Appropriation of audiovisual production in Chilean college students' creative writing and their representation of family

Apropiación de la producción audiovisual en la escritura creativa de universitarios chilenos y su representación de la familia

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Abstract

This study is based upon an undergraduate course taught at the School of Journalism at the Universidad de los Andes in Chile (2018). In order to write from scratch a story over the semester, the fifty students enrolled in the Creative Writing class developed collectively fiction novels. Although there were no previous prompts regarding the content, all the stories represented the family whether in a central or a secondary role. Relying on the nine novels produced, this article analyzes the family representations in the fictional stories of college students. Fictional audiovisual material appears as very influential in the corpus analyzed. After conducting a content analysis on the stories, the results show that all writings reinforce the role of the family as a desirable environment for the individuals' well-being, regardless of the topic or frame of each novel.

Keywords: *family representation; fiction; youth; narrative; referents.*

Resumen

Esta investigación surge de una actividad de pregrado de Periodismo de la Universidad de los Andes en Chile (2018). Con el propósito de elaborar un relato extenso durante el semestre, los cincuenta estudiantes de la clase de Escritura Creativa desarrollaron colectivamente novelas de ficción. A pesar de no existir directivas previas sobre el contenido, todas las historias representaron a la familia como protagonista o de manera secundaria. A partir de las nueve novelas producidas, este trabajo analiza el retrato de familia en los relatos de ficción de jóvenes universitarios. Las influencias del material audiovisual de ficción aparecen como elemento central en el corpus analizado. Gracias a un análisis de contenido de las novelas digitales centrado en el tipo de familia representada, se concluye que las ficciones juveniles refuerzan el rol de la familia como entorno necesario para el bienestar del sujeto, independiente del enfoque de cada novela.

Palabras clave: representación de la familia; ficción; jóvenes; narrativa; referentes.

1. Introduction

This research paper reflects on how audiovisual fiction influences Chilean undergraduate college students, showing how they incorporate these narrative influences into their own writing. Specifically, this article analyzes the relationship and importance of the family (in terms of its composition, presence, absence or practices and meanings) in the influence and the cultural productions via which college students portray family in their own fictional writing.

The added value of this study is the object of study; nine novels that students wrote working in teams during a semester as a practice exercise in the Creative Writing course at Universidad de los Andes. There were no limits as to topic however, all their stories depicted the family figure in one way or another, illustrating the importance this social unit has in a generation highly exposed to a series of political and cultural changes in Chilean society (IX National Youth Survey, 2018).

Given the difficulty in directly analyzing, measuring and qualitatively assessing moral values (Van Deth & Scarbrough, 2014), the material created by the students is an opportunity to gain further insight of the position that young people give the family among their priorities. Ultimately this meant analyzing the content of their own original work. This article contributes to the discussion on the two-way feedback between reality (non-fiction) and fiction (Vera-Zapata, 2011; Navarro-Aval & Climent-Rodríguez, 2014; Chicharro-Merayo, 2009) upon proving that students use different series, films, video games and novels as a source of inspiration to create their own fictional stories. Said stories represent certain family values that, although impossible to guarantee they are core values, are indeed references.

The analyzed fictional stories show family values are present in these generations. Various authors claim that the "family" is a reoccurring theme in fictional narratives, the institutional backbone necessary for individual and social wellbeing (Lacalle & Hidalgo-Marí, 2016; Vera-Zapata, 2011; Chicharro-Merayo, 2009; Furstenberg, 2003; Vidal, 2017). Nevertheless, the media, especially television, reflect a wide variety of family types going beyond the traditional nuclear family unit. Said variety is also evident in the novels analyzed in this study, and regardless of the family category represented herein, the feeling of unity and security that this institution offers is found in all the analyzed stories (Chicharro-Merayo, 2009); positive when present, and negative when absent.

