

“Be Gay, Do Crime”

A Look at Queer Expression in the *Lupin III* Fanfiction Community

By

Katie Brady

Director: Amanda Firestone

A PROFESSIONAL PROJECT PRESENTED TO

THE UNIVERSITY OF TAMPA

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN

PROFESSIONAL COMMUNICATION

Summer 2022

Acknowledgements

I would like to take the opportunity to express endless gratitude to those who helped me throughout the process of creating this project. This includes my capstone advisor, Dr. Amanda Firestone, who showed unwavering support throughout every step of the process, as well as Dr. Chris Gurrie, who so wisely put us in contact with one another.

I also wish to thank Caitlin Minor for her insight and taking her time to sit with me while I reviewed materials for this project. This reminded me that while there was a lot of work to tackle, that I should not lose sight of the fact that this is also something I love. Thank you for reminding me of that love for the source material.

Finally, I would like to express my thanks to my mother, Michelle Brady, who not only encouraged my education through the years, but also my interests, including fanfiction, and recognizing how important both are to me. At a time when many parents were dismissive of their children's interests, she supported mine, even if she did not share these same interests. I want to thank her also for continually reminding me to take care of myself during the entire thesis-writing process, whether it be by telling me to take a break for the day or quietly putting on a Vincent Price movie and letting me vent while it played in the background.

Introduction

The fanfiction community continues to grow with advancements in technology and serves as a space where many queer individuals find a place to express themselves and meet other like-minded people. With the expansion of these spaces, there are many specific fanfiction communities where little research has been done. Given that these spaces provide an outlet for the expression of marginalized groups as just as much as larger fandom spaces, such as that of series like *Supernatural* or *The Lord of the Rings*, more specific fanfiction communities need to be looked at individually to study the way in which they impact their members.

For this study, the *Lupin III* fanfiction community will be examined. While smaller in nature than many other fandoms, this community is built around an established franchise that has existed for over fifty years and has many examples of queer representation and expression in its fanfiction offerings. The importance of looking at this specific group is to provide a closer look at a community that exists and has existed for some time, and to encourage a closer look at other groups that continue to thrive as virtual spaces for marginalized people. Many queer fan spaces exist with very little research about them. This study provides support for the argument that a first or second look should be given to these spaces.

This paper will prove that spaces such as the *Lupin III* fanfiction community allow for a place that encourages queer representation and expression among members, and that the existence of such places are vital to marginalized communities. This will be done by looking at existing pieces of fan canon, fanfiction that exists within the community, and my personal experience as a member of the *Lupin III* fanfiction community. Textual analysis will be carried out on non-heteronormative instances within the franchise canon and fanfiction from a member of the community, as well as a piece of my own fanfiction, and then findings from the analysis will be discussed.

Positionality

I am a member of both the queer community and the *Lupin III* fan community, including the fanfiction writing community. These two major factors, and the impact writing *Lupin III* fanfiction has had on my life, are major reasons for my decision to pursue my topic. I am a twenty-year member of the *Lupin III* community, starting with its earliest days airing on the “Adult Swim” programming block on Cartoon Network in the United States around 2003. This would put me in the second generation of American *Lupin* fans, with the first generation from the VHS days, when *Lupin* was often referred to as “Wolf” due to legal issues with the character’s name. There were times where I would wake up before classes during high school to watch episodes that aired early in the morning and coming home from school to write fanfiction for the same series. Through this consistent writing, I strengthened my skills enough to where I was able to pursue a bachelor’s degree in English. When presented with the opportunity, the ability to come “full circle” and write about *Lupin* in a scholarly manner felt significant to my educational experience.

I am not just a fanfiction writer in the *Lupin III* fandom. I also spent many years before the advent of streaming services “circulating the tapes” when episodes, TV specials, and movies were difficult to come by in the United States. I did the same with circulating music for the series, which led to the demise of at least one computer by downloading albums from Limewire. I worked with the Italian *Lupin III* fandom to help them obtain English translations of the Tokyopop release of manga’s chapter titles, contributed pieces to digital fanzines, and have been a guest speaker on the *Lupin III* podcast *Sideburns and Cigarettes*, in which I spoke specifically about fanfiction and was asked to be a guest due to my specific background in *Lupin III* and the fanfiction community. I was one of the first to work with bisexual characters in *Lupin III* fanfiction, doing so as far back as 2006, when many fanfiction stories still would carry an “M” rating or warning for something as simple as a kiss between same-sex couples.

Despite my background, I also acknowledge that there are places where I possess knowledge gaps and am unable to speak for certain experiences and cultures from a first-person perspective. The

breadth of the amount of content available for the *Lupin III* franchise is expansive, and not all of it is easily available. There are some areas of the franchise, such as games, where translations do not exist and consoles to play them on are now rare. Some other pieces of work, such as the first stage play, do not have any surviving materials beyond promotional advertisements. And given how much content exists, especially if such things as different dubs are included, viewing all available content for *Lupin III* is a difficult, if not impossible task.

The *Lupin III* franchise has its roots in the late 1960s, a time when I was not yet alive. It is also from Japan, so while it is arguably a very Westernized anime and manga, it still is told from an Eastern point of view, and I am viewing this work through a Westerner's point of view. My hope with researching the *Lupin III* fanfiction community is to shine a light on how this not before researched pocket of anime fanfiction has and is used as a place of queer expression, not just by myself, but also by others.

Literature Review

People who are members of marginalized communities often need to have their own safe spaces in which to communicate, interact with one another, and express themselves, and often need to create their own spaces to do so. This includes the queer community need and construction of such spaces. As Branton and Compton (2021) noted, some physical spaces, such as gay bars, have become more of a rarity, leading to the need for different outlets for expression. Some sexualities under the queer umbrella, such as the lesbian community, have had more "invisible" spaces, not as easily seen or accessible to those who may wish entry, argues Podmore (2006, p. 596). Some spaces, such as the religious or spiritual, have even sought to exclude queer individuals (Munt, 2010,). This exclusion from spaces can include both physical places and digital ones. With issues of exclusion, queer individuals who wish to explore their identities freely and those who wish to represent and support the queer

community, such as allies and accomplices, must work doubly hard to discover and engage in spaces where they can express themselves.

One of the spaces that has been hospitable for marginalized people are fanfiction platforms, such as Fanfiction.net, Archive of Our Own, Wattpad, and LiveJournal. As noted by Klein et al. (2015), fanfiction gives a medium for LGBTQ people to tell their own stories, which they are rarely given the opportunity to do in more mainstream works put through traditional publishing channels. Fanfiction grants authors the power to express the possibility of transforming “heteronormative structures” with queer narratives (Lothian, 2018, p. 7). Some fanfiction authors are compelled to use their medium to tell queer stories, and sometimes do this by giving queer identities to characters, either with support of text or subtext within the universes they are writing about.

