

THE EXPRESSION OF GRIEF IN THE APOLLO AND HYACINTHUS EPISODE IN OVID'S *METAMORPHOSES* AND IN FANFICTION

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Ovid's *Metamorphoses* expresses Apollo's grief for Hyacinthus as understood by ancient Romans. A fanfiction work, *The making of flowers*, a tragedy by Kekune, reimagines this grief for a modern audience. This paper analyses how this is accomplished in the fanfiction. It examines the contrasting expressions of ancient and modern grief by analysing the use of Jenkins' fanfiction writing strategies of recontextualisation, altering the timeline of the canon, and refocalisation. Examining such strategies illustrates how the fanfiction creates a better understanding of Apollo's grief for modern readers, by providing reasons for the characters' conduct, their psychological motivations, and the emotional context for their grief.

Key words: fanfiction; Apollo and Hyacinthus; grief; Ovid; *Metamorphoses*; mythological retellings.

Introduction

Fanfiction about ancient myths has become increasingly popular. Fanfiction as a literary genre has many different formats and definitions.¹ Primarily, fanfiction can be defined as fiction that rewrites and transforms other stories.² Many such fanfictions have been written based on ancient Greek and Roman myths. This essay analyses how one such fanfiction reimagines a Greco-Roman myth.³ It will explore

¹ Among the genres employed by fanfiction are novels, poetry, podcasts, audio fanfiction, video games, and fan comics or zines. Here the focus will be on digitally published fanfiction.

² Coppa 2017:4. Effectively, this means that fanfiction involves stories that make use of the characters and settings from other people's professional creative work, and thus other storytellers or writers using these existing narratives to tell their own tales about them (Coppa 2017:4). Coppa (2017:1–6) further explains other aspects of fanfiction, such as being created outside of the literary marketplace, and rewriting and transforming stories currently owned by others.

³ There are a multitude of published examples of such fanfictions or retellings of Classical myth, such as Madeline Miller's novels *The Song of Achilles* and *Circe*, the video game *Hades*, and the book *Atalanta* by Jennifer Saint. Many sources used in this essay do a similar comparative analysis between certain fanfictions and their source material, but most of these

how *The making of flowers*, a fanfiction tragedy by Kekune, reinterprets and reimagines the story of Apollo and Hyacinthus in Ovid's *Metamorphoses* 10.162–219.⁴ Specifically, it will examine how the author of *The making of flowers* portrays the expression of grief differently from the ancient text so that modern audiences can grasp the full nature of the grief that Apollo feels because of the death of Hyacinthus. I argue that Ovid's portrayal of the myth aligns with the ancient Roman conceptions of grief to the extent that the emotional impact of Hyacinthus's death and Apollo's grief for him is lost on modern audiences. Firstly, the nature of ancient and modern grief will be discussed, then this understanding will be used to analyse these texts considering three of Jenkins's identified fanfiction writing strategies,⁵ namely: recontextualisation to explain a character's behaviour in the canon,⁶ expanding and altering the timeline of the canonical version,⁷ and refocalisation in the narrative, *i.e.*, retelling from different points of view.⁸

When analysing fanfiction emanating from myth, it is impossible to determine the exact source texts the fanfiction is based on or any other influences affecting the fanfiction author's interpretation of the story. This is evident in how *The making of flowers* (henceforth *Flowers*) is tagged under 'Ovid – *Metamorphoses*' and 'ancient Greek religion and lore' on AO3.⁹ While Ovid may be the main text cited by the author, the author also includes Zephyrus who is not

focus on modern media. Those that use myth as source material have yet to analyse the Apollo and Hyacinthus story.

⁴ Ovid was writing in Latin in the early 1st century CE. The fan writer was probably reading the work in translation, but we cannot be sure which one. The translation of the *Metamorphoses* used in this paper is that by Raeburn 2004. Ovid's version of the myth will be used because the fanfiction is tagged under 'Ovid-Metamorphoses' on *Archive of Our Own*, indicating that this is one of the determined sources that have inspired this story.

⁵ See Jenkins 2013:162–177 for all ten identified strategies. Genre shifting, moral realignment, crossovers, character dislocation, personalisation and eroticisation will not be discussed in this essay. Also see Scherf 2008:65–66 for a more concise summary of these ten strategies.

⁶ Jenkins 2013:162.

⁷ Scherf 2008:65; Jenkins 2013:163.

⁸ Jenkins 2013:165.

