantic relationships. The portrayals either align with the canon's own reading (heteronormative) or propose alternatives (queer), using highly realistic images produced by GAI.

2. Objectives

The main objective of this article is to study the sex-affective images created using GAI based on literary and cinematic sagas, in order to analyse the behaviours exhibited by the fandom of young adult narratives. To achieve this, two principal areas of focus will be considered: the selection of characters and the portrayal of romantic relationships. This approach will enable us to gain insight into how fans engage with the practice of appropriating fictional worlds, either by reinforcing the ideas expressed in the original texts or by challenging them through the representation of new love plots. The final objective is to ascertain whether the GAI is being employed to establish communities of interpretation (Fish, 1980; Jenkins, 2008) that reinforce the existing canon in its cisheterosexual form, or whether the fanon deviates from it. This will enable a comparison to be made with the results of previous studies on representation in terms of sexual normativity.

3. Methodology

This study adopts the case study methodology. As the research addresses a contemporary phenomenon —transmedia expansions involving GAI— from an empirical perspective, it draws on Gerring's definition: "A case study is an intensive study of a single case or a small number of cases which draws on observational data and promises to shed light on a larger population of cases" (2017, p.28). To achieve this objective, the study takes an intensive rather than extensive approach (Gerring, 2017), focusing on two highly successful young adult sagas, *Harry Potter* and *Twilight*. This approach provides illustrative examples of the utilisation of GAI in fan art, particularly in the development of love plots. The goal is to identify paradigmatic examples through a mixed-methods analysis that combines quantitative and qualitative perspectives, as these approaches are not only compatible but also complementary in generating relevant and useful knowledge (Maggetti, 2018, p. 2). The study illustrates the extent of fandom interest in employing GAI for fanfiction by conducting a search for the terms "Harry Potter" + "AI" on *Archive of Our Own*, a prominent repository of fanfiction, which yields 508 results. A similar search for "Twilight" + "AI" returns 102 results.

Images for analysis are selected systematically via a search on Pinterest, using the keywords *Harry Potter*, *Twilight*, *AI*, and *Love*. Trials conducted on Instagram and Tumblr reveal that Pinterest is the

optimal platform due to its widespread use among fandom communities, user-friendly presentation of results, and substantial user base in the second quarter of 2024 (522 million, according to Statista). To ensure impartiality, a new user account is created for the search. The first 100 images retrieved are selected for analysis. These images undergo detailed analysis, with particular attention to the observation that among *Potterheads*, "stories that narrate sentimental relationships with Draco Malfoy, Hermione Granger, or Harry Potter are particularly relevant" (García-Roca, 2019, p. 94). The study also examines the clear conservative tendency to reinforce the heterosexuality present in both sagas (Ames, 2013; Duggan, 2022; Durham, 2011; Pugh & Wallace, 2006; Schaefer Walton, 2018; Vogels, 2017), and explores attempts by fandoms to challenge this status quo.

Finally, the analysis focuses on selected GAI images to examine their most significant visual aspects in relation to the research objective. Where relevant, accompanying text is also considered. To structure this phase, the results are divided into two categories: those related to the *Harry Potter* series and those related to the *Twilight* series. This division enables an exploration of the similarities and differences between these two youth sagas, with particular attention to how the images affirm or transform the sexual orientations of the protagonists. To identify characters, the study draws on Jessica Seymour's (2018) observations regarding how fandom communities emphasise specific physical traits associated with characters, facilitating their identification (2018, p. 338). The drive to imitate the "real" is so strong that characters in fan art are often instantly recognisable. For example, Harry Potter fan art frequently features round glasses and a scar, making visual representations of the protagonist easily identifiable.

However, beyond these physical traits that we can already find in the novels, the truth is that the iconographic power of cinema causes, for the fans, the visual identity to become fixed with the actor and their characterization in the film, especially if it has been a great success, as is the case with the films about the adventures at Hogwarts School. This is why we will also examine whether the representation aligns with the casting of the films or if alternative representations have been created.

4. Results

The following section will present an analysis of the various methods through which the narrative universes of the *Harry Potter* and *Twilight* series have been expanded by the fandom. In order to achieve this, we will initially examine the outcomes of the search and identification process for the selected cases. Subsequently, an investigation will be conducted to ascertain whether the heterosexuality of the narrative is upheld or whether there is a shift in the sexual orientation of the characters. Furthermore, it will be observed whether the cast and their characterisation are replicated in the film adaptations or whether new forms of representation are created.