With the ability to publish their own works through advancements in non-commercial publishing (Klink, 2017), numerous niche and marginalized communities haven been able to come together to share common interests with one another (Kero, 2021). In the 1930s, fanzines saw their creation alongside the formulation of comic books. While initially created for science fiction communities, fanzines spread to other genres throughout the decades, and by the 1960s Kero (2021) notes that fanzines were available for an array of interests, including punk rock, skateboarding, and television programs. The 1960s TV series *Star Trek* had a variety of fanzines, from the first, *Spocknalia*, in 1967, to the *Grup #3* fanzine, which stands out as including the first piece of “slash fiction” with the publication of Diane Marchant’s “A Fragment Out of Time,” in 1974 (Hale-Stern, 2018). This would be considered the first modern but not last fanfiction story with non-heterosexual theming.

The ability to circumvent formal channels for publishing gives opportunity to marginalized groups such as those who identify as queer a place for expression without concerns of censorship¹.

¹ This does not mean that content is completely free of censorship, and it should be noted that such things as fan “gatekeeping” are known issues throughout many fandoms and do at times cause instances of censorship among fanfiction writers and other creatives within fandom spaces.

While not a physical space, online platforms also create an opportunity for connections among and between groups, facilitating communication of their own narratives and experiences without the issue of geographical barriers. Before online platforms, physical or geographical barriers prevented fans from creating inclusive communities. The inability of fans to do such things as attend conventions, receive physical items such as fanzines in the mail, or even publicly express queer identities freely due to social or government restrictions was a pervasive and often concrete struggle. Online platforms created by individuals offer the opportunity to ease or even erase the limitations that come with physical spaces. As noted by Beyvers and Zitzelberger (2020), such spaces as fanfiction writing circles create “virtual” queer spaces, where otherness and non-hegemony can exist freely.

The lack of physical spaces, in addition to giving fanfiction writers more freedom to express their identities, also provides them the ability to control their own level of anonymity. This is especially true with the advent of the internet, where not even a mailing address is required of users. Without having to be physically present, writers can control how much of their real-world selves they wish to share with other individuals, or as what Triggs et al. (2021) refers to as “anonymity-based sociability” (p. 6). Writers who might otherwise not be able to personally share their queer identities in the physical world, due to the fear of others finding out, function with additional levels of freedom to do so in virtual spaces (Llewellyn, 2021). They can control not only how much they share of themselves with others, but also how much they wish to *not* share.

This is not the only change that has come with a rise in technology. With the advent of the internet and availability of more types of media available, the amount of “slash fiction,” or fiction that often depicted same-sex male couples (Thorpe, 2015), would become more widely available to audiences. “Slash fiction,” according to Salmon (2016), is a romantic form of fanfiction where both

lovers tend to be male. It may also be referred to as “yaoi,”² especially in instances dealing with fan-made materials from Japanese properties (Zsila et al., 2018). A female equivalent for “yaoi” also exists, and is known as “yuri” (Friedman, 2017). Slash fiction and the growth in its availability to consumers has opened discussions about queerness, gender, and sexuality (Dhaenens et al., 2008). Part of this growth in availability has been through the spread of the internet and the availability of content. One example of such content is the availability of anime. Anime has become increasingly more available through the growth of technology, streaming services, and online platforms that allow for the purchase of DVDs and Blurays. As a result, fanfiction for anime, including the slash fiction category, has become more prevalent. Although no studies on the impact of anime’s growth in availability and its subsequent impact on the fanfiction community have been done specifically, various fan communities for specific anime genres and shows have arisen with its growth in presence in many cultural landscapes.

Like *Star Trek* and its fanfiction community presence, there are subsets fanfiction communities within anime fandoms. One of these fandoms is centered around the manga and Japanese franchise *Lupin III*³. Beginning with a serialized manga in 1967, the *Lupin III* franchise has gone on to include seven anime TV series, three original video animation (OVA) releases, twenty-seven TV specials, two live-action films, one live-action TV series (centered around the character of Inspector Zenigata), eleven animated movies, including one directed by Hayao Miyazaki, a ride at Universal Studios Japan, and stage plays, including one performed by the all-female group the Takarazuka Revue. The *Lupin III* franchise has

² “Yaoi” in this instance should be considered a homosexual relationship between two male characters. While colloquially referred to as “boys’ love” to some, the characters can be adult males or characters who identify as men. “Boys’ love” should not be confused with “shota,” which is a term used to describe erotic situations involving younger boy characters.

³ Due to such variables as different production companies, translations, etc. *Lupin III* can be written several ways, including as “Lupin the 3rd” and “Lupin the Third”. I have chosen to identify the franchise and its parts as “Lupin III” unless a piece of media is titled otherwise. Such as with the series, the character “Lupin,” can be referred to several different ways, including “Lupin the Third” and even “Wolf” in some English translations, but will be referred to as “Lupin” for the sake of simplicity. All other names of characters will be named using Western naming conventions when both names are needed, with given names first and surnames second (ex: “Fujiko Mine,” “Daisuke Jigen,” etc.).

spread across several decades and amassed its own fanfiction community as a result. Within this community are fanfiction writers who use their medium to express queer identities and themes using the characters from the franchise.

While not overtly queer in nature, there are specific instances in parts of the *Lupin III* franchise which fans draw upon to argue for queer identities to be placed upon the characters within their works. One example of this is a post by Tumblr user Nicomrade (2021), who points out that throughout the anime, the character of Daisuke Jigen uses the phrase “onnagirai” to describe himself. Nicomrade explains that while this translates to “woman hater,” this could also mean someone who rejects women, or in Edo-period Japan, a male with homosexual leanings. Twitter user Court (2018) says that in the context of the 1978 *Lupin III: Part 2* episode “Kooky Kabuki – Part 2” from season three, Jigen uses the phrase “onnagirai” to describe himself within the context of a traditional, Edo-style kabuki performance, leading to more evidence of this having homosexual overtones.

Other examples have been detailed by fans, often with the characters of Lupin and Jigen as the central focus. This includes conversations within the manga and anime between them. In Chapter 23 of the 2003 Tokyopop English translation of the *Lupin III* manga, “The Tip of the Iceberg,” (Panchi, et al.), Fujiko mistakes Lupin and Jigen for a romantic item while Lupin is in disguise, understanding that Lupin wants to “be alone” with Jigen (p. 98). While initially laughing this off, (p. 99), Jigen later asks Lupin if he thinks he is “good looking” (p. 101), with Lupin responding that he would “think about it” (p. 101) after initially claiming he does not want to answer the question. Within the anime, fans point out an exchange between Lupin and Jigen in the television special *Lupin the 3rd: Episode 0: The First Contact* (2002) towards the end of the film, when Lupin and Jigen are driving together as the sun sets behind them. In the original Japanese dialogue, Lupin tells Jigen that “I just want to take your hat off someday” after lighting his cigarette for him. As suggested by Brady (2022) in the podcast *Sideburns and Cigarettes*, Lupin and Jigen have a relationship that “cannot have a name put on it” directly due to non-

heteronormative readings of exchanges such as these and others throughout the course of the franchise.