⁹ The text is available from a website called *Archive of Our Own*, which will be referred to by its acronym of 'AO3'. There are many reasons as to *why* this fanfiction differs from the original myth, but the *how* is what will be the focus in this essay. One such reason is that fanfictions tend to focus on myths related to queer and LGBTQ+ aligned stories, which is worthy of consideration when analysing Apollo and Hyacinthus as lovers. See Dehaan *et al.* 2013 and Floegel 2020 for further information on this point.

mentioned in Ovid's version of the Apollo and Hyacinthus story.¹⁰ It is thus impossible to account for all likely influences and various media that have affected the author's writing of this fanfiction as they have drawn on the wider canon of this myth.¹¹ When comparing ancient myth and modern fanfiction, it is also important to understand just what is considered to be the canon in each respective medium.¹² Ovid assumes that his readers have prior knowledge of this story and therefore is only retelling the parts that fit his agenda.¹³ In mythology, the canon does not operate in a hierarchical system with a true or fixed version of a myth, but rather refers to the various emphases on different parts of the myths used by different ancient writers that were in circulation at the time.¹⁴ No single text can be considered canonical for a specific myth.

Ancient and modern grief

Firstly, it is important to consider how grief was understood in the ancient world, in comparison to how it is understood in the contemporary world. Grief in the ancient Roman context was seen as a single, irrational human emotion that should not be displayed openly.¹⁵ Mourning for too long a period would be regarded as against the expectations of Roman society, as mourning was supposed to be a transition for the mourner from an old to a new life, now with the absence of a loved one.¹⁶ Mourning characters in Ovid's *Metamorphoses* are depicted within the usual confines of these ancient Roman mourning practices, with no further emotional involvement when a character dies beyond the funerary rites.¹⁷ In this text, which mainly deals with themes of transformation, there is a particular

¹⁰ When analysing events relating to Zephyrus, various ancient authors will be looked at such as Lucian, Hesiod, Pausanias, and Nonnus. These authors will be used as they do mention Zephyrus when discussing the events of the Apollo and Hyacinthus story, unlike Ovid, who excludes him.

¹¹ See Busse 2017:51–52 for a more detailed explanation on fanfiction in context.

¹² Keen (2016:3.1–3.3) describes the canon in fandom and fanfiction as a hierarchical system, in which the canonical text or media is what fanfiction written about this media is expected to conform to, and this canon is controlled or established by the owner(s) of this media.

¹³ See Kirichenko 2021:105 for a summary of the possible political agendas of Ovid during his time of writing and exile in the early Roman Empire.

¹⁴ Keen 2016:3.4–3.5.

¹⁵ Gorostidi Pi 2019:72.

¹⁶ Walter 2023:29.

¹⁷ Curtis 2017:302–303. This source also provides a detailed analysis of grief and lament in the *Metamorphoses*, involving the character Io.

emphasis on the remembrance of the deceased and elements of memorial such as lament and mortality. Ovid explores the nature of Roman lament, namely the performative aspect of the sustained oral response to the experience of loss.¹⁸ Sehl discusses how such reflections on memorial also include ideas surrounding the nature of mortality and how the stories in the *Metamorphoses* often act as allegories for philosophical ideas.¹⁹ The psychological effects of grief and the nuances to the supplementary emotions around grief are not prominent in this ancient text.

On the other hand, with modern grief, the death of a loved one incites an emotional crisis that manifests as pain, a sense of guilt, depression, or struggling to comprehend what no longer exists.²⁰ Particularly, when there is loss in media, audiences connect to a particular character who is grieving the deceased, due to the extent of their grief. Audiences care about this character enough that they want them to overcome this grief, or even to empathise as if they have experienced the loss themselves.²¹ Thus, modern grieving practices more often involve an emotional relationship between others and the deceased party, as well as the nuanced emotions that grief encompasses, rather than just the remembrance of the deceased themselves. Grief in modern media is not concerned with philosophical reflections on grief as Ovid is. It is, instead, focussed on the psychological impact that loss can have on those affected by it. Willis (2016:4.3) argues that the most common kind of fanfiction about Classical myth is a story that fleshes out the characterisation of gods and heroes according to contemporary psychological and fictional norms. In addition, Wilson (2021:3.9) describes how fanfiction can extend the enjoyment of the source text by challenging it through highlighting various marginalised identities and desires of readers and authors. As such, these conceptions of grief are important when using fanfiction writing strategies to analyse the expression of grief in these texts; in the current case, to see how the modern author reimagines the story of Apollo and Hyacinthus for a modern audience.