2. Concept of Family Among Young Chileans

To analyze the influence of audiovisual fiction in how undergraduates represent the family, it is necessary to explore the concept of family in these same students. The important transformations that society has undergone starting in the mid-to-late 20th century as a result of industrial development, have caused a series of variations in family models, as well as in their social acceptance, reflected in laws and cultural values. "The changes are so profound that not only do they affect the way in which we think about and conceptualize the family, but they also challenge the ways we understand kinship" (Vidal, 2017, p.6). These are variations that are not merely intellectual, according to Giddens (2003), the most relevant and transcendental changes for human beings are those that take place in their private lives.

Along these lines, the National Youth Survey (2018), which is given to those between the ages of 15 and 29 in Chile, concludes that the way this group thinks, their attitudes and behavior are less and less related to traditional references and are replaced by post-materialist values focused on quality of life and subjective wellbeing (Inglehart, 1997). However, this population continues to consider the family as one of the most important aspects in ensuring a good future. To this degree, personal development, work and family are the three aspects they consider the most important in terms of happiness.

In terms of the position of young Chileans on issues that the National Youth Survey calls "emerging" (legalized abortion, same-sex marriage, LGBT adoption, the day-after pill, among others), their

responses reveal a level of heterogeneity, with 30-40% of the population not in favor of emerging initiatives. This shows the coexistence of liberal and traditional values in relation to the family figure. In fact, 44% claim to agree with the statement "marriage is a life-long institution". These results coincide with the arguments of Furstenberg (2003) when he says that marriage continues to be the preferred relationship, but it is postponed or avoided due to fear of it not lasting.

Despite this fact it has been accepted on a cultural level, incorporated into law and even included in marriage rituals, where less is spoken about eternal ties and more about the importance of equality, mutual respect and privacy, the cornerstones of a contemporary relationship (Furstenberg, 2003, p.18).

Vidal (2017) highlights a series of studies done by Universidad Católica (Chile) in collaboration with Adimark, and Universidad Diego Portales (Chile), on the Chilean perception of family. These studies show that support of more conservative statements on family ("marriage is a life-long commitment"; "you should think about marriage when children come along"; "you should stay together for the wellbeing of the children despite the couple not getting along well") is clearly decreasing. They are described as a generation optimistic about their personal future which contrasts with a pessimistic view of the future of the country and a decreased trust in institutions, especially of traditional collective references, such as religions.

Although many studies link changes to the conceptions of family to economic, technological, political and cultural progress of the mid-to-late 20th century, Furstenberg (2003) considers the most radical changes are explained by the confluence of a series of aspects:

Individuals begin to reconsider their options when age old solutions become inviable and tolerance towards other options grows as more individuals adopt new behaviors [...] The immediate family model became less and less likely, not so much

because people stopped believing in it, but rather because a growing number of people found it difficult to satisfy the expected behavioral patterns (2003, p. 15).

In summary, the family continues to be an institution valued by individuals. However, the concept of family has varied "from its unbreakable association with marriage and the reproduction of the self-defining family on behalf of individuals" (Vidal, 2017, p.7). Therefore, the study on types of family using the categories bi-parental, mono-parental and unipersonal are methodologically insufficient. Given the complexity, social sciences have opted to replace "the concept of family for that of household" (2017, p.14). Furstenberg (2003) reflects on the concept of "social capital" in families, a latent variable in the fictions under study, not so much for its presence but rather for the consequences of its absence.

3. Family in fiction: The family represented

Considering their ability to educate, inform and entertain people, especially children and adolescents (Navarro-Amal & Climent-Rodríguez, 2014), it is important to explore the representations of family depicted in audiovisual productions, specifically fictional series, a product of mass consumption among young people.

Numerous studies on audiovisual reception have significantly determined that the spectator establishes relationships with the fictional characters to the point of changing attitudes, values, aspirations and beliefs, identifying the goals and the identity of characters via comparison and evaluation of value models (Navarro-Amal & Climent-Rodríguez, 2014, p.28).

Effectively, reality and fiction feed off each other, "Fictional family representations are similar to the

current real family drama and mutual influence cannot be denied" (Vera-Zapata, 2011, p.75). In this sense, fictional stories "legitimize and highlight" new family models; moreover, "they tend to conventionalize and portray them as the very signs of modernity" (Chicharro-Merayo, 2009, p. 154).