These instances and others have led to fans within the community writing characters such as Lupin and Jigen with queer⁴ identities. As Moisa (2022) pointed out in the *Lupin III* podcast *Sideburns and Cigarettes*, there tend to be more gay interpretations of the characters than heterosexual ones within the *Lupin III* fanfiction community. Four pieces that have given queer identities to Lupin and Jigen, thereby putting them in “slash pairing” situation, include “Sunrise on the Beach,” by QuillHeart (2017), “Little Black Dress,” by Titcheswits (2014), “Jigen Dear” by TerryReviews (2021), and “Hold Me in Your Arms, Baby” by Peggywrites (2020). Each of these fanfiction pieces contain overt, non-heterosexual romantic themes, and have assigned queer identities to Lupin and Jigen. These identities are either implied through action, such as Lupin leaning in to kiss Jigen in “Little Black Dress,” or are more overt in nature, such as “Sunrise on the Beach,” which takes place against the backdrop of the AIDS epidemic within the LGBT community in the 1980s⁵.

While many fanfiction pieces for the franchise are non-heteronormative in nature, little research has been done to examine these as a form of queer representation and expression. A closer look at these examples and the experiences of being in the *Lupin III* fanfiction writing community allows for greater understanding of the importance of communicating in a space considered safe for queer expression. In looking at the *Lupin III* fanfiction community, I will first look at a non-heteronormative interaction between Lupin and Jigen that exists within the series canon of the franchise and helps fans

⁴ “Queer” has been chosen to identify the sexualities given to these characters, as opposed to “gay,” “bisexual,” or “pansexual,” due to the gender and sexual identities given to these characters differing from writer to writer within the community. This can range from gay, bisexual, pansexual, polyamorous, transgender to a variety of other genders and sexualities not listed here. “Queer” was chosen to describe the identities given to these characters as it encompasses gender and sexual identities in the broadest possible sense.

⁵ These pieces of fanfiction were chosen based on the number of “kudos,” or positive fan response, from ArchiveofOurOwn.org. They were also chosen due me having no personal connection with the authors, thereby removing potential bias.

within the community justify giving them queer identities within their fanfiction pieces. I will then examine the queer representation presented through selected texts from within the fanfiction community, specifically through “Lupin/Jigen” fanfiction pieces, and how these pieces are used to convey queer expression. I will then examine the need for a space for queer communication through my own experiences as a writer in the *Lupin III* fanfiction community. Finally, I will discuss the significance of queer representation in the *Lupin III* fanfiction community, and the significance it plays in allowing for the communication of queer expression.

Textual Analysis

“One of these days, Jigen, I’m gonna take that hat off you.” (Lupin the 3rd: Episode 0: The First Contact)

The 2002 *Lupin III* TV special, *Lupin the 3rd: Episode 0: The First Contact* (Ôhara) centers around Lupin, in disguise as Jigen, telling a reporter about the origins of his crew and their meeting. Throughout this special, which is told in the form of a flashback, Lupin details his first meetings with each of his fellow main characters, including femme fatale Fujiko, samurai Goemon, his future nemesis Inspector Zenigata, and gunman Jigen, who at first poses a threat to him. The two start off as rivals, with Jigen and Lupin engaging in a gunfight, and ends with them together, even after the other characters have gone their separate ways. In one of the last scenes of the special, Lupin and Jigen share a car ride on a bridge during the sunset after Jigen pulls over to let Lupin to take the wheel of the car. As they drive, Lupin performs a sleight-of-hand trick to reveal a lit match to light Jigen’s cigarette for him and gives a wink. Jigen responds by leaning in closer to allow him to light in his cigarette. In both the dubbed English version and the original Japanese, Lupin remarks that he would one day like to remove Jigen’s hat. In the 2022 Discotek subtitled release, Lupin’s dialogue reads: “One of these days, I wanna take that hat off.”

The English dub for this release says something similar, with Lupin--here voiced by Tony Oliver--telling Jigen, "One of these days, Jigen, I'm gonna take that hat off you." In both versions, this is preceded by a wink from Lupin, while Jigen gives a dismissive grunt, followed by a slight smile shortly afterwards.

This scene is cited by members of the *Lupin III* fandom as strong example of a non-heteronormative exchange between these characters. As Tumblr user River-town-citizen notes in a reply to a post by fellow Tumblr user Toastywindow, "You KNOW that whoever creates new content of Lupin III understands that Jigen and Lupin are more than friends/partners" (2020). Many fans see this interaction between Lupin and Jigen as one of the clearest pieces of evidence to justify assigning queer identities to them. There are several specific points of non-heteronormative behavior that need to be unpacked to examine this justification further.

There are non-heteronormative implications in what Lupin is saying to Jigen in this scene. In both the English-language version of the TV special and the original Japanese, he states that he wants to take Jigen's hat off him, thereby undressing him to some degree. This reads as Lupin wanting to see Jigen in a more vulnerable or open place emotionally, and this also has sexual or flirtatious overtones. In both cases, this is an example of power dynamics between them that have already formed early in their relationship, with Lupin holding the dominance between them. Throughout the over fifty years of the franchise, Lupin has a history of undressing or wishing to undress women, having womanizing tendencies, and later self-proclaimed a love for all women is a core part of his personality⁶. This the only instance throughout the franchise where he speaks about purposefully undressing a character who is a *man*. Any other examples that come close to this action usually involve Lupin in disguise as a woman while speaking to a man, and usually as part of a ruse.

⁶ This can be seen especially in chapters of the manga when Lupin often undresses female characters by force. It should be noted that this is much more of a rarity in the franchise now with the evolution of the character and the evolution of cultural norms.

While this discussion of wanting to undress Jigen shows Lupin as holding the power between them, Jigen is neither powerless nor coerced into giving up his own power. This is highlighted in the physical interactions that happen between Lupin and Jigen during this scene. One of these actions is Lupin lighting Jigen's cigarette for him, in addition to winking at him. Cigarettes are often depicted as phallic stand-ins in media and serve as symbols of sexual foreplay. This is particularly true with female characters in film in matters of seduction (Chrzan, 2013). Cigarettes as a phallic trope are present in other films, such as in the 1967 film *The Graduate*, in which Anne Bancroft's character openly attempts to seduce Dustin Hoffman's character all the while holding an *erect* cigarette. In more recent years, such as in the 2000 film *Malèna*, actor Monica Bellucci sits down at a café and pulls out a cigarette in one scene, only to have multiple men who have been staring at her all the while she approaches immediately rise from their own tables to extend their lighters and matches to her. She, in turn, leans forward into the flames lit for her, much in the same way Jigen pulls in closer to allow Lupin to do the same. Jigen takes the more feminine or seduced role, dangling an unlit cigarette in his mouth, while Lupin plays the seducer in this scenario by lighting the flame of the suggestive phallic element. Lupin's wink gesture adds to this suggestion. This action has its own romantic or sexual connotations (Thompson et al., 2018), and is coupled with the already phallic symbolism present.