Contextualisation and recontextualisation

The first strategy Kekune uses in this reimagining is recontextualisation. Jenkins defines the aspect of recontextualisation as when fans write short scenes which fill

¹⁸ Cf. Curtis 2017:302.

¹⁹ Sehl 2013:97. Also see Walter's discussion (2023:27–28) on the inherently transitional nature of lament in Ovid and how he uses it alongside metamorphosis in the *Metamorphoses*.

²⁰ See Crubézy 2024:5–6 for a more detailed explanation on the cultural and scientific significance of grief on both ancient and modern humans.

²¹ Cf. Daugherty 2022:2284.

gaps in the source material and provide supplementary explanations for a character's conduct in the canon.²² To do this, fanfiction utilises significant moments of emotional impact in the source material as starting points to delve deeper into a character's emotional history.²³ This is further used to show any of the characters' underlying feelings.²⁴ By utilising this strategy, *The making of flowers* illustrates how the expression of grief in this fanfiction differs from that in the *Metamorphoses*.

This recontextualisation is shown in how the fanfiction provides emotional context and further explanations for how Apollo and Hyacinthus are intertwined, and why this relationship has such a profound impact on Apollo. In the *Metamorphoses*, the story follows Apollo and Hyacinthus's romantic relationship and the misfortune that ensues. The first lines introduce Apollo and his adoration for Hyacinthus (Ov. *Met.* 10.162–163). Apollo's affection for Hyacinthus is depicted as all-consuming, to the point where Apollo deserts his shrines and temples, as well as his godly duties, just to be with Hyacinthus (Ov. *Met.* 10.168–172).²⁵ The brevity of the description of Apollo and Hyacinthus's relationship with each other leaves it to the reader to interpret the emotional background of the text via the subsequent expression of Apollo's grief. However, there is no mention here of how Apollo and Hyacinthus come to meet each other, nor why Apollo is so taken with his lover. Ovid has excluded this part of the myth to align with the reflections he makes on the nature of grief. He seeks to highlight the practices for how a deceased person is remembered through his use of lament, in which he reflects on the nature of mortality when Hyacinthus is transformed into a species of immortal, as flowers are created from his blood (Ov. *Met.* 10.209–215). This also acts as an allegorical explanation for seasonal death and renewal in nature.²⁶

The making of flowers fills this gap by describing a scene in which Apollo and his sister Artemis are hunting a stag (*Flowers* 1).²⁷ Artemis, ready to shoot her

²² Cf. Jenkins 2013:162. It is also worth noting that Jenkins refers to television shows throughout this text as the source material for the fanfiction discussed. This has been adapted for the purposes of this paper.

²³ Jenkins 2013:163.

²⁴ Scherf 2008:65.

²⁵ The text specifically mentions how Apollo abandons his shrine at Delphi, and that his arrows and lyre are forgotten. This relates to some of Apollo's functions as the god of oracles and prophets, arrows or archery, and music (Dowden 2007:49–51). Thus, where the text mentions '[Apollo's] normal pursuits were forgotten' (Ov. *Met.* 10.170), it refers to Apollo abandoning his godly duties entirely for the sake of Hyacinthus.

²⁶ Sehl 2013:97. Also see Walter's (2023:27–28) discussion on the inherently transitional nature of lament in Ovid and how he uses it alongside metamorphosis in the *Metamorphoses*.

²⁷ Numbering refers to the act number in the text.

quarry with her bow, is halted by Apollo who spots Hyacinthus trying to approach the stag and is instantly enchanted by the mortal (*Flowers 1*).²⁸ The fanfiction further displays Apollo's dumbstruck state, dazed by the beauty of Hyacinthus and how Apollo cannot believe that such beauty is mortal and not divine (*Flowers 1*). Here, there is already an established recontextualisation in how Apollo comes across Hyacinthus, and how he falls in love with him from the beginning. The *Metamorphoses* limits the inception of Apollo and Hyacinthus's relationship to a mere seven lines, whilst the fanfiction describes it in two acts.²⁹ The fanfiction thus recontextualises the original story of Apollo and Hyacinthus as told in the *Metamorphoses* to add more substance and psychological weight to both these characters and their relationship. Hyacinthus is also given more personality in the fanfiction than in the *Metamorphoses*. Instead of simply being a beautiful man who fishes and hunts in Sparta (Ov. *Met.* 10.171–172), he is also portrayed as kind and gentle in approaching the stag to befriend it (*Flowers 2*). Adding more personality to these characters compared to those in Ovid recontextualises the story by filling in the gaps explaining why Apollo's grief is so severe. This reinterpretation by the author poses the myth as a much more romantic story to a modern reader than in Ovid, in which the love shared between Apollo and Hyacinthus was so significant that it would make the fate of Hyacinthus even more tragic. Apollo's devastation at Hyacinthus's death takes up most of the story in the *Metamorphoses*, but it is not as emotionally impactful without the contextualisation of their relationship as it is in *The making of flowers*, which thus makes Apollo's grief more comprehensible to modern audiences.