An important part of the bibliography on the media projection of family models refers to the small screen (Lacalle & Hidalgo-Marí, 2016; Vera-Zapata, 2011; Chicharro-Merayo, 2009; Vidal & Donoso, 2015; Vidal, 2015, 2017). Authors generally agree that the family has always been a topic of interest for television in two ways: as an audience to attract, and as content. "The very organization of the major network schedules is a clear example of the dependence on family that the medium has established" (Chicharro-Merayo, 2009, p. 152) by scheduling the best shows at prime time, in which programming is aimed at all viewers, airing mostly films and Chilean TV series. The majority of research in this field focuses on series. In Latin America in particular, research on production and consumption —also family-oriented— of soap operas, for example, has a robust corpus on representation and appropriations (Fuenzalida, 1996; Rojas, 2009; Amigo, Bravo & Osorio, 2014).

Likewise, the family has been the main plot of many fictions from the beginnings of the medium (Lacalle, 2016). Regardless of the country where it takes place (USA, Colombia, Chile, Spain), all research concludes that fictions have represented the transformations of the family institution by including in its current drama scripts and functional/dysfunctional families in current fictional and scripted dramatic productions, all experiences the viewer can identify with (Lacalle & Hidalgo-Marí, 2016; Vidal, 2015; Chicharro-Merayo, 2009). In general, studies describe an evolution of how family is represented onscreen, from a nuclear model typical of industrial society, to one that is more democratic and participative (Vidal, 2017).

The search for realism in the late 20th century caused a break with traditional trends in representing families, introducing an endless number of new models on the small screen, a move away from costumbrist and morally-correct patterns

that defined the fictional TV family (Lacalle & Hidalgo-Marí, 2016, p.472).

Studies that tour the many varying representations of fictional families concur that there is currently no sole predominant media family type model (Furstenberg, 2003, p.19) like that which was characteristic of productions in the 1950s, 1960s, and 1970s (Vera-Zapata, 2011). Given its socializing function, television portrays new family forms that coexist with the traditional conception of the nuclear family.

In the students' creations used in this study, there are audiovisual and literary influences that serve as inspiration to directly broaden the narrative universe of official content used as reference. Indeed, when exploring the concept of transmedia narrative (Scolari, 2013), one of the key factors is audience participation, both in the form of social interaction as well as creating original content to enrich the transmedia universe, in this case via written stories uploaded and shared online on the Wattpad platform.

Therefore, in the transmedia context, a user can "dive" deep into a story through canon, via franchised fan-fictional content, remixing or starting from zero. It is referred to as 'User Generated Content' (UGC), and can be immeasurable given the creativity of the fans and the infinite possibilities that technology offers to generate content. However, authors such as Guerrero-Pico and Scolari (2016) indicate four modes of UGC: fan fiction (text), fan vid (video), fan art (drawings, paintings or graphic art) and machinima (videos created based on video games). According to transmedia logic, the novels being studied can be classified as fan fiction from the official content taken as their respective sources of inspiration.

4. Objectives and method

The objective of this analysis is to indicate and reflect on the representations of family of young people in Chile, albeit in a specific context produced indirectly in collectively produced fictions that were not intended to talk about the family. Therefore, it is about learning how family is portrayed within a narrative universe by these writers and link these representations to the influences of audiovisual fiction that the students themselves declared to have. Therefore, it proposes an analysis of content of the nine stories written collectively by creative writing course students from the Journalism Program at Universidad de los Andes (Uandes).

The Principles and Core Values at Uandes —a university founded in 1989— states: "is backed with the moral assurance of the Prelature of Opus Dei in what concerns the spirit of Christianity ingrained in all its activities". Doors are open to all students regardless of their beliefs and the university "welcomes ideological debate. The search for the truth is performed via interdisciplinary dialogue, that presupposes respect for the dignity of people above the ideas that they sustain, and the noble acceptance of intellectual critique" (Principles and Core Values Uandes, 2019).

It is a private university, establishments in which 70% of college students in Chile are enrolled (National Education Council, 2019). According to sources at the institution itself, in 2019 it had almost eleven thousand enrolled students, 8182 undergraduates, which categorizes it as a smaller university compared to admission rates of traditional universities, those founded before 1981, such as Universidad de Chile (32 417) and la Pontificia Universidad Católica de Chile (26 557) (Laval, 2019).

