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A place both wonderful and strange:

the transmedia narrative of *Twin Peaks*

Porto Alegre

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Trabalho de Conclusão de Curso apresentado como requisito parcial à obtenção do título de bacharela em Letras - Tradução Português e Inglês do Instituto de Letras da Universidade Federal do Rio Grande do Sul.

Orientadora: Profa. Dra. Elaine Barros Indrusiak

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FOLHA DE APROVAÇÃO

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To Vera Lúcia Machado.
My mom, my best friend, my angel from the
White Lodge.

To David Lynch,
Mark Frost,
Angelo Badalamenti (*in memoriam*)
and Julee Cruise (*in memoriam*).
The heart and the soul of *Twin Peaks*.

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Every day, once a day, give yourself a present.
Don't plan it. Don't wait for it. Just let it happen.
(*Dale Cooper [Harley Peyton]*)

The search for meaning at the heart of life brings us to
the contemplation of an eternal enigma. Mysteries are
the stories we tell ourselves to contend with life's
resistance to our longing for answers.
(*Garland Briggs [Mark Frost]*)

ABSTRACT

This work proposed to analyze the transmedia narrative of *Twin Peaks*, created and expanded by David Lynch and Mark Frost in multiple platforms, from the perspective of narratology and (inter)media studies. To do so, this research aimed to define the role that all media products play as constitutive parts of a narrative whole, as well as the tools that consumers may use to abstract a single fabula from the sujets received in all *Twin Peaks*' media products. The narrative structure observed in all products was addressed with the help of functionalist narratology as postulated by Meir Sternberg (1978, 2006, 2011) and corroborated by David Bordwell (1985), while Klastrup & Tosca's (2004) concepts of mythos, topos and ethos contributed as a basis for understanding what keeps the coherence in such a complex storyworld. Through this analysis, I was able to verify that all media products have functions that range between filling and adding new expositional gaps, detailing aspects that may help in the absorption of the overall fabula and improving consumers' immersive experience within the unique atmosphere of *Twin Peaks*. Furthermore, I noticed that the storyworld coherence is maintained by the evocation of the same mythos, topos and ethos in all of its sujets. Moving forward, I constrasted Henry Jenkins' (2003, 2006, 2007, 2011) approach on transmedia storytelling and Marie-Laure Ryan's (1980, 2005, 2007, 2013, 2014, 2015, 2019, 2020) perspective on expanded storyworlds with *Twin Peaks*' media products. From such analysis, I sought to define *Twin Peaks*' phenomenon either as (1) a paradigmatic case of transmedia storytelling, (2) a paradigmatic case of expanded storyworld or (3) a hybrid example in which both concepts can be used to explain a single cultural phenomenon. My analysis then pointed to the impossibility of defining this specific storyworld as an example of only one single perspective, given that *Twin Peaks*' media products fitted, but not completely, in both Jenkins' and Ryan's concepts. The study revealed, accordingly, that the observed phenomenon is an example of how storyworlds can be situated in a middle ground between two different perspectives in a theoretical definition, rather than placed within a single theory with no edges left.

Keywords: *Twin Peaks*; David Lynch; Mark Frost; transmedia storytelling; expanded storyworlds; functionalist narratology; transmedia storyworld.