4.1. Harry Potter

The *Potterheads* community demonstrated a capacity for rapid, transnational, and cooperative cultural production. Consequently, a plethora of examples pertaining to the characters and plotlines of the series emerged, wherein the "shipping wars", that is, discourse surrounding the relationships between characters, exemplified by the debate over the nature of Hermione's feelings towards Harry, constituted a significant aspect of the fandom's activities. The narratives in question exhibited a clear heteronormativity (Schaefer Walton, 2018), with a notable example being the expansion of the narrative with the inclusion of new generations of characters resulting from heteronormative relationships. An example of this is James Potter, the son of Hermione and Harry.

In a search for "Harry Potter + AI" on Pinterest, it is noteworthy that the first 100 images returned exclusively depict slash love affairs (Figure 1). It is noteworthy that the couple depicted is that of Harry Potter and his archnemesis Voldemort, who appear in a total of five images. It is important to highlight the apparent irony inherent in these images, given the status of the two characters as rivals and the age difference between them, which introduces a problematic element to the images. Secondly, the use of intertextuality with other texts, in this case filmic ones, is noteworthy. In one image, the two figures are depicted consuming spaghetti and meatballs in a manner reminiscent of the iconic scene from the Disney film *Lady and the Tramp*. Conversely, they are also depicted on the bow of the Titanic, emulating the renowned scene from James Cameron's cinematic adaptation of the same name. In this portrayal, the two figures are seen with arms outstretched as they gaze forward. Additionally, the image is present

in the dramatic floating board scene, in which Harry is depicted as having perished, causing Voldemort to express profound distress. With regard to the physical contact between the two characters, in one image they are engaged in a kiss, with the man holding a rose. In another, Voldemort is shown embracing the young wizard from behind in a passionate manner. Additionally, the photograph of Ron Weasley in a mannered pose while smoking and looking sensually at the camera presents a curious queer vision of the character. In this instance, it is evident that the images are based on the characters from the films, and that they challenge the heteronormative vision of the series as presented in these initial findings. It is also noteworthy that the images display remarkable realism. The image of Ron exhibits an aesthetic that aligns with the GAI style, yet the result is nevertheless realistic.

Figure 1. Results of *Harry Potter + AI*.

Source: Pinterest, own elaboration based on the results, 2024.

In the process of narrowing the search to identify more precise examples, which are more relevant to the objectives of this research project, the following combination of search terms was used: "Harry Potter" + "AI" + "Love". In the initial selection of the first 100 results that were clearly generated with IAG, it is evident that heteronormative relationships are upheld. A total of 60 images depicts couples engaged in displays of affection. Of these, all are heterosexual except two: one between Severus Snape and Harry, and one between Ron and Harry (Rarry to the fandom) (Figure 2). In the first image, the two characters are depicted in a passionate embrace from behind. In the second, they are shown kissing in profile. The first example demonstrates the utilisation of the film as a source material for the generation of a new image by GAI, resulting in an image with a realistic effect. The second example employs illustration, with elements that clearly identify the characters thanks to their iconographic value (Schaefer Walton, 2018). The image depicts Harry Potter, characterised by his distinctive glasses and black hair, alongside Ron Weasley, distinguished by his ginger hair. The remaining 26 results depict the couple comprising Draco and Hermione (Dramione for the fandom), an equal number to those portraying Harry and Hermione (Harmione for the fandom). The subsequent appropriation of her character to unite her with Severus Snape is noteworthy, with four images. This exemplifies the fetishisation of the young girl in the arms of an adult man, although this has not generated significant controversy among the fandom (Kroner, 2013). Ultimately, Harry is depicted alongside Ginny Weasley in two separate images. It is noteworthy that only one image of Harry with Hermione depicts offspring, which is a notable development in the fandom:

Indeed, at the end of *Deathly Hallows*, Ron and Hermione are married with two kids, and Harry and Ginny are with three. In short, part of what keeps the series itself and, consequently, fan

communities like MuggleNet and Leaky heteronormative, is the concern with the main characters' reproductive future; the 'second generation' of Hogwarts –meaning the Weasley and Potter kids, one of whom almost inevitably dates Draco Malfoy's son– is one of the most popular fanfiction topics. (Schaefer Walton, 2018, p.246)

**Figure 2.** Selection of results from *Harry Potter + AI + Love*.

Source: Pinterest, own elaboration based on the results, 2024.