In the Journalism Program, Uandes offers an average of seventy-five spots per year for new students that, in general, are highly coveted (González & Herrera, 2020) and that are filled by a heterogeneous student profile, with a higher percentage of women than men. In this sense, there are studies that show significant variations in the way in which changes have occurred in terms of values in young people depending on their socio-economic level. In contrast to students enrolled at subsidized establishments, students at private establishments do not see forming a family as a priority goal, although its networks are structured very neatly around the extended family, schools, and the neighborhood. On the other hand, for the students of partly-subsidized and public schools, their sources of network creation are very specific: the school and the neighborhood (Thezá, Castillo, Candia & Carrier, 2013).

The development of the novels being analyzed was conceived in the context of the Creative Writing course, a requirement course taught to 2nd-year students, whose objective is for the student to become aware of his or her own talent for writing and via which the students practice composition of non-journalistic texts. The authors write novels in various installments, posting them on the WattPad online platform (**see Table 1**).

To carry out this study, written consent was requested from each of the representatives of each work team behind each novel being written, who then communicated to the rest of the class the essence and purpose of this research project, to which they agreed. When the students were originally presented with the exercise, the instructions did not include the representation of any family model. Writers were encouraged to write on any topic. The research took place via an analysis of the novels a posteriori, upon finding that each of the novels features the family as a factor of security and support when it is present, or a lack of that support when absent.

For this reason, this study pays special attention to the way in which students represent different family models. In this case, emphasis is placed on the way in which the Creative Writing student reflects the family in his or her fictional story, which brings us to reflect on the value of family in new generations, which could be addressed in future studies: "it is very true that one thing is what we think and another thing is what we do, but the truth is both are one and the same and inseparable, given that one depends on the other and there is no one without the other" (Cabezuelo, 2010, p.100).

Methodological design is qualitative, given that it provides tools to analyze context-specific phenomena, with focus on the "how" and allowing for a contextualized interpretation of the collected data (Berger, 1998; Esterberg, 2002; Denzin & Lincoln, 2005).

Furthermore, it is an exploratory and descriptive study because a description is made of the components present in each novel, allowing for overall analysis of the elements (Hernández, Fernández & Baptista, 2010). In this sense, analysis is interpretative. We must not forget the semiotic nature of this study given that it was done based on what is represented and evoked in the texts, what they mean and communicate (Vidales-Gonzáles, 2009).

With the material collected, we proceeded to carry out an analysis of content with a qualitative focus leading to a preference for interpretation over quantification (Andreu, 2002). Based on this initial approach, we designed an original analysis chart to apply to every novel, with the purpose of obtaining homogeneous data for comparison, processing and lastly, extracting conclusions. The study variables that were taken into account to analyze the content of each story were:

1. Presence of family relationships in the story, differentiating between:

    a.   primary presence (explicit in the summary);
    b.   secondary presence;
    c.   presence at specific times;
    d.   without references in the story.

2. Chapter in which the family is introduced in the story.

3. Relevance of family relationships in the development of the main plot:

    a.   determinant;
    b.   only influencing;
    c.   irrelevant.

4. Represented Family types (Román-Sánchez, Martín-Antón & Carbonero-Martín, 2009, p.551) that range between:

    a.   nuclear, conventional, traditional or conjugal (two generations: parents and children);
    b.   extensive or complex (three or more generations: parents, children, grandparents and great-grandparents);
    c.   mono-parental – mother (mother and child(ren);
    d.   mono-parental – father (father and child(ren);
    e.   reconstituted, reorganized o binuclear;
    f.   homo-parental – gay (gays and children);
    g.   homo-parental – lesbian (lesbians and children).