Jigen leaning in to permit this interaction is starkly different from the relationship he and Lupin had earlier in the film. In a previous scene, Lupin had to lean over to the unmoved and still untrusting Jigen to offer him a light. This seduction and Jigen's willingness to be seduced highlight more of the power dynamics between him and Lupin; while Lupin has the power of the seducer in the relationship, Jigen is a willing participant, and allows Lupin to be the one to hold the power between them. Lupin being the seducer can give the feeling of a power imbalance, but Jigen doing such things as giving Lupin control over their car and leaning in when offered a lit match show that in fact he has his own influence and is also permitted to make his own decisions in their dynamic (Körner & Schütz, 2021). Jigen is not

coerced into action by Lupin, but merely responding to his seductions positively. He retains his own agency, even when giving Lupin power over the situation, and maintains the ability to stop Lupin's advances if he so desires.

While *Lupin III* has settings anywhere in the world, it is, by its nature, a Japanese series, thereby and follows many of the cultural norms of the country. This includes the norms of proxemics, or culturally accepted distance between individuals. The rules of Japanese proxemics differ from those of Western cultures, and in Japanese culture specifically, about an arm's length is considered the appropriate amount of space between individuals ("Japanese Culture Communication," n.d.). This spacing is not always possible in Japan, especially in crowded spaces such as public transit. But in non-crowded spaces, Japanese proxemics dictates there be 120-360 cm (47-141.7 inches) between individuals (Ichikara, 2004) in social situations. Lupin and Jigen, who have just met a few days ago at this point in the TV special, would use the proxemics expected of social situations. In this scene, Lupin and Jigen are unable to be at this distance due to being seated in a confined space, in this instance a car. At the same time, however, Jigen still violates the proxemics between the pair with a degree of comfort, moving himself closer to Lupin voluntarily. While they are already in a confined space, Jigen further closes the space in-between them willingly, allowing for even less space between them than would normally be socially acceptable given the situation they are in.

In terms of cultural Japanese norms, Lupin discusses potentially violating another one by noting how he wishes to remove Jigen's hat. In saying he wishes to do this, he not only expresses a desire to undress him, which carries its own intimate overtones, but also a desire for them to have more opportunities for eye contact. Eye contact and its meanings differ greatly between Eastern and Western cultures. In Japan and other Eastern cultures in general, long instances of direct eye contact are avoided, unlike Western cultures, where eye contact is often an expectation of daily communication (Uono & Hietanen, 2015). This is due to cultural norms in Japan dictating that maintained eye contact can be seen

as an act of aggression (Morgan, 2016). Lupin discusses performing an action which would allow for more eye contact between the pair, which defies these set cultural rules. Combined with the sexual overtones of the other gestures in this scene, however, this does not come off as wanting to do so for aggressive purposes, but as more of a desire for an additional level of intimacy or even consent. As Bedra (2021) notes, eye contact can be used as a signifier in men as a sign of consent in sexual situations with partners⁷. Here, Jigen has already consented to giving Lupin a degree of power over him. Lupin having the ability to make more eye contact with Jigen is a push to gain more consent for additional power and intimacy. The physical interactions between them, Lupin's statement and its sexual overtones, and the defiance of cultural norms that goes on between the two men in this scene gives it an intimate, somewhat romantic feel. It hints at Lupin wishing to push further in the future and Jigen willing to accept Lupin's pushing their relationship to a deeper level beyond that of a working partnership or friendship.

It is important to note in *Lupin the 3rd: Episode 0: The First Contact* that Lupin acts as the unreliable narrator while retelling the events of the TV special, including this scene. While it is questionable if this scene even existed to begin with, Lupin, who is in complete control of the narrative he is telling, feels it important to include this exchange between himself and Jigen. He did not have to include this conversation between them, and he did not have to give it the intimate and erotic tones it carries, but still felt compelled to do so.

"It has been a long time, Jigen thinks," (Prosodi, 2012)

⁷ It should be noted that Bedra's study was done with heterosexual participants. This study was still cited as these are characters who are men.

When looking at the fanfiction available for the Lupin and Jigen slash⁸ pairing, there are multiple works available based around these characters and their relationship, often picking up on many of the same physical and verbal cues seen in canon material such as *Lupin the 3rd: Episode 0: The First Contact*. One of these pieces is the 2012 fanfiction piece “Men of a Certain Age,”⁹ by author Prosodi. “Men of a Certain Age” serves as a history between Lupin and Jigen’s relationship, and Jigen feeling a sense of relief that hits him “like a punch in the gut” after Lupin sends him a letter, calling him back into his service after the two have spent five years apart (Prosodi, 2012).

Prosodi is an author who works exclusively with slash fiction pairings when writing fanfiction with romantic themes. A look at the author’s other available works on ArchiveofOurOwn.org shows a total of twenty-six works, with three of them being in the *Lupin III* fandom, and all three centering around the Lupin/Jigen slash pairing. Additional works by Prosodi include slash fiction pieces for *Band of Brothers*, *Avengers*, and the manga series *House of Five Leaves*. Their *Lupin III* stories were all written around the same time, in January of 2012. Following along with the timeline of the franchise, this would have been right before the release of *Lupin III: The Woman Called Fujiko Mine* in April of 2012. Their Tumblr shows them active within the *Lupin III* fandom between 2011 and 2012, posting artwork and discussing the same slash pairing they have written about. They are currently still active in the slash fiction community, although this tends to be in the *Black Sails* fandom. While it cannot be determined if Prosodi writes from the perspective of a member of the queer community, it is certain that they have familiarity with it and are an active member in creating queer representation in both the *Lupin III* fanfiction community as well as other large and small communities.

⁸ While this is a Japanese work, so “yaoi” could technically be used, “slash” will be used to describe this pairing for the sake of uniformity.

⁹ This fanfiction piece was chosen based upon it meeting the criteria of being about Lupin and Jigen, the amount of acclaim or (“kudos”) it has received by readers, and the author having no personal connection to me to prevent any potential unnecessary bias outside of those biases stated within the positionality.