RESUMO

Este trabalho se propôs a analisar a narrativa transmídia de *Twin Peaks*, criada e expandida por David Lynch e Mark Frost em múltiplas plataformas, sob a perspectiva da narratologia e dos estudos (inter)mídia. Para tal, a pesquisa buscou definir o papel que os produtos de mídia desempenham como partes constitutivas na construção da narrativa como um todo, bem como as ferramentas que os consumidores podem utilizar para abstrair uma única *fabula* dos *sujets* recebidos em todos os produtos de *Twin Peaks*. A estrutura narrativa dos produtos de mídia foi abordada conforme a narratologia funcionalista postulada por Meir Sternberg (1978, 2006, 2011) e corroborada por David Bordwell (1985), enquanto os conceitos de *mythos*, *topos* e *ethos* de Klastrup e Tosca (2004) serviram como uma base para a compreensão do que mantém a coerência em um *storyworld* tão complexo. Por meio dessa análise pude verificar que todos os produtos de mídia possuem funções que variam entre preencher e adicionar novos *gaps* expositivos, detalhar aspectos que podem ajudar na abstração da *fabula* geral e aprimorar a experiência imersiva dos consumidores na atmosfera característica de *Twin Peaks*. Além disso, pude atestar que a coerência do *storyworld* é mantida pela evocação dos mesmos *mythos*, *topos* e *ethos* em todos os seus *sujets*. Indo além, comparei o *storyworld* à abordagem de Henry Jenkins (2003, 2006, 2007, 2011) sobre transmídia *storytelling* e à perspectiva de Marie-Laure Ryan (1980, 2005, 2007, 2013, 2014, 2015, 2019, 2020) sobre *storyworlds* expandidos. A partir desse contraste, procurei situar e definir *Twin Peaks* como (1) um caso paradigmático de narrativa transmídia, (2) um caso paradigmático de *storyworld* expandido ou (3) um exemplo híbrido, em que ambos os conceitos podem ser usados para explicar um único fenômeno cultural. Minha análise apontou, então, para a impossibilidade de definir o *storyworld* como paradigmático de apenas uma perspectiva, dado que a narrativa de *Twin Peaks* se enquadrou, mas não completamente, tanto no conceito de Jenkins quanto no de Ryan. O estudo revelou, portanto, que o fenômeno observado é um exemplo de como *storyworlds* podem ser situados no limiar entre duas perspectivas diferentes quando definidos teoricamente, em vez de serem encaixados por inteiro em uma única teoria.

Palavras-chave: *Twin Peaks*; David Lynch; Mark Frost; transmídia *storytelling*; *storyworlds* expandidos; narratologia funcionalista; transmídia *storyworld*.

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1 INTRODUCTION

Narratives are part of human life. Fictional or factual stories have been narrated for as long as humanity has existed, and the reflection that such stories can evoke over our own existence is one of the ways we find to put ourselves in perspective and evolve as a species. Regardless of the means[1] used for its dissemination among consumers[2], which change according to historical time, it is "present in every age, in every place, in every society" (Barthes, 1977, p. 79).

A narrative can be loosely defined as a fact-based or a fictional text constructed in a way that represents a sequence of events, actions and characters which are connected at some point. Narratives can be verbal, non-verbal or a combination of both forms, and its narrator can be both within the story – as a character – or outside the story – as another person or entity or as the author itself (Danesi, 2004, p. 142). Besides, a narrative may have at least one change of state with temporal connection between the previous and the following one (Schmid, 2010, p. 3-4).

Marie-Laure Ryan (2007, p. 27) raises the idea that narratives can be seen "as a cognitive style or a mode of thinking. In this view, stories can exist in the mind as pure patterns of information, inspired by life experience or created by the imagination, independently of their representation through the signs of a specific medium". From this point of view, we can understand narrative as something originated in the producer's mind, which can be performed through verbal, cinematic, pictorial or any other sign platform, as long as it is produced "in accordance with cultural, institutional, genre-based, and text-specific protocols" (Herman, 2009, p. 8).

Among the various ways of studying narrative, one of them is by analysing the stories that are expanded in more than one medium. Coined by media researcher Henry Jenkins (2006, p. 95-96), the concept of *transmedia storytelling* refers to this kind of narrative as one that "unfolds across multiple media platforms, with each new

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[1] Roland Barthes (1977, p. 78) explains that a narrative can be created in different formats such as "articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances". Thus, the author points out that stories can be diffused in the form of "myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (...), stained glass windows, cinema, comics, news item, conversation".