5. Relationship description of the protagonist and the family.

6. Children's needs reflected in the stories (Román-Sánchez, Martín-Antón & Carbonero-Martín, 2009, p.551):

    a.   Biological: feeding, temperature, cleanliness, sleep, physical exercise, protection from risk;
    b.   Cognitive: sensory stimulation, exploration of physical and social environment, understanding of the physical and social reality, acquisition of a system of values and norms;
    c.   Emotional: emotional security, personal identity, self-esteem, contact with the opposite sex, imaginary risk protection;
    d.   Social: network of social relationships, progressive participation and independence, entertaining interaction;
    e.   Educative: help become an active member of the group.

7. Identifying patterns, scenes, reoccurring family symbols: absent father, overprotective mother, sibling rivalry, patriarchy, matriarchy, meal times, family plans, etc.

Table 1. Information from collective novels written online by college students

Title	Synopsis	Length	Influences (according to the students themselves)
Punto 0	After his friend's suspicious suicide, a boy investigates the facts and discovers that his friend's death is related to a video game, a secret relationship with a girl and the fault of another friend, in love with the same girl.	15 chapters 13.618 words	*Riverdale* *13 Reasons Why* *Batman* *Shadow of the Collosus*
Entre Máscaras	The girl's apparent suicide leads a detective to investigate the case. With the help of the friends of the deceased, he discovers the secret relationship between this girl and her stepfather and the guilt of the mother.	10 chapters 7.592 words	—
Espejismos	When the Earth becomes unhabitable, a group of six young people from different countries are sent to a new planet for the purpose of exploration in order to bring human beings to live there. Here they find that the inhabitants are violent human beings that are trying to get rid of them, the protagonist being the sole survivor.	10 Chapters + prologue and introduction 9.703 words	*The Hunger Games* *Maze Runner* *The 100*
Small Town, Big Hell	Ronnie and Connor fall in love, but he then dies mysteriously. After moving to another city to study at college, Ronnie decides to return to investigate Connor's death, and discovers his troubled family life and his father's responsibility in his murder.	12 Chapters 12.260 words	*Riverdale* *Luis Miguel (Series)*
Los X	The X are a family (father, mother and three children) of thieves with super powers. When the youngest son is kidnapped, they set out on a rescue mission to discover that the kidnapper was his very own grandfather, who seeks to undermine them.	11 Chapters 14.472 words	*The Incredibles* *Money Heist* *The Invisible Guest* *X-Men* *The Godfather*
El Legado de la Isla	After a robbery in the Central Bank of Easter Island, the detective of Syrian descent, Amira Riscalla, begins to investigate the crime with Kupe, son of the island's chief, who will take her on a journey to discover his family's history and the thief: Kupe himself, who with a terrorist attack planned to change the island's ritualistic order.	11 Chapters + Epilogue 21.841 words	*Sherlock Holmes* *Moana* *Money Heist*
Cowntdown	An adolescent abused by his father and ignored by his mother, despite the efforts of his teacher to help him, carries out an attack at his school which kills the teacher and several students, after which the student commits suicide.	12 Chapters 9.439 words	*Pulp Fiction*
Maniquíes Modernos	A private detective is called to investigate the suicide of a famous fashion designer. He discovers that the murderer was the designer's very own 12-year-old step-daughter, and top model of his next project.	10 Chapters 6.125 words	*Detective Conan* *Persona 5*
Aquel que da, recibe	After finding a dead body in an office bathroom, the police interrogate the five employees present at the time of death. One by one, they are ruled out as suspects, until they find the perpetrator, who held an age-old secret grudge against the victim.	11 Chaters ("Parts") 6.656 words	*Criminal Minds* *The Secret in Their Eyes*

Source: Own elaboration

5. Results

Six of the stories feature the family as a main element in the story, given that the plot revolves around family relationships or involves characters that are somehow related. One of the novels (Punto 0) features family as a sub-plot, given that the main plot revolves around friends, although family members are also involved. In the other two novels (*Espejismos; Aquel que da, recibe)* the family comes into play only at specific times: in the first instance, the protagonist's father appears in a dream; in the second, the plot revolves around five employees arrested as murder suspects and upon determining who the murderer is, the reader finds out his motive was to get revenge for his dead wife. In summary, all the proposals contain an element of family.