“Men of a Certain Age” draws from some of the same physical interactions between the Lupin and Jigen in works like *First Contact*. The difference in Prosodi’s text, however, is that this contact ranges from flirtatious to sexually explicit in nature. Prosodi writes about this physical contact, with Jigen noting one point in the narrative: “He shoots less people, his escape plans more eccentric than ever, and often when they are standing near each other while Lupin is talking, he’ll touch Jigen purposefully on the elbow or shoulder,” (Prosodi, 2012). When detailing interactions between them, Prosodi writes Lupin and Jigen’s characters so have taken the next steps from the physical interactions that exist in *Lupin III* canon, where non-heteronormative subtext exists, to a place where these interactions are explicitly intimate in nature. Characters who are heteronormative in nature while still exhibiting non-heteronormative actions (Waggoner, 2018), such as Lupin and Jigen in portions of the canon *Lupin III* franchise, are allowed to expand upon these activities so that they are unmistakably queer in nature. Prosodi shows this with the encounters between Lupin and Jigen while they are undercover together, with Jigen noting Lupin’s actions towards him becoming more purposeful in nature as the story continues:

Lupin shifts beside him, turning once more to lean across the wall. Jigen senses more than sees him finish his cigarette. Lupin stubs it to ash on the wall and as he withdraws his hand his knuckles brush against Jigen's side and their shoulders jostle. It could be an accident. Jigen doesn't think it is. (Prosodi, 2012)

As seen in the canon example before, we again have a cigarette present during a flirtatious interaction between Lupin and Jigen. There are many elements present that are also present in *Lupin III* canon, but with the romantic overtones explicit now, and Jigen is aware of these overtones and reacting to them. While there are examples of arguably non-heteronormative physical interactions between Lupin and Jigen in *Lupin III* canon narrative, physical interactions here in Prosodi’s story are taken a step further and used as a tool to present a queer narrative between them.

It is unknown if Prosodi is from an Eastern or Western culture, or what their cultural norms for physical contact are. But these interactions between Lupin and Jigen are unmistakably intimate in nature, regardless of whether Prosodi is working with either Eastern or Western cultural norms as their frame of reference. What is known is that *Lupin III* contains masculine characters, and physical interactions such as these are used to help convey emotions that Lupin and Jigen would otherwise be unable to communicate out due to the societal norms of masculinity (Basu, 2021). Across ethnicities, there can be resistance to a show of emotions among masculine individuals and an insistence to instead express a degree of emotional stoicism (Way et. al, 2014). Here, through physicality in Prosodi's fanfiction, Lupin and Jigen circumvent this expectation of masculine characters and are able to show their emotions more openly.

"Men of a Certain Age," is not limited to just physical interactions between the Lupin and Jigen being used to convey queer identities for the characters, but also in their dialogue. The most striking example of this is when Jigen is brought to a point where he admits to Lupin that he wants to be with him:

"I want to be with you," Jigen says and it even sounds fake to him.

Lupin laughs, thumb tucked into his belt. "What does that mean? You're with me right now."

"I don't know," Jigen says, bristling. (Prosodi, 2012)

When Lupin laughs off this demand with confusion, stating they are already together, Jigen becomes embarrassed and leaves, with Lupin calling back to him, referring to him as "Jigen-dear,"¹⁰ which leaves Jigen even more "angry" with the situation (Prosodi, 2012).

The next time they see one another, Lupin again acts as the *seducer* between the pair, as in canon examples such as *Episode Zero*, by telling Jigen to undress. Lupin here is much more direct than in

¹⁰ "Jigen-dear" is a sometimes-used English translation of "Jigen-chan" that is used as an equivalent by English-speaking writers to account for the lack of honorifics such as "-chan" in the English language, but to allow for a similar type of affection to be maintained.

canon works, telling Jigen “with more clarity” to take off his shirt (Prosodi, 2012). This demand of Lupin builds upon existing canon interactions, such as Lupin claiming he wishes to undress Jigen to a degree, in order create a queer expression of romance between them.

“Men of a Certain Age” not only uses the physical interactions between Lupin and Jigen and verbal exchanges like those found work from existing canon to establish a queer relationship between the pair, but also uses their established relationship outside of Prosodi’s story to cement the dynamic between them. The five-year gap where the two do not see one another in “Men of a Certain Age” is much like the five-year gap where they do not work with one another in the 1977 *Lupin III Part 2* episode “The Dashing Entrance of Lupin III” (Tadaaki). Also similar is the scenario Lupin and Jigen are in towards the start of the story, where they find themselves undercover and working on a heist, just as they would within the world of *Lupin III*. By using the existing relationship that Lupin and Jigen have built over the course of the franchise, as well as believable scenarios that pull from examples in canon, Prosodi is able to convey the growth in Lupin and Jigen’s relationship into a romantic one in an effective and believable manner. Prosodi uses the fanfiction medium to defy cultural and societal expectations of Lupin and Jigen and instead use them as representatives of a queer narrative.

“I feel too damn old to be having a crisis over my sexuality at this point.” (Brady, 2017)

Fanfiction can not only help show queer narratives to readers but can also serve as a conduit for queer writers. In the *Lupin III* fandom, fanfiction writers can express their experiences in dealing with their queer identities. I am one example of a fanfiction writer using the *Lupin III* fanfiction community for such a purpose. I came out at the age of twenty-nine as bisexual, when many of my queer peers who felt the need to come out had already done so. This made me nearly a decade older than the average person who came out, which hovers at about twenty for those who identify as bisexual, according to

Pew research (2013). While expressing my sexuality in my fanfiction was not always obvious to others or myself, many things I had written for *Lupin III* and read in the fandom made much more sense once I had. Once I had come to terms with my sexuality, I then chose to use fanfiction to aid with parsing out my feelings about my experiences. Expressing my queer identity through *Lupin III* fanfiction gave me a way to acknowledge the isolation I felt in being closeted, the fear I felt for my own safety at the thought of coming out, and grappling with feelings of sadness that came with coming out at an older age.

One of these pieces I created was a fanfiction entitled “A Life So Far,” which I published in 2017. This story was written roughly a year after my coming out, when I was still in the process of becoming comfortable with being open about my sexuality. Before this point, I had spent nineteen years repressing and hiding my sexuality from those around me, starting at age ten. Much of 2015 was spent in deciding how to tell people, contemplating if I should tell people, and what the implications for my life would be should I come out. I used time during 2016 to set things into motion by telling a few friends, who then in turn helped me formulate a gameplan to help tell my mother. I came out to my mother in February of 2016, and from there moved to tell the rest of my family, and then finally those at my workplace. My final acts of fully accepting myself and coming out involved putting a bisexual flag at my workstation in 2019 and deciding in 2020 to dress and present myself in a more openly queer manner by doing things such as cutting my hair short and wearing pride pins openly.

My journey involved moving from hiding my sexuality to acknowledging it openly, and this journey was reflected in my own fanfiction writing. Some of the pieces I created in the *Lupin III* fanfiction community have taken from my experience with repressing myself, while other pieces were created once I accepted myself. “A Life So Far” is about that period in-between these two points, and acts as a liminal to me learning to accept myself.

Told from Jigen’s point of view, “A Life So Far” tells the story of him alone the night before his fiftieth birthday, reflecting on his life, much in the way I spent a year reflecting on my own life up to the

point of deciding to come out. The main backdrop of the story is Estonia in winter, where he has set out to undertake a solo job. The isolation, and the setting of a desolate winter night, acts as a metaphor for the isolation that can come with being closeted. As Harris (2019) points out, queer individuals are at a greater risk for isolation, which can lead to loneliness. This can be due to a variety of factors, ranging from being disconnected from family to social stigmas that come with identifying as someone on the queer spectrum (“Loneliness and Being LGBTQ+,” 2021).