Expanding and altering the timeline

Further, the difference in the portrayal of grief in these stories can be examined by looking at the timeline of events. Jenkins explains that fan writers expand or alter the timeline to further explore the motivations of the characters in the canon. It involves taking suggestions of a character's background that are not fully explored in the source material and writing about the prior or subsequent events of the story.³⁰ Where the events are prior to the main story, this is done to encompass moments in a character's past that may explain or provide more emotional context to the character's behaviour than in the ancient versions.³¹

²⁸ Artemis is the goddess of hunting, virginity, and childbirth, as well as a god of archery like her brother Apollo (Dowden 2007:51–52).

²⁹ In total, the fanfiction contains five acts.

³⁰ Jenkins 2013:163–164.

³¹ Jenkins 2013:164.

The expansion of the timeline in this fanfiction shows how the author has reinterpreted this myth to align more with modern conceptions of grief and reasons for why Apollo's grief is so significant. The *Metamorphoses'* story begins with Apollo's adoration of Hyacinthus (Ov. *Met.* 10.162) and then ends with establishing a festival in Sparta in Hyacinthus's honour (Ov. *Met.* 10.219). However, *The making of flowers* expands this timeline to include preceding events to the established relationship of Apollo and Hyacinthus (*Flowers* 1). This is done by including the character of Artemis, and the conversation she has with her brother Apollo to warn him off from pursuing a mortal lover, as she knows it would end badly for Apollo (*Flowers* 1). Artemis knows this with the references to the Fates in the fanfiction, saying how she can hear the cutting of the thread and is aware that all mortals must die eventually (*Flowers* 1). Including this scene with Artemis further establishes Apollo's bonds with his sister, and the significance of his love for Hyacinthus is emphasised in how he ignores his sister's warnings (*Flowers* 1). This significantly alters the focus of the grief. Expanding the timeline provides the emotional context for Apollo and Hyacinthus's conduct in Ovid, as the story moves from Ovid's more abstract reflections on memorialisation and mortality to an emphasis on Apollo and Hyacinthus's love and the resulting tragedy of Hyacinthus's death.

Additionally, there is also the alteration of the timeline where the fanfiction reaches its conclusion before the original timeline does in the source text. The *Metamorphoses* includes Apollo's failed attempts at reviving his lover (Ov. *Met.* 10.186–195), Apollo's lamentations and act of turning the blood of Hyacinthus into flowers (Ov. *Met.* 10.186–215), and finally the creation of the festival of Hyacinthia (Ov. *Met.* 10.217–219). These lines reveal an emphasis on performative grief as Apollo's mourning takes up much of the length of the myth. Apollo expresses how he wishes he 'could die in [Hyacinthus's] place or beside [him]', but he is powerless to do so and instead can only immortalise Hyacinthus in his songs and the flower he creates from Hyacinthus's blood (Ov. *Met.* 10.201–206). Apollo cries 'Aiai,' which is a vocalisation of suffering, and inscribes this into the flowers (Ov. *Met.* 10.214–216).³² All of these aspects illustrate the emphasis placed on the remembrance of Hyacinthus through Apollo's lamentations. However, in the fanfiction, the story excludes the details of Apollo's grieving and the descriptions of the flower made from Hyacinthus's blood, instead showing Artemis pitying Apollo and taking one of the flowers to plant in a pot (*Flowers* 5). There is also no

³² See Curtis 2017:316 n.48 for a discussion of grief in Ovid. This article discusses lamentations but in the context of Io's story in Book 1 of the *Metamorphoses*. Curtis mentions the interplay between the cry of grief, its written record, and the following interpretation of this cry by Hyacinthus's mourning community in the Hyacinthia festival.

mention of the Hyacinthia festival. This shows how the timeline here was altered by cutting the story off before the long-term consequences of Hyacinthus's death can be observed.³³ Thus, by altering the timeline to exclude the extent of Apollo's mourning, the fanfiction places an emphasis on the magnitude of Apollo and Hyacinthus's relationship by providing the emotional background for Apollo's grief. Instead of focussing on the memorial of the dead and funerary rites as Ovid does, the fanfiction shows how and why the death of Hyacinthus psychologically impacted not only Apollo, but also the additional characters of Zephyrus and Artemis as well. Hence, the *Metamorphoses* emphasises Roman ideas of grief where the proper conduct of mourning and memorial is more important than the feelings surrounding grief itself. The fanfiction instead highlights the strength of Apollo and Hyacinthus's love and the psychological reasons for why Apollo grieves so intensely, thus displaying a reimagining of this myth aligned with modern ideas surrounding grief.