In the majority of the novels, family appears in the story proposal: in four of them from the first chapter and in another two in the second chapter. In another novel, family is mentioned once the plot is already advanced and in the last two —precisely in those in which family presence and relevance is only at specific times— in Chapter 7 and in Chapter 9, respectively (see summary found in **Table 2**).

In terms of the importance of family in the course of the plot, in seven of the stories it is decisive, while in the rest it is only influential (*Aquel que da, recibe*) and/or irrelevant: *in Punto 0*, the friends resolve the case, without family involvement. According to the categorization of Román Sánchez, Martín Antón and Carbonero Martín (2009), the stories represent different types of family: in the majority (*Punto 0; Small Town, Big Hell; Los X* and *Cowntown*) there is an extended family —given the presence of grandparents— only one alludes to the conventional nuclear family,; in two others (*Espejismos* and *El legado de la isla*) the model represented is mono-parental-P, which is to say, a male father and his son/daughter; and, in the rest, there family is blended, with the stepfather being an important figure.

Except for one of the novels (*Punto 0*), the protagonists' relationship with family is important in the development of the action. In this case, there is a variety of proposals, but always with a slightly strange, at times dark, approach. Nevertheless, in four stories (*Small Town, Big Hell; Cowntown; Maniquíes Modernos; Aquel que da recibe*), the protagonists have a poor relationship with family members, with episodes of violence, abuse and even murder. In another novel, the conflict revolves around the love affair of a daughter with her stepfather, whose mother kills her in a fit of jealousy. The three remaining novels (*Espejismos; El Legado de la Isla; Los X*) contrast with the previous, showing a more optimistic view with protagonists having strong family ties, especially with their parents.

In terms of the representation of the children's needs in the stories, once again in line with Román Sánchez, Martín Antón and Carbonero Martín (2009), the ones that repeat the most are emotional, present in six of the nine stories. Two novels do not include them (*Los X* nor *El legado de la isla*), where they are rather resolved or fulfilled, neither does a third novel (*Aquel que da recibe*) in which needs were not included as a central theme. After that, those that repeat the most are social needs, present in five of the nine stories. Educational needs are only present in three (*Small Town, Big Hell; Los X* and *Cowntown*). Biological needs are present in *Espejismos*, where the protagonist's survival in a critical situation is promoted by the appearance of the father in a dream, and in *Cowntown*, which is the only one in which the all the child-protagonist's needs are present: biological, cognitive, emotional, social and educative.

Also analyzed are the presence of reoccurring family patterns in the imaginary for being common over a long period of time, such as the authoritative father figure and the submissive mother (present in *Small Town, Big Hell; Cowntown* and partially in *Maniquíes modernos*), as well as others still present in current society: the paternal role of grandparents (relevant in *Punto 0; Small Town, Big Hell; El legado de la isla* and *Cowntown*) and the figure of the absent mother/father (abandonment in *Punto 0; El legado de la isla; Aquel que da, recibe*; and deceased in *Espejismos*).

Table 2. Summary of content analysis of novels object of study

Title of Novel	Presence of family relationships in story				Chapter where the family appears	Importance of the family in plot development			Family type							Protagonist's family relationship
	MAIN	SECONDARY	SPORADIC	NONE		Determinant	Influenntial	Irrelevant	Conventional	Extended	Monoparental-M	Monoparental-P	Binuclear/ Blended	Homo-G	Homo-L	
PUNTO 0		X			1			X		X						Irrelevant
ENTRE MÁSCARAS	X				1	X							X			Daughter/stepfather affair and mother as murderer
ESPEJISMOS			X		7	X						X				Special connection between daughter and deceased father
SMALL TOWN BIG HELL	X				2	X				X						One character's bad relationship with parents (leaves the home to live with grandparents)
LOS X	X				1	X				X						Multiple protagonists: family members
EL LEGADO DE LA ISLA	X				2	X						X				Strong father-daughter relationship (father murdered at the end)
COWNTOWN	X				1	X				X						Really bad: abusive (father) and indifferent (mother)
MANIQUÍES MODERNOS	X				4	X							X			Stepfather, mother and daughter. The daughter kills stepfather
AQUEL QUE DA, RECIBE			X		9		X		X							Awful to parents. Good with spouse (no children)