4.2. Twilight

The results for Twilight Diaries diverge significantly from those for Harry Potter, primarily due to the intrinsic characteristics of the source texts. The text can be situated within the broader context of literature for young people, particularly within the Chick Lit genre, which encompasses romantic literature for girls. A total of 32 images were retrieved when searching for 'Twilight + AI'. These images depict couples in romantic poses or contexts that raise questions about gender roles. Furthermore, in 29% of cases, Bella and Edward, the principal couple, are depicted (Figure 3). It is noteworthy that in eight instances, he is depicted taking the initiative and adopting a sensual posture. It is also noteworthy that the fandom attempts to reconstruct the everyday lives of these two young people by assimilating them to their current practices. In seven instances, the subjects are observed taking a selfie, either with their arm outstretched or utilising their reflection in the mirror. This is somewhat surprising, given the impossibility of vampires to reflect their image, which demonstrates a certain irony. This is evidenced by the two photographs in which Edward wears a pendant with a large cross on his chest, which is an element that these beings typically repel. It is also noteworthy that they employ the use of filters with snouts and dog ears.

The couple's heterosexual orientation is particularly emphasised, as evidenced by the images previously mentioned, in addition to one of the couple's wedding photographs and another in which they can be seen with their daughter on the beach. Furthermore, Bella's maternal instincts are exemplified in an image of her cuddling her baby. This reinforces the heteronormativity of the works, with the exception of one snapshot in which Kristen Stewart, the actress who plays Bella, is seen walking with Lily Collins, who may have played that character. This serves to illustrate that in the majority of instances, the actors and scenes from the films in the saga are utilised as a reference for the generation of images, with the exception of one case where an attempt is made to assimilate the protagonist couple from Stephanie Meyer's saga into the Pixar aesthetic. Notwithstanding the aforementioned example, it appears that the objective was to create images with a realistic effect, particularly in those that simulate selfies.

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Figure 3. Selection of *Twilight + AI* results.
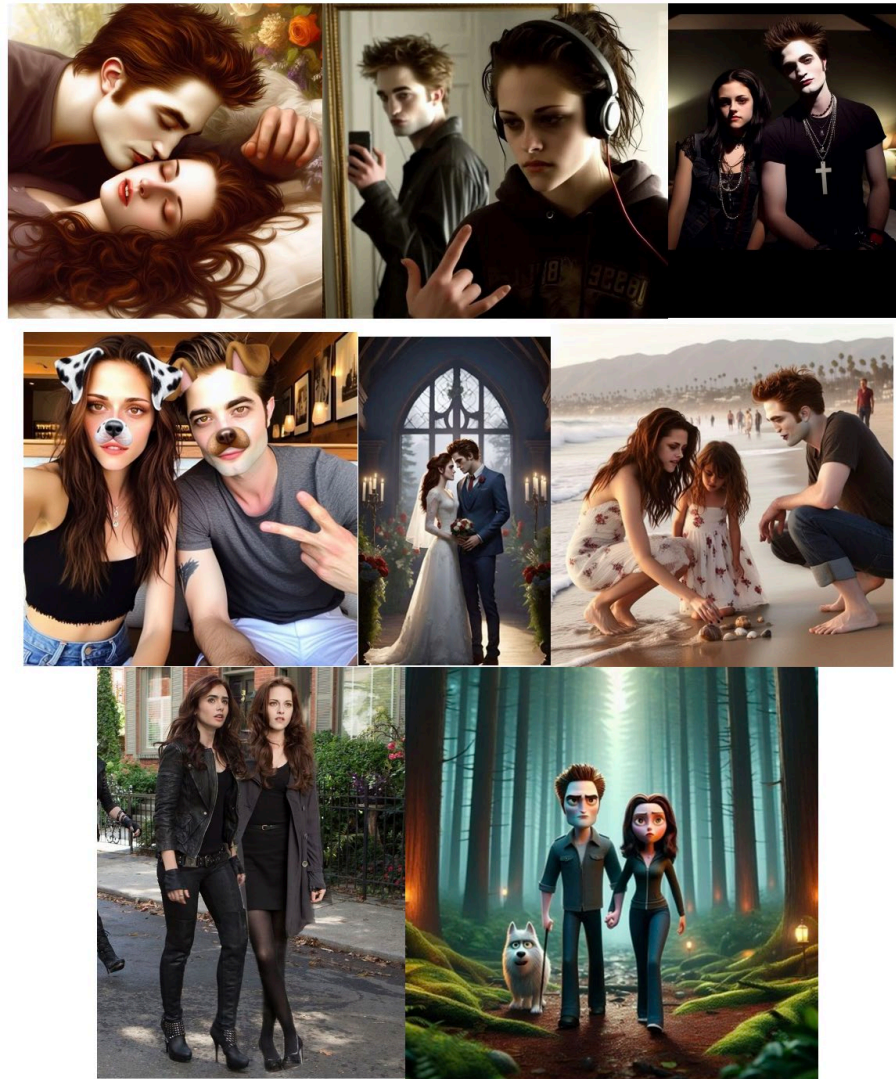
Source: Pinterest, own elaboration based on the results, 2024.