Refocalisation

Additionally, the method of refocalisation in fan writing arises in this story. Refocalisation is characterised by the canonical events being presented from different perspectives, often those of minor characters or those not included in canon.³⁴ The focus of the story is shifted on to secondary characters that receive less attention in the ancient version. By refocalising the narrative, fanfiction explores the psychology of characters and develops the story which allows it to achieve its full emotional potential.³⁵ In Ovid's account, this story is told solely by Orpheus, a third-person narrator, which creates a level of narrative distance that prevents a reader from fully realising the personal reactions and feelings of the characters and therefore the extent to which Apollo's grief affects him. However, *The making of flowers* utilises refocalisation by including the first-person perspectives of various characters, removing this narrative distance and allowing the reader to experience this grief first-hand and from multiple points of view. Refocalisation is thus used to present this same grief in different ways and give the reader greater insight into the emotions the characters experience.

³³ This point relies on how fanfiction is written with the idea that the reader is already familiar with the story at hand. The reader would thus know about the subsequent creation of the hyacinth flowers and Apollo's lamentations, which creates an emotional desolation as these events are only hinted at in the fanfiction.

³⁴ Scherf 2008:65; Jenkins 2013:165–166.

³⁵ Jenkins 2013:167–168.

In Ovid, the accidental death of Hyacinthus happens when he and Apollo are playing a game of discus, but the plate rebounds from the ground with such great force from Apollo's throw that Hyacinthus is fatally injured while attempting to retrieve it (*Ov. Met.* 10.174–185). However, the fanfiction changes this narrative with the inclusion of the perspectives of Zephyrus and Artemis.³⁶ In Lucian's later version of the myth from the 2nd century CE, Zephyrus was jealous of Apollo's relationship with Hyacinthus, and thus in the fated game of discus, Zephyrus shifted the wind to affect the trajectory of Apollo's throw (*Luc. Dial D.* 14). In this version, Hermes tells Apollo that his grief is unreasonable since Apollo fell in love with a mortal man and he must 'grieve not then for [Hyacinthus's] mortality' (*Luc. Dial D.* 14).³⁷ Zephyrus's jealousy is mentioned in an account by Nonnus in the 5th century CE, where Apollo 'trembled for fear [of] the wind' when he watched the wind blow through plants in memory of the power of Zephyrus's envy (*Nonnus Dion.* 3.153).³⁸ The myth of Apollo and Hyacinthus in Ovid's account suits his agenda in emphasising the idea of memorial in grief, which diminishes the romantic nature of Apollo and Hyacinthus's relationship. No emotions other than the pure sorrow of Apollo's laments are included, such as in Apollo declaring that Hyacinthus is his 'sorrow and [he is his] shame', which makes this story in the canon less devastating to the modern reader (*Ov. Met.* 10.198–199). By including Zephyrus, Nonnus and Lucian allude to the other emotions involved in mourning beyond lament, like jealousy or anger. By not including Zephyrus, as later authors do, Ovid further suits the story to his agenda by placing emphasis on the practices of grieving and memorial. In Ovid's account, Hyacinthus is immortalised by the creation of the hyacinth, the Hyacinthia festival, and in Apollo's heart without the memory of him being tainted by Zephyrus's interference. The absence of Zephyrus removes the rage and other emotions of Apollo, and hence the focus is solely on Apollo's grief.

In contrast, in *The making of flowers*, Zephyrus burns with anger at the sight of Apollo and Hyacinthus being happy together (*Flowers* 4). This demonstrates how the fanfiction draws on the wider canon surrounding this myth. The fanfiction

³⁶ Zephyrus is the god of the west wind (*Hes. Theog.* 378).