[2] In this research, I chose to refer to all the people who watch the TV series and the movies, read the books and listen to the audiobooks as *consumers*. This choice is due to the generality of the term, which makes it capable of encompassing the entire extent of public that has had any contact with *Twin Peaks*' media products, regardless of the platform where such products were released.

text making a distinctive and valuable contribution to the whole". At a first glance, as postulated by Jenkins and partly echoed by other scholars in the field (such as Marie-Laure Ryan, Jan-Nöel Thon, among others), transmedia storytelling can be understood as a story that is first seen in one medium and receives later expansions in other different forms of media, maintaining (and/or detailing) the same distinctive features (e.g., characters, settings, events) across all presentations and adding new layers to the initial story. In addition to this initial idea, however, there are inconsistencies about the way in which transmedia narratives are defined and theorized. This issue will be addressed in the following chapter of this work.

Although the theory regarding transmedia storytelling has already been placed in the spotlight of some academic fields, there are few studies addressing the practical application of this theory in real media products[3], as pointed out by Camila Figueiredo (2017, p. 77). Seeking, then, to contribute with this practical approach of theoretical concepts, this work proposes to study a practical example of transmediality applied to fictional narratives: the storyworld of *Twin Peaks*.

Twin Peaks was first introduced to the public as a television series created by filmmaker David Lynch and screenwriter Mark Frost, originally broadcasted on American television by the ABC channel between 1990 and 1991. With its complex narrative and hybrid genre, the first TV series was such a huge success that the fictional world and mythology[4] created by Lynch and Frost received, over the years, official additions and expansions (i.e., approved or produced by the authors) through many books, a feature film, an audiobook and a virtual reality (VR) game. In each media product, consumers had the opportunity to gain more exposure to the environment they were already accustomed to, deepening their knowledge about the

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[3] Throughout this research, I will adopt the term *media product* as postulated by Lars Elleström (2021) to refer to the different materials used to deliver the narrative to its consumers. According to Elleström, a media product can be understood as a function assigned to virtually any material existence by the producer's mind. He explains that "media products and their basic characteristics are (more or less) delimited units formed by (often shared) selective attention on sensorially perceptible areas of communication that are believed to be relevant for achieving communication in a certain context" (Elleström, 2021, p. 14-16), and, thus, it is only when the transfer of cognitive import between producer and receiver is fulfilled that a material can be conceptualized, in fact, as a media product. In this study, the media products addressed will be television series, feature films, books, audiobooks and video games.

[4] In this work, the concept of myth does not refer to traditional Greek or Nordic mythology, for example. It is rather acknowledged in the sense of "linguistic, visual, and other kinds of sign [that] are used not simply to denote something, but also to trigger a range of connotations attached to the sign", as outlined by Jonathan Bignell (2002, p. 16).

characters, the narrative arcs and their developments, and also about the history of the town of Twin Peaks, in which the story takes place.

Within the field of narrative studies, *Twin Peaks* has already been studied in papers addressing the active participation of the fan community, its narrative experimentation, its pioneering aspects as auteur TV, quality TV and postmodern narrative, among other more specific focuses, such as the series' soundtrack and the surrealistic style brought by Lynch. However, although the innovative nature of Lynch and Frost's work has already been mentioned in several academic studies, *Twin Peaks* still lacks analysis regarding its transmedia constitution. In this study, therefore, I acknowledge that all *Twin Peaks* official media products (**Figure 1**; **Appendix**) belong to the same fictional storyworld[5] and that each product has, as its main feature, the addition of new layers to the story initiated in the 1990 TV series, deepening consumers' immersive experience into the fictional town environment. Hence, I propose to analyse *Twin Peaks* as an example of transmedia narrative.

Figure 1 – *Twin Peaks*' official media products

Source: Made by the author, 2023.

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[5] Throughout the research, *Twin Peaks*' phenomenon will be referred to as a *storyworld*, according to the definition pointed out by Marie-Laure Ryan (2014, p. 32-33), due to the greater scope of this term when compared to *fictional world*, normally used by narratologists and literary critics – while the latter refers only to fictional stories, the former covers both fictional and factual ones, that is, "stories told as true of the real world and stories that create their own imaginary world" (Ryan, 2014, p. 33). In this sense, I understand *Twin Peaks* as a story that takes place in a fictional world but is also backed up by facts from the real referential world.