Jigen is isolated and left alone with time to think. Not only about himself and his growing older, but time to think about his past. This includes a flashback to an exchange with his father, who asks the still-unmarried Jigen if his being single is due to his being non-heterosexual:

“Junior.... Lemme ask you somethin’ You eh... Ain’t a little light yourself, are ya?”

I think I only made a shout in return. Maybe I said “no” somewhere in there, because eventually he leaned back and nodded “okay”. But I dunno if he was fully convinced.

I gotta admit, the evidence looks bad at this point. I do follow Lupin around everywhere...

(Brady, 2017)

Jigen takes immediate offense to his father questioning his sexuality, as I often did when questioned about mine in the years prior to finally coming to terms with it. For Jigen, this is a matter of saving face; his character is built around the archetype of a masculine gunslinger, enough so that his initial character inspiration comes from James Coburn’s character from *The Magnificent Seven*, (Panchi et al., 2004). For myself, remaining silent about my sexuality was also a way of saving face. Instead of attempting to save a traditionally masculine identity, though, mine was more about having an identity that could keep me safe in the world.

My experience in school for much of my childhood involved being singled out for being different, whether it was due to my socioeconomic status or being the only child with divorced parents in my class until my middle school years. Students with heteronormative tendencies tend to experience

a privilege for not being ostracized for differences to their sexuality (Odenbring, 2021). I was already facing ostracization for other differences and being open about my sexuality felt like another possible way to be singled out more than I already was. This carried over into my teenage years and even into my adulthood. Even with being in more comfortable and safer spaces, there was still that fear of being othered due to my identity. Throughout this time, I grappled with these fears of being marginalized by channeling them through writing fanfiction. With Jigen, it is about not letting his masculine image come under threat. For myself, it was about feeling as though an image I had created to secure my own safety was being put in danger.

“A Life So Far” also explores Jigen’s relationship to Lupin, and his hesitancy to reveal his feelings, even though Lupin might share similar feelings. This is due partially to his age; Jigen claims that he is too old to even question his sexuality, which mirrors my own feelings while deciding to come out:

My mind doesn’t let me mull over it too long. I feel too damn old to be having a crisis over my sexuality at this point. I feel like if I would have done it, it would’ve been when I was a hell of a lot younger and not as rough-looking. (Brady, 2017)

Jigen could have a life with Lupin, potentially, but thinks it might be too much effort with his already being fifty. He doubts that he will live much longer, given his dangerous lifestyle and career path, saying “But why bother? I’ll be fifty, then in another few years sixty, and then.... Hell, why even pretend like seventy is on the table with the way I live?” (Brady, 2017). Here, Jigen does not see much point in altering his life when he has already lived so much of it.

In the year up to my coming out, much of the literature I found how to come out to friends and family was written for younger audiences—often catering to those still in high school and college. I was left feeling discouraged when looking for resources specific to my own situation and finding nothing in return, and even saddened, thinking that I had lost my best opportunity to come out by not doing so at a

younger age. Ultimately, my best resources ended up being people I inadvertently helped earlier through the fanfiction I wrote as a member of the *Lupin III* community.

I never wrote my stories with the intent of helping others in their own journeys, but several friends I met through the *Lupin III* community expressed to me that reading pieces of my fanfiction helped them through the exploration of their own identities. I later turned to these same people I met through the *Lupin III* fanfiction community when I prepared to come out those who knew me and used their support when learning to live my truth and present it to others. This is much in the same way when at the end of “A Life So Far,” Jigen realizes that even through his isolation, Lupin is still there for him. As Jigen puts it, “But he always comes back to me, and always lets me come back to him...” (Brady, 2017).

Lupin remembers and acts as a constant and support system to Jigen, no matter their relationship, Jigen’s identity, and the way Jigen chooses to identify. Much like how Lupin and Jigen have one another and are a constant in one another’s lives, members of the *Lupin III* fanfiction community are a constant in my life. “A Life So Far” tells the story about the isolation that comes with being older and either unsure or unable to express sexuality freely. Using characters and in the universe of *Lupin III*, I was able to express my own, similar feelings, and ultimately rely upon members of the community to work through it.

Discussion

My findings led me to discover that the *Lupin III* fanfiction community allows for a place of queer expression for readers and writers alike. For myself, it offered me a place of support when I was coming out and continues to be a place where I can express my queer identity. For others, it allows them to see a version of their own identity, whether it be through reading or writing. The community follows in the tradition of other fandoms, such as that of *Star Trek*, in offering a space for queer identities to be expressed.

I found that authors assign queer identities to the characters of Lupin and Jigen through fanfiction pieces and tend to do this based upon instances from pre-existing canon. In looking to existing instances of behavior that could be interpreted as non-heteronormative, writers used these as inspiration to assign queer identities to the characters. As Twitter user Samirows (2018) says, “but the gays love *Lupin III* just because of how every single character is LGBT coded.” This coding can be derived from examples that exist within the franchise. Using this coding to support and give queer identities to the characters can be seen as a form of fanfiction writers expressing themselves, or as Floegel (2020) states, a way to explore and develop their identities. As Tumblr user Justplainsimon (2019) notes, “Maybe it’s just me projecting but I love the idea of Jigen being gay.” Sentiments such as this this can go on to include queer *Lupin III* fanfiction authors, who place identities like their own on characters such as Lupin and Jigen.

In addition to allowing for the expression of queer identities, an online space such as that of the *Lupin III* fanfiction community gives participants the opportunity to be a part of a queer-positive space that they might not otherwise be able to be a part of if regulated to just physical spaces. This aligns similarly to assertions made by Llewellyn (2021) in their discussion of fanfiction spaces as a space for WLW¹¹ individuals. People identify as openly as members of the queer community now more than ever. In the United States alone, the number of those who identify as LBGT raised from 2.7% in 2008 to 5.4% in 2016 (Gates, 2017). This does not even account for an additional percentage of the population who may identify as queer but may not do so openly for a multitude of reasons. As a result, there is a growing need for spaces that give people who identify as queer the ability to be able to express themselves, connect with others in their community, see themselves represented in media like fanfiction.

¹¹ WLW = “Woman-loving woman”

With the use of *Lupin III* fanfiction spaces, individuals can meet those who not only share similar interests to their own, but also similar experiences. Virtual platforms such as Fanfiction.net and ArchiveofOurOwn.org allow for connections to more easily be made by individuals. Before the advent of the internet, this connecting would have taken longer or not even been a possibility to begin with. As Harris (2019) notes, members of the queer community are “spread further apart” and “therefore less likely to encounter others who share our specific struggles, desires, needs and frustrations,” than other marginalized groups which may at least share a physical location or locations.

Advancements in technology have given people, including the queer community, the ability to communicate with one another more closely than ever before, thereby solving many of the issues that come with relying solely on physical spaces. Some of these virtual spaces that have been built since technological advancements include fanfiction communities, where many queer creators have turned to tell narratives that reflect their own identities and experiences. The *Lupin III* fanfiction community gives a look at one such community, by showing it has the opportunity for connection, expression, and exploration of identities among its queer contributors.