With regard to the results of the Twilight + AI + Love search, it can be observed that images illustrating the relationship between Bella and Edward continue to emerge. However, the search also yields a considerable amount of irrelevant data, as evidenced by the 5th result, which corresponds to the *Vampire Chronicles*, another saga featuring vampires based on novels by Lisa Jane Smith. This result depicts the main couple as Elena and Damon. Of the remaining cases, 47% depict sexual and affective relationships. Of these, 29 are related to the couple Bella and Edward, and only one deals with the wedding between Jacob and Bella.

Of the total number of images, nine depict the theme of motherhood, represented through the portrayal of pregnancy, babies, and young children. The most curious example is that of Edward and Bella with their daughter Renesmee, depicted both as an adult and as an infant (Figure 4). Therefore, it can be concluded that 100% of the representations are heteronormative. Similarly, it can be observed that the cast of the films is consistently employed in the generation of the images through GAI. In a single instance, Edward is depicted in an anime style, carrying his daughter.

Figure 4. Selection of *Twilight + AI* results.

Source: Pinterest, own elaboration based on the results, 2024.

6. Conclusions

A review of the above examples from the Harry Potter and Twilight fandom reveals that, in general terms, the heteronormativity of the source novels, reinforced by the films, is still evident in the images generated with GAI. In this regard, it is evident that the prevailing interpretive communities continue to exert a significant influence on the perception of the characters and are aligned with the established canon. It can therefore be concluded that the fanon is the result of a conservative behaviour pattern characterised by a lack of dissent.

It is noteworthy that in the case of Harry Potter, there is a divergence from this norm, largely due to the relationships between the protagonist and Severus Snape, as well as with Ron Weasley. This introduces a queer character that aligns with the preferences of *Potterheads*, as previously discussed. It is also noteworthy that fans have employed irony in their creation of fan art, which portrays a romantic relationship between Harry and Dumbledore. This illustrates the subversive nature of fans of the series. However, in general, the behaviour observed is similar to that which was being produced prior to the utilisation of GAI.

Furthermore, the visual imaginary of literary sagas, as a result of their transmedialisation through film, gives rise to a highly distinctive vision of the characters and settings, as exemplified by the films themselves. This prompts the question of whether the GAI, by drawing upon existing imagery, will genuinely impede the capacity for innovation on the part of the fandom. Paradoxically, the technical constraints of the followers could have provided a catalyst for innovation with respect to the extant representations. It is also noteworthy that a considerable degree of realism has been achieved, which appears to have been a significant factor influencing fans to engage with GAI.

A potential avenue for future research could be an investigation into the manner in which generative artificial intelligence operates with respect to textual narratives. During the course of this research, it has been observed that texts are already being published on platforms such as Wattpad. It would also be beneficial to examine the results on other social networks, given the limitations of Pinterest in terms of providing truly representative search results for studies such as the one presented here. Additionally, it should be noted that Pinterest does not allow for the inclusion of images that are explicitly sexual, due to the moderation policies of the social network. This exclusion of examples of slash, which is particularly explicit in terms of sexual content, represents a significant opportunity for further development within the fandom.

It is evident that the utilisation of GAI by fans represents a revolutionary shift that paves the way for unprecedented opportunities in transmedia expansion, particularly in the context of

popular culture, which often boasts a vast fanbase. Furthermore, the tool in question serves to minimise the artistic limitations of users, offering facilities that are increasingly effective and accessible. It remains to be seen whether this will facilitate innovation and deviate from the established canon, or whether the transmedialisation process will result in the renewal of the imaginary surrounding these sagas.

7. Acknowledgements

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