With this objective in mind, I will rely on Henry Jenkins' (2003, 2006, 2007, 2011) theory of transmedia storytelling, as well as on Marie-Laure Ryan's (1980, 2005, 2007, 2013, 2014, 2015, 2019, 2020) ideas about transmediality and conceptualization of expanded storyworlds. In addition, I will draw upon the complementary perspectives by Klastrup & Tosca (2004) regarding transmediality, specifically their concepts of mythos, topos and ethos in storyworld building. By contrasting the object of study with such theories, I seek to define *Twin Peaks* either as (1) a paradigmatic case of transmedia storytelling, (2) a paradigmatic case of expanded storyworld or (3) as an hybrid example of both concepts – questioning, along the way, whether a single theory is capable of encompassing said narrative phenomenon or if both theories may complement each other in this analysis. This case study thereby aims to contribute to the consolidation of the concepts of transmedia storytelling and expanded storyworlds through their practical application in cultural objects.

To do this, Chapter 2 will bring the theoretical background that supports the analysis of the chosen media products, exposing points and counterpoints between the mentioned authors in relation to what characterizes both transmedia narratives and storyworlds expanded transmedially. Then, in Chapter 3, I will introduce *Twin Peaks*' media products and what each of them is able to add to the storyline and fan-consumer experience. After a general understanding of the fictional story and environment that permeates the products of *Twin Peaks*, as well as after the exposition of some of the critical appraisals that may help us understand this cultural phenomenon, I will move on to the practical analysis in Chapter 4. At this point, I will also lean on scholars such as Meir Sternberg (1978) and David Bordwell (1985) to understand the most striking narrative aspects of *Twin Peaks*' fictional world, as well as the development of characters, narrative arcs and scenarios across its media products. In this way, it will be possible to find out how the different media products contribute as parts of a whole and, therefore, how the transmedia storyworld is build. Then, moving on to Chapter 5, I will investigate whether the result of contrasting *Twin Peaks*' media products with the mentioned narratology and (inter)media theories is one narrative informed by a single and coherent (chrono)logical sequence, as postulated by Henry Jenkins, or a compilation of stories revolving around the same characters, events, settings and symbols with varying degrees of codependency, according to Marie-Laure Ryan.

2 A THEORETICAL BACKGROUND ON TRANSMEDIA STORYTELLING AND EXPANDED STORYWORLDS

The term *transmedia* was first used by Marsha Kinder and Mary Celeste Kearney (in an article published in 1991) to describe the multimodal and multiplatform expansion aimed at the merchandising of media products (Evans, 2011, p. 20-21). However, after decades of studies focused on varied areas of knowledge – such as marketing, journalism, cultural studies and literature –, the concept of transmediality acquired different meanings depending on the field of studies and on the context in which it is evoked (Freeman; Gambaratto, 2019, p. 1-2). Due to this, it is necessary to clarify the fact that the present research approaches transmediality in the sense attributed to it by (inter)media and narrative studies.

Despite being strongly influenced by the technological advances of the last thirty years, which led to the emergence of new media and their popularization among consumers, transmedia narratives already existed long before that, even prior to the "dissemination of Greek myth through various artistic media – sculpture, architecture, drama, epic – or, closer to us, the multiple modes of distributing biblical stories in the Middle Ages" (Ryan, 2013, p. 362), having been carried out through the media available in each historical period.

Among the various theorists who have studied the concept in an attempt to comprehend theoretically what is already seen in real-life examples, the media scholar Henry Jenkins is considered responsible for popularizing the term *transmedia storytelling* as well as the need to rethink narratives in the face of emerging new technologies and greater public engagement with stories.