Conclusion

By looking at the non-heteronormative instances in canon and fanfiction, we can see that the space the *Lupin III* fandom provides is one that encourages queer expression and representation among its members. The space provided by *Lupin III* fanfiction is one that is vital to its queer members, allowing them a place of freedom where they can be themselves and express and explore their identities.

While it does not have a fandom as large a scale as others out there, the *Lupin III* fan community gives marginalized people such as those who identify as queer a space to thrive. As stated previously, many smaller fandoms, regardless of the length of their existence, do not have as much attention paid toward them in terms of academic scholarship, but are still a place that is worth studying. *Lupin III* is a franchise that is over fifty years old, with many examples of queer expression by its fans in the works

created during its existence. Entire populations of queer creatives who have joined together under the common experience of enjoying a particular franchise continue to go unnoticed and underrepresented, and these spaces are just as valid as larger ones containing more members. With the growth of fanfiction and its availability, the growth of these smaller communities cannot be disregarded, nor can their impact on their fans be ignored.

References

- A Survey of LGBT Americans* | Pew Research Center. (2013, June 13). <https://www.pewresearch.org/social-trends/2013/06/13/a-survey-of-lgbt-americans/>
- Basu, S. (2020). Online Yaoi Fanfiction and Explorations of Female Desire through Sexually Exploited Male Bodies. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 12(5).
<https://doi.org/10.21659/rupkatha.v12n5.rioc1s1n3>
- Bedera, N. (2021). Moaning and Eye Contact: Men's Use of Ambiguous Signals in Attributions of Consent to Their Partners. *Violence Against Women*, 27(15–16), 3093–3113.
<https://doi.org/10.1177/1077801221992870>
- Beyvers, S. E., & Zitzelsberger, F. (2020). American Queeroes: Coming-out Narratives in the Captain America Fandom. *Comparative American Studies: An International Journal*, 17(1), 6–22.
<https://doi.org/10.1080/14775700.2020.1720405>
- Brady, K. (2017). *A Life So Far—J_Lucy_Daisuke—Lupin III [Archive of Our Own]*. Archive of Our Own.
<https://archiveofourown.org/works/12723063>
- Brady, K. (Guest). (2022, March 11). Ladies Night: Part 6 Ep. 21 "Fanfic, Love, and Blood Pacts" [Audio podcast episode]. In *Sideburns and Cigarettes*. ladies-night-part-6-ep-21-fanfic-love-and-blood-pacts.html
- Branton, S. E., & Compton, C. A. (2021). There's No Such Thing as a Gay Bar: Co-Sexuality and the Neoliberal Branding of Queer Spaces. *Management Communication Quarterly*, 35(1), 69–95.
<https://doi.org/10.1177/0893318920972113>
- Chrzan, J. (2013). *Alcohol: Social Drinking in Cultural Context*. Routledge.
- Court 🎧 🗨️ [@mindreceptacle]. (2018, May 20). *So this is explicitly gay. Here Jigen is performing kabuki, proclaiming he is a woman-hater, or onnagirai (女嫌い).* <https://t.co/k7n6D98RoV> [Tweet]. Twitter.
<https://twitter.com/mindreceptacle/status/998303298447986689>

- Dhaenens, F., Van Bauwel, S., & Biltereyst, D. (2008). Slashing the Fiction of Queer Theory: Slash Fiction, Queer Reading, and Transgressing the Boundaries of Screen Studies, Representations, and Audiences. *Journal of Communication Inquiry*, 32(4), 335–347. <https://doi.org/10.1177/0196859908321508>
- Floegel, D. (2020). Write the Story You Want to Read: World-Queering Through Slash Fanfiction Creation. *Journal of Documentation*, 76(4), 785–805. <https://doi.org/10.1108/JD-11-2019-0217>
- Friedman, E. (2017). On Defining “Yuri.” *Transformative Works and Cultures*, 24. <https://doi.org/10.3983/twc.2017.0831>
- Gates, G. J. (2017). LGBT Data Collection Amid Social and Demographic Shifts of the US LGBT Community. *American Journal of Public Health*, 107(8), 1220–1222. <https://doi.org/10.2105/AJPH.2017.303927>
- Hale-Stern, K. (2018, August 31). *About That First Kirk/Spock Slash Fanfiction | The Mary Sue*. The Mary Sue. <https://www.themarysue.com/first-published-slash-fanfiction/>
- Harris, J. (2019, July 2). *How Isolation Leads to Loneliness*. LGBT Foundation. <https://lgbt.foundation/news/how-isolation-leads-to-loneliness/317>
- Ichikara, H. (2004). *Proxemics in English-Speaking Countries Compared with Japan*. <https://studylib.net/doc/7881701/proxemics-in-english-speaking-countries-compared-with-japan>
- Japanese Culture*. (n.d.). Cultural Atlas. Retrieved July 23, 2022, from <http://culturalatlas.sbs.com.au/japanese-culture/japanese-culture-communication>
- J_Lucy_Daisuke | Archive of Our Own*. (n.d.). Retrieved July 31, 2022, from https://archiveofourown.org/users/J_Lucy_Daisuke/pseuds/J_Lucy_Daisuke
- Justplainsimon. (2019, June 5). *(1) This Could Be Better on Tumblr*. Tumblr. <https://justplainsimon.tumblr.com/post/185377755432/maybe-its-just-me-projecting-but-i-love-the-idea>

- Kero, R. H. (2021, December 2). A History of Zines. *BOOK RIOT*. <https://bookriot.com/history-of-zines/>
- Klein, K., Holtby, A., Cook, K., & Travers, R. (2015). Complicating the Coming Out Narrative: Becoming Oneself in a Heterosexist and Cissexist World. *Journal of Homosexuality*, 62(3), 297–326.
<https://doi.org/10.1080/00918369.2014.970829>
- Klink, F. (Host). (2017, October 18). Fandom Histories, Episode 59. [Audio podcast episode]. In *Fansplaining*.
<https://www.fansplaining.com/episodes/59-fandom-histories>
- Körner, R., & Schütz, A. (2021). Power in Romantic Relationships: How Positional and Experienced Power are Associated with Relationship Quality. *Journal of Social and Personal Relationships*, 38(9), 2653–2677.
<https://doi.org/10.1177/02654075211017670>
- Llewellyn, A. (2021). A Space Where Queer Is Normalized: The Online World and Fanfictions as Heterotopias for WLW. *Journal of Homosexuality*, 0(0), 1–22. <https://doi.org/10.1080/00918369.2021.1940012>
- Loneliness and being LGBTQ+. (2021, June). LGBT HERO - the National Health and Wellbeing Charity.
<https://www.lgbthero.org.uk/loneliness-and-being-lgbtq-2>
- Lothian, A. (2018). *Old Futures: Speculative Fiction and Queer Possibility*. New York University Press.
https://read.amazon.com/?asin=B07C5X8RB6&ref=dbs_t_r_kcr
- Moisa, N. (Host). (2022, March 11). Ladies Night: Part 6 Ep. 21 "Fanfic, Love, and Blood Pacts" [Audio podcast episode]. In *Sideburns and Cigarettes*. [ladies-night-part-6-ep-21-fanfic-love-and-blood-pacts.html](https://www.ladies-night-part-6-ep-21-fanfic-love-and-blood-pacts.html)
- Morgan, N. (2016, February 9). (69) How to Make Eye Contact with Japanese | LinkedIn. LinkedIn.
<https://www.linkedin.com/pulse/how-make-eye-contact-japanese-nozomi-morgan/>
- Munt, S. (2016). Queer Spiritual Spaces. In *Queer Spiritual Spaces* (pp. 1–33). Routledge.
<https://doi.org/10.4324/9781315603247-1>
- Nichols, M. (Director). (1967). *The Graduate*. [Film] Embassy Pictures.