Children's needs in the stories					Main family patterns represented
Biological	Cognitive	Emotional	Social	Educative	
		X	X		Paternal role of grandparents (grandmothers-deceased confidants) Abandoned by father
		X	X		Incestual relationship: Stepfather/daughter affair
X		X			Deceased father figures in permanent memory deceased father
		X	X	X	Paternal role of grandparents Abusive father Indifferent/submissive mother
			X	X	Close, democratic family Grandfather portrayed as villain
					Family separated by immigration Parental role of grandparents Abandoned by mother Over-protective father
X	X	X	X	X	Abusive father Indifferent and submissive mother Parental role of grandparents. Teacher: substitute mother
		X			Workaholic stepfather Bad relationship with step-daughter Immature/Indifferent mother
					Abusive parents Jealousy/envious siblings

6. Discussion

For the story writing assignment, students were given no instructions as to theme or content. However, regardless of the nature of the stories, the protagonist's relationship with family plays an important part in all of them. In some cases, it is central to the plot, at times positive (*Los X*) and at times negative (*Cowntown*), and in other stories it only appears at specific, decisive times whether it be for the plot development (*Espejismos*; *Small Town*, *Big Hell*; *El legado de la isla*) or to explain the protagonist's past, often times traumatic (*Aquel que da*, *recibe*).

Firstly, what is interesting is the representation of scenes of violence in the nine stories, including murders, in seven of them and suicides in two. Only one of the novels does not have murder (*Los X*, whose tone is not as dark and is more family-oriented, and falls into the category of superheroes), but does include crime and a kidnapping. Likewise, we note the high number of police dramas (six out of nine stories). To be more specific, five of the novels feature violence within the family context, with scenes of both physical and psychological abuse and always from parents to children; in two of the plots violence results in murder. In the students' novel obscurantism is prevalent, and there is a pessimist, bitter narrative tone with which they represent a polarized figure of the masculine and feminine roles in the home: there is the authoritative, overprotective father (to the point of being violent) and the submissive mother, indifferent to the decisions of her spouse, especially in that concerning the children.

Also noteworthy is the paternal role given the figure of the grandfather (featured in four out of nine stories) that serves as substitute for absent fathers and/or mothers. On occasions, grandparents appear in the stories as already deceased, but nevertheless have an emotional and inspirational influence on the characters.

Another important issue of this analysis is the family model represented by undergraduate students. Indeed, similar to other author's works (Lacalle & Hidalgo-Marí, 2016; Vera-Zapata, 2011; Chicharro-Merayo, 2009; Vidal & Donoso, 2015;

Vidal, 2015, 2017), the stories analyzed herein do not present a specific main family type. In fact, the most traditional type, that of the nuclear family, is only found in one of the novels. The extended family with the grandfather figure is the most common, together with the blended. It is interesting that in the two cases which include a bi-nuclear family, there is a fatal ending (both feature murder of a family member). In addition, the character that joins the family is male, which is to say, stepfathers (not stepmothers) are added to the plot and always from a socially reproachable perspective. In one case there is an incestuous relationship between stepfather and stepdaughter, and in another, there is a relationship marked by indifference and resentment that leads to murder by the stepdaughter. On the other hand, the relationships between siblings, only presented in two stories (*Small Town*, *Big Hell* and *Cowntown*), are positive.

It is interesting to point out that these representations of family can also allude to the influence audiovisual consumption has on students and what they use as inspiration for their own personal creations. The students actually recognized these inspirations but only after having concluded the collective writing process, which meant they were not included as references, but rather identified by the authors themselves after having finished their novels.