2.1 TRANSMEDIA STORYTELLING ACCORDING TO HENRY JENKINS

In an article published in 2003 on the *Technology Review* website, Henry Jenkins argues that the flow of content between different media is almost inevitable in the contemporary context, which he calls "the era of media convergence" (Jenkins, 2003, n.p.). He points out that there is a consumer demand for stories with which they can be more deeply involved and that, in this scenario, it is no longer enough to license products or create redundant works that refer to the stories in order to create sufficiently engaging narratives. The answer, for Jenkins, is to develop truly transmedia narratives.

Returning to the concept in his acclaimed book *Convergence Culture – Where Old And New Media Collide* (2006), the media scholar explains that

> A transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling, each medium does what it does best—so that a story might be introduced in a film, expanded through television, novels, and comics; its world might be explored through game play or experienced as an amusement park attraction. Each franchise entry needs to be self-contained so you don't need to have seen the film to enjoy the game, and vice versa. Any given product is a point of entry into the franchise as a whole. (Jenkins, 2006, p. 95-96)

In this sense, a story must be planned as transmedia from the start and its integral content is systematically spread among media products in order to build a recognizable fictional world, avoiding redundancies and offering new experiences and/or new levels of narrative to fans/consumers. Jenkins also indicates that when authorship remains in the hands of the same creators and/or producers, or even the same media company, it gets easier to maintain control and coherence between the media products of a single transmedia franchise; besides, he stresses that the different sectors responsible for each media product must cooperate with each other in order to build narrative sinergy.

The scholar points out, furthermore, that both media conglomerates and fans have the power to expand a transmedia narrative, in different ways. In fact, Jenkins (2006, p. 3) highlights that "consumers are encouraged to seek out new information and make connections among dispersed media content". This idea of interaction with consumers is at the core of Jenkins' postulates, as the concept of transmedia storytelling is supported by a triad composed of *media convergence*, *participatory culture* and *collective intelligence*. He explains media convergence as the – already mentioned – flow of content through different media platforms and cooperation between media companies, along with "the migratory behavior of media audiences" (Jenkins, 2006, p. 2). The participatory culture, in this context, is made up of consumers who are no longer passive in relation to what they watch, read or listen to, searching for more content about what they like and even seeking to participate, in some way, in the construction of such products. The collective intelligence, in its turn, is the shared knowledge formed by fragments of information aggregated by each consumer about a certain subject, media product or fictional world; such fragments are brought together by communication between people, and with this collective

knowledge consumers become a source of media power, creating a "buzz that is increasingly valued by the media industry" (Jenkins, 2006, p. 4).

The active role of consumers in a transmedia narrative takes place through the stimulation they receive and their consequent search for more information, whether talking to other consumers of the same narrative or researching and creating stories (fan fictions[6]) related to such a world, in order to theorize and to fill the gaps on matters left open in the official media products. Jenkins emphasizes, however, that while the consumer becomes a "hunter" or a "gatherer" of information, transmedia storytelling is precisely characterized by expanding "what can be known about a particular fictional world while dispersing that information, ensuring that no one consumer knows everything" (Jenkins, 2007, n.p.).

In practice, according to Jenkins, a narrative makes use of transmedia storytelling strategies when seeking to achieve one or more of the following purposes: to offer a backstory; to map a fictional world; to offer other characters' perspective on events; to deepen consumer engagement (Jenkins, 2011, n.p.). In this context, the theory conceives transmedia storytelling as a kind of narrative not based specifically on characters or arcs, but on the building of a complex fictional world in which arcs and characters can be placed and explored. Thus, all parts of the same story (its media products) are equally important as part of a narrative whole (the fictional world), being assembled together through the initiative and interpretation of the consumer. The word to be highlighted then, according to Jenkins, is *expansion*, since transmediality occurs through the expansion of a story across different media – as opposed to the idea of *adaptation*, which is the passage of the same narrative from a given medium to a different one (Jenkins, 2011, n.p.).