Nicomrade. (2021, December 3). (40) *Fujiko Apologist on Tumblr*. Tumblr.

<https://nicomrade.tumblr.com/post/669587321922928640/onnagirai-%E5%A5%B3%E5%AB%8C%E3%81%84-literally-woman-hater-this>

Odenbring, Y. (2021). Trapped Between: 'Coming Out' and Forced to Stay Closeted. *Journal of Bisexuality*, 21(4), 446–464. <https://doi-org.esearch.ut.edu/10.1080/15299716.2021.1991544>

Ôhara, M. (Director). (2002). *Lupin the 3rd: Episode 0: The First Contact*. [Film]. TMS Entertainment.

Panchi Monkī, Yoshimoto, R., & Yamashita, M. (2003). Tip of the Iceberg. In *Lupin III* (Vol. 3, pp. 98–101). Tokyopop.

Panchi Monkī, Yoshimoto, R; Yamashita, M. (2004). *New Lupin III, World's Most Wanted* (Vol. 1). Tokyopop.

Peggywrites. (2020, October 18). *Hold Me in Your Arms, Baby—Peggywrites—Lupin III [Archive of Our Own]*. Archive of Our Own. <https://archiveofourown.org/works/27082231>

Podmore, J. A. (2006). Gone 'Underground'? Lesbian Visibility and the Consolidation of Queer Space in Montréal. *Social & Cultural Geography*, 7(4), 595–625. <https://doi.org/10.1080/14649360600825737>

Prosodi. (2012, January 31). *Men of a Certain Age—Prosodi—Lupin III [Archive of Our Own]*. Archive of Our Own. <https://archiveofourown.org/works/330518>

Prosodi. (n.d.). *Prosodi* [Tumblr]. All I Care about is Boats and Cowboys. Retrieved July 31, 2022, from <https://prosodi.tumblr.com/>

Prosodi—Works | Archive of Our Own. (n.d.). Retrieved July 31, 2022, from <https://archiveofourown.org/users/Prosodi/pseuds/Prosodi/works>

QuillHeart. (2018, December 18). *Through the Looking Glass(es)—Chapter 1—QuillHeart—Lupin III [Archive of Our Own]*. Archive of Our Own. <https://archiveofourown.org/works/17059205/chapters/40111520>

Salmon, C. (2015). The Impact of Prenatal Testosterone on Female Interest in Slash Fiction. *Evolutionary Behavioral Sciences*, 9(3), 161–169. <https://doi.org/10.1037/ebs0000051>

Sami 🦋 [@samirows]. (2018, August 30). *Do you ever think about like. There are so many heterosexual men out there who love Lupin III for its nostalgia* [Tweet]. Twitter.

<https://twitter.com/samirows/status/1034955804020039680>

Tadaaki, Y. (Writer), & Mikuriya, K. (Director). (1977, October 3). ルパン三世颯爽登場/ The Dashing Entrance of Lupin III (Season 1, Episode 1) [TV series episode]. In Y. Fujioka (Executive Producer), *Lupin III: Part 2*. TMS Entertainment.

Takashina, K. (Writer), & Mikamoto, Y. (Director). (1978, October 30). 花吹雪 謎の五人衆"後篇"/ Kooky Kabuki: Part 2 (Season 3, Episode 5) [TV series episode]. In Y. Fujioka (Executive Producer), *Lupin III: Part 2*. TMS Entertainment.

Terryreviews. (2021, May 28). *Jigen Dear—Terryreviews—Lupin III [Archive of Our Own]*. Archive of Our Own. <https://archiveofourown.org/works/31588823>

Titchewits. (2014, April 25). *Little Black Dress—Titcheswits—Lupin III [Archive of Our Own]*. Archive of Our Own. <https://archiveofourown.org/works/1519352>

Thomson, S., Kluitinger, E., & Wentland, J. (2018). Are You Fluent in Sexual Emoji?: Exploring the Use of Emoji in Romantic and Sexual Contexts. *The Canadian Journal of Human Sexuality*, 27(3), 226–234.

Thorpe, J. (2015, November 17). *5 Things You Should Know About Slash Fiction*. Bustle. <https://www.bustle.com/articles/124101-5-things-you-should-know-about-slash-fiction>

Toastywindow, & River-town-citizen. (2020). *It's always been you, you know it's always been you*. Tumblr. <https://toastywindow.tumblr.com/post/190940034996/what-do-you-mean-lupin-iii>

Tornatore, G. (Director).(2000). *Malena*. [Film]. Miramax.

Triggs, A. H., Møller, K., & Neumayer, C. (2021). Context Collapse and Anonymity Among Queer Reddit Users. *New Media & Society*, 23(1), 5–21. <https://doi.org/10.1177/1461444819890353>

- Uono, S., & Hietanen, J. K. (2015). Eye Contact Perception in the West and East: A Cross-Cultural Study. *PLoS ONE*, 10(2), e0118094. <https://doi.org/10.1371/journal.pone.0118094>
- Waggoner, E. B. (2018). Bury Your Gays and Social Media Fan Response: Television, LGBTQ Representation, and Communitarian Ethics. *Journal of Homosexuality*, 65(13), 1877–1891. <https://doi.org/10.1080/00918369.2017.1391015>
- Way, N., Cressen, J., Bodian, S., Preston, J., Nelson, J. & Hughes, D. (2014). “It Might be Nice to be a Girl... Then You Wouldn’t Have to be Emotionless”: Boys’ Resistance to Norms of Masculinity During Adolescence. *Psychology of Men & Masculinities*, 15(3), 241–252. <https://doi.org/10.1037/a0037262>
- Zsila, Á., Pagliassotti, D., Urbán, R., Orosz, G., Király, O., & Demetrovics, Z. (2018). Loving the Love of Boys: Motives for Consuming Yaoi MMedia. *PLoS ONE*, 13(6), e0198895. <https://doi.org/10.1371/journal.pone.0198895>