Among the references indicated by the students themselves, there are series that feature family conflict (also violent) issues in the context of childhood, like *Riverdale* (Aguirre-Sacasa, The CW, 2017-), *13 Reasons Why* (Yorkey, Netflix, 2017-) and *Luis Miguel*: *La serie* (Netflix, 2018). They also reported other series that influence more in the plot's police aspects, such as *Money Heist* (Pina, Netflix, 2017-), *Criminal Minds* (Davis, CBS, 2005-) or *Detective Conan* (Aoyama, TMS, 1996-); adventure stories are inspired by films like *The Hunger Games* (Kilik & Jacobson, Lionsgate, 2012), *Maze Runner* (Goldsmith-Vein, Gotham Group, 2014), *The Incredibles* (Bird, Disney-Pixar, 2004), *Moana* (Lasseter, Disney, 2016) and *X-Men* (Winter, Sony, 2000), as for crime and violence, there is *The Godfather* (Ford Coppola, Paramount, 1972), *Pulp Fiction* (Tarantino, A Band Apart, 1994), *The Secret in Their Eyes* (Campanella, Tornasol Films, 2009) and *The Invisible Guest* (Paulo, A3 Films, 2017); they also mention video games

like *Shadow of the Colossus* (Kaido, Team IC0, 2005) and *Persona 5* (Hashino, Atlus, 2016).

As you can see, there are references to both series as well as full-length films; the majority being released in the last few years, with the exception of a few considered classics (*The Godfather*, *Pulp Fiction*). They are mostly British-North American productions, except for a few from Spain (*Money Heist*, *The Invisible Guest*) and Latin America (*Luis Miguel*: *The Series*, *The Secret in Their Eyes*), that, nevertheless, have had international success. In this sense, they have no qualms with acknowledging ultra-popular references. The same is true of Asian produced content, like the cartoon series *Detective Conan* or the video games mentioned earlier, which are also popular in the Western Hemisphere.

This specific analysis of the representation of family offers a pessimistic view of union in the home with scenes, situations and dialogues about "what a family shouldn't be". It may be that the abundance of negative aspects related to the family is needed to increase conflict in order to create a fictional story. Nevertheless, despite the somewhat triumphalist and utopic tone, in the stories one can read an underlying natural need to have family stability and security to avoid conflict.

These stories, in accordance with the audiovisual influences that they report, result in tragedy, except for one (*Los X*, closely linked to the family film *The Incredibles*, indicated as inspiration) with a happy ending. The story portrays a family that remains and fights together against adversity. The conflict and tragic endings are based on family problems (*Entre Máscaras*; *Small Town*, *Big Hell*; *Cowntown*; *Maniquíes modernos*; *Aquel que da recibe*) or despite the support of a family reference (*Espejismos*, *Punto 0*, *El legado de la Isla*). This line of work coincides with the Chicharro-Merayo's (2009) proposal that states that, regardless of the interpretation that fiction makes of the family, its image tends to be reinforced, especially "in its most significant manifest function: that of a secure environment for the subject" (2009, p.160). Although there is a transformation of family models, the stories show that the family as a concept does not lose importance, given that it is the place where the subject is raised and educated.

7. Conclusions

This article focuses on analyzing how Chilean undergraduate students indirectly represent the family in their own fictional writing, which they recognize as being influenced by various audiovisual productions, a form of unintended fan fiction. The main discovery is the importance that all the stories feature family in one form or another, without this having been part of their objective when they began writing these collective online novels. As concluded by the IX National Youth Survey (2018), family continues to be a reference for young people and therefore, it is not surprise that students taking part in this activity freely include references to family in their texts.

In terms of the scopes and limitations of this study, we must emphasize that this project focuses its attention exclusively on fiction novels created and written by a specific group of college students in an assignment that, although lacking restrictions, was part of an academic course. Thus, despite that there continue to be some questions as to the family imaginary among college students, it is only a starting point for future studies in which questions must be posed, such as, if the family representation portrayed in their novels coincides with their personal perceptions and with the ideology of an entire generation.

This study, by reporting the audiovisual fiction influences that the authors of the novels recognized after the creative exercise, goes to show the influence audiovisual fiction has on undergraduates, specifically in their own creative capacity. In this sense, this study is tangential to other studies related to content created by fans (fandom) based on popular shows and films, and the subsequent broadening of these narrative universes. Although here we highlight the fact that the emulation of original content had not been the objective of the writing assignment, that is what it ultimately resulted in. In this case, the students inadvertently demonstrated the influence of audiovisual productions in the creation of fictional content, in which a group of undergraduates collectively showed the relevance and narrative importance of the family.

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