However, despite the importance of Henry Jenkins' theory in terms of having placed the matter of transmediality on the recent studies agenda of various fields and, specially, for having presented a valuable terminology and definition on narratives across different media products, there is certain agreement among theorists (such as Freeman & Gambarato [2019, p. 1-2], Elizabeth Evans [2011, p. 19] and Krzysztof M. Maj [2015, p. 84], for example) that the transmedia storytelling

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[6] *Fan fictions* (or *fanfics*) are fictional stories based on existing characters and narratives. These stories are amateur, unofficial and unlicensed, written by fans for other fans and freely published on the internet. They can retell canonical narratives from other points of view, join characters from different fictional universes, change the background story or the fate of characters, focus on secondary characters left aside in the official narratives, turn real people – such as singers, actors, television hosts and whole musical bands – into fictional characters, among many other possibilities.

theory has a number of points that can be refined, which do not seem to "fit" completely when applied to practical examples.

Due to such weak spots in Jenkins' theory, I believe it is necessary for the analysis of a real transmedia narrative to have a counterpoint and/or a complement providing another perspective. Even more because, when contrasting at least two theories on the same subject, it will become possible to define the object of study as paradigmatic or not of one of them, or even as a possible example of a hybrid disposition between them. Therefore, I chose to complement the analysis of *Twin Peaks*' media products with the perspective of the narratologist Marie-Laure Ryan and her concept of expanded storyworlds. While the choice for Jenkins' theory is justified by the relevance of his pioneering theory, since his ideas are the first to be considered in any research that refers to transmedia storytelling, the choice to include Ryan's postulates is due to her placing the narrative at the center of her reflections about transmedia storytelling, as well as her focus on the storyworlds that permeate narratives.

2.2 MARIE-LAURE RYAN'S THEORY OF EXPANDED STORYWORLDS

Similarly to Jenkins, Marie-Laure Ryan also deems narrative as something not necessarily associated with textuality – possible, therefore, to exist in other non-language-based media products (Ryan; Thon, 2014, p. 2). However, unlike the media scholar, the narratologist understands that "narrative is a certain type of mental image, or cognitive template which can be isolated from the stimuli that trigger its construction" (Ryan, 2005, p. 4). Following this perspective, she postulates a cognitive template constitutive of narrative:

> 1. Narrative involves the construction of the mental image of a world populated with individuated agents (characters) and objects (spatial dimension).
> 2. This world must undergo not fully predictable changes of state that are caused by non-habitual physical events: either accidents (happenings) or deliberate actions by intelligent agents (temporal dimension).
> 3. In addition to being linked to physical states by causal relations, the physical events must be associated with mental states and events (goals, plans, emotions). This network of connections gives events coherence, motivation, closure, and intelligibility and turns them into a plot (logical, mental and formal dimension). (Ryan, 2005, p. 4)

As we may perceive from her cognitive template, Ryan points to the importance of building a *storyworld* that is capable to enclose all the other aspects of

a narrative. Despite indicating the concept of storyworld as complex to be verbally explained, the narratologist regards it "as totalities that encompass space, time, and individuated existents that undergo transformations as the result of events" also considering it "as networks of relations between these entities" (Ryan, 2019, p. 63). Thus, she highlights that the ability to create a world (and, therefore, to instill the mental representation of that world) is what configures the main condition for something to be considered a narrative, and in the case of transmedia storytelling, she specifies that the storyworld is responsible for keeping all media products united in the same system (Ryan, 2013 p. 363-364).

In this sense, Ryan defines storyworlds by means of two types of components: the static ones, which precede the story, and the dynamic ones, which cover the unfolding of events during the narrative.

> Static component:
> 1. An inventory of existents comprising (a) the kinds of species, objects, and social institutions that populate the storyworld and (b) the cast of individual characters who act as protagonists
> 2. A folklore relating to the existents (backstories, legends, rumors)
> 3. A space with certain topographic features
> 4. A set of natural laws
> 5. A set of social rules and values
>
> Dynamic component:
> 6. Physical events that bring changes to the existents
> 7. Mental events that give significance to the physical events (i.e., the motivations of the agents and the emotional reactions of both agents and patients), affect the relations between characters, and occasionally alter the social order
>
> (Ryan, 2013, p. 364-365).