³⁷ Translation by Macleod 1961. This particular dialogue follows a conversation between Apollo and the god Hermes. Also, in Lucian's account of the myth, Apollo and Hyacinthus were playing a game of quoits instead of discus (*Luc. Dial D.* 14). While Zephyrus is mentioned in relation to Apollo and Hyacinthus in many other ancient texts, his actions are only mentioned briefly or in passing. For instance, Pausanias remarks on an altar dedicated to Hyacinthus in the 2nd century CE but mentions the story of his death and Zephyrus as legend (*Paus.* 3. 9. 15). Translation used is that by Jones (1933).

³⁸ Translation by Rouse 1940.

foreshadows Hyacinthus's untimely fate by making mention of gentle breezes and winds that envelop Apollo and Hyacinthus in their tender and blissful moments (*Flowers* 3). Zephyrus, in a fit of envy, simply flicks his hand and sends the discus off its course, so killing Hyacinthus (*Flowers* 4). The postlude is a single line that encapsulates the entirety of Apollo's grief in contrast to the many lines provided in the *Metamorphoses*, depicting how the petals of these flowers are carried away by Zephyrus, the west wind (*Flowers* 5).³⁹ Using Zephyrus's perspective in *The making of flowers* refocuses the story to explore the tragedy of Apollo and Hyacinthus's emotional involvement rather than the reflections on grief in the *Metamorphoses*. *The making of flowers* refocalises the story by using Zephyrus's point of view to further display his jealousy and anger over Apollo and Hyacinthus's relationship, as well as the more complex emotions surrounding grief as understood by modern audiences. It adds more nuance to the grief that Apollo feels in that, instead of an inevitable accident, the actions of Zephyrus were something Apollo could have stopped. The fanfiction also expresses Apollo's tragedy from the perspective of Artemis, who sees her brother's grief which is severe enough to bring her to tears (*Flowers* 5). Instead of displaying Apollo's grieving process and the creation of the hyacinth flowers, the fanfiction uses these first-person perspectives to create emotional turmoil and to express the extent of Apollo's grief. Hyacinthus's death is never portrayed through Apollo's eyes, only the characters around him. Including Zephyrus, as later ancient authors do, adds more layers to the mental intricacies at play in the story, and therefore relates more to the complicated feelings surrounding grief with which modern audiences are familiar. Artemis's perspective reveals how Apollo's sorrow was so great that even she, uninvolved in this relationship, is significantly affected by Hyacinthus's death. Thus, the fanfiction author's reinterpretation of this myth portrays grief in a way modern audiences can understand through the character's psychological motivations for their actions, rather than the Roman conceptions of grief in relation to the emphasis on remembering the dead and moving on, rather than the human experience of having to deal with the grief after a loss.

Conclusion

There are several ways *The making of flowers* reinterprets the Apollo and Hyacinthus story. Kekune utilises various writing strategies to change the

³⁹ The account in the fanfiction also omits some of the events of Lucian's version of the myth. Apollo's first instinct is to seek revenge, so he fires an arrow at Zephyrus and chases him as he flees (Luc. *Dial D.* 14). Only then does he return to Hyacinthus to bury him and create the flowers (Luc. *Dial D.* 14).

expression of grief in this fanfiction to align with modern conceptions of grief, especially the psychological impact it has on both the characters and the audience. It has been shown how the fanfiction explores the psychology of the mythical characters of Apollo and Hyacinthus, and how fleshing them out beyond Ovid's *Metamorphoses* affects the portrayal of grief in this transformative work. The element of recontextualisation provides reasons for the actions of the characters in Ovid. It adds greater pathos by including the inception of Apollo and Hyacinthus's relationship and thus provides reasons as to why Apollo is so greatly affected by Hyacinthus's death, which resonates to a greater extent with modern audiences than the versions presented in the canon. Furthermore, by expanding and altering the timeline, the fanfiction version shows how the portrayal of grief in these stories differ. The inclusion of Artemis and her relationship with her brother shows how the story of Apollo and Hyacinthus affected more characters than just themselves, creating greater emotional depth for the reader. Shortening and excluding the extent of Apollo's lamentations also displays how the focus of this fanfiction changes from Roman ideas surrounding Apollo's grief in Ovid to the mental reasons for this grief. Lastly, refocalisation plays into how the psychology of the characters involved is used to further provide emotional context so that a modern reader may fully grasp the extent of Apollo's sorrow. By comparing the *Metamorphoses* and *The making of flowers*, it can be seen how the fanfiction reinterprets the original myth of Apollo and Hyacinthus to create a narrative of grief that can be understood by, and emotionally affect, a modern audience. Further study could explore why this reinterpretation was chosen in the context of modern media, psychology, and identities.

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