In order to be a frame of reference for the consumer among different media products, a storyworld must keep the coherence of its components. Thus, Ryan explains that it is necessary to maintain some invariant characteristics, such as the names, identities and family relationships of its characters, for example. Furthermore, it is necessary to balance this stability with aspects of diversity that will provide the consumer with a sense of novelty in each media product, through new details that are distributed and deepened in each new product. Mentioning Jenkins' remark, the narratologist underline, in this regard, that transmedia storytelling has an encyclopedic capacity that, once filled with new information within detailed expanded worlds, can inspire the passion of its consumers leading them to explore a specific storyworld, by the understanding that "everything will make sense once they correctly decipher the signs" (Ryan, 2013, p. 383).

However, despite acknowledging the deep connection that consumers can establish with the worlds developed in transmedia narratives, Ryan chooses not to include fan participation in her analysis of storyworlds. She argues that there is not a direct relationship between user participation and transmediality, in the sense that active fan productions (such as fan fictions, amateur short movies and other unofficial/unlicensed media products) are a small contribution, external to the world-building conducted by its real creators and, therefore, not included in its official canon (Ryan, 2015, p. 10).

In practice, Ryan argues that transmedia storytelling can be carried out in the way of (or oscillating between) two poles. The first one, which the narratologist calls the "snowball" effect (or a bottom-up conception), constitutes the type of story that is first imagined as a single media product but, because of the cultural relevance it acquires and the approval it receives from consumers, spontaneously generates subsequent media products (such as prequels, sequels, etc.) both in the same media format and as transmedia extensions. The second pole, which is called a top-down conception by Ryan, constitutes the type of transmedia storytelling referred by Jenkins: a system thought from the beginning as a story that unfolds across two or more media platforms. Ryan points out that this type of narrative is designed by its developers in order to "get the public to consume as many different media as possible" (Ryan, 2013, p. 363), since the narrative is spread out in such a way that it is only completed by the consuming of all its media products.

Regarding narratives made in a top-down conception, Ryan mentions two concerns that prevent their creation, the first being that producers may fear spending so much on a story designed for many media platforms, since its success is not yet guaranteed and, hence, one may lose money in the investment. The second issue (which goes mostly against Jenkins' ideas) is being able to justify, in the context within the story, the planned and intentional distribution of its narrative across various media products. As the narratologist explains:

> This idea of deliberate distribution suggests a jigsaw puzzle: you take one piece of the fiction and give it to medium A, then take another piece and give it to medium B, and so on, and you get a whole that is more than the sum of its parts. *Now if the whole is more than the sum of its parts, people who have not gathered all the parts will miss something important.* But this is not how transmedia works in practice. As Jenkins admits, transmedia franchises can become so big that nobody can consume the whole thing. *If franchises are too big for anybody to apprehend the whole, this means that the whole*

cannot be a story, because stories must be consumed in their entirety. (Ryan, 2020, p. 19, my emphasis)

For this reason, she claims that what really happens in most transmedia narratives is the "snowball" effect, since, in this way, entertainment companies are able to measure the success of an initial story, only then investing in its development through other media products. This initial story, which will pave the way for possible other ones by providing the consumers "the most consistent and extensive information" about a new storyworld, is called by Ryan the *Mother Ship*, as she compares the posterior media products with other smaller ships in a fleet (Ryan, 2020, p. 21). Moreover, contrary to what Jenkins postulates about all media products serving as a gateway to the same fictional world, Ryan states that the Mother Ship of a given storyworld is its only and/or biggest gateway, since its other products may not contain the same depth of information necessary to the inserting of new consumers in such storyworld. Thus, according to this perception, a storyworld is built up by several stories (complete in themselves) that share and are united by the same world, instead of a single story whose narrative is partitioned among different media products.

2.3   NARRATIVE ASPECTS IN THE BUILDING OF A STORYWORLD

In the analysis that I propose in this work, just as important as understanding what transmediality is and how it is applied to the creation of a storyworld, it is also necessary to point out the intrinsic aspects of narrativity that lay the basis for the accomplishment of a transmedia world-building.

According to Meir Sternberg's functionalist approach, what characterizes a narrative as such is the presence of information gaps that bring about one or more of three master effects (or narrative universals):

> One is "***suspense***", or the dynamics of prospection, issuing from our uncertainty about some future development: as when we progressively construct and often adjust divergent scenarios regarding the outcome of a clash between agents, pulls, voices, ideologies. Another is "***curiosity***", or the dynamics of "retrospection, keeping our minds engaged with some past mystery while we go forward. The third universal is "***surprise***", or the dynamics of recognition, forced on us by the belated disclosure of a gap in continuity and knowledge, so as to impel a repatterning of all that has intervened. This trio accordingly constitutes and controls the narrative process as such, with its peculiar generic movement between the times of happening and telling/reading." (Sternberg, 2006, p. 129-130, my emphasis)

Thereby, Sternberg states that the effect (or effects) a creator wants to achieve with a story is what determines the resources used in its narrative. Under this belief, the narratology researcher then establishes a notion named as the *Proteus Principle*, in which "[...] any effect can be produced by an infinite number of forms, and any form can produce an infinite number of effects. It works both ways" (Sternberg, 2011, p. 40). The Proteus Principle works, in this way, as a contrast and counterpoint to the formalist view whose tendency is to establish fixed and immutable connections between forms and effects (which Sternberg names as the "package-deal fallacy"), insofar as it "establishes an intricate and flexible order" which recognizes that nothing is stable in the building of narratives – as well as in any other form of human communication (Sternberg, 2011, p. 49).

Besides its relevance to the study of written literature, the analysis of narrative resources in favor of their effects can also be applied to the study of narratives in other media platforms, as the functionalist narratology "converges the different media and forms of expression around ways of communicating, convincing, achieving effects that, in the end, concern both this universality of narrative structures and, in a broader sense, human communication itself" (Indrusiak; Domingos, 2021, p. 119, my translation[7]).

Being aware that functionalist narratology – through the Proteus Principle and the master effects – does not restrict the understanding of narratives to the media products through which they are conveyed, it is possible to recognize the potential of this perspective to help in the analysis of such a broad storyworld across media platforms like *Twin Peaks*'. Therefore, following the functionalist point of view, we can reflect on four narrative aspects that make both transmedia storytelling and storyworld-building possible: *exposition* and *expositional gaps*, *fabula* and *sujet* (or *syuzhet*).

Sternberg (1978, p. 1) attributes to exposition the function of introducing the reader "into an unfamiliar world, the fictive world of the story, by providing him with the general and specific antecedents indispensable to the understanding of what happens in it." The exposition is responsible, in this way, for providing a context to the world without which consumers would not be able to understand what is, in fact,

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[7] From the Portuguese: "faz convergir as diferentes mídias e formas de expressão em torno de modos de comunicar, convencer, atingir efeitos que, ao fim e ao cabo, dizem respeito tanto a essa universalidade das estruturas narrativas, quanto, em um sentido lato, à própria comunicação humana".

the work they watch, read or listen to. Among the information necessary for this consumer setting, Sternberg mentions the time and place where the actions take place, the nature of the fictional world peculiar to the work (that is, its canon) and the characteristics of its characters such as life history, appearance, traits, behavior patterns and their relationships with other characters (Sternberg, 1978, p. 1).

Thinking about what exactly is narrated through expositional resources, Sternberg (1978, p. 8, my emphasis) explains that "[a] narrative work is composed of myriads of *motifs*, that is, basic and contextually irreducible narrative units". These motifs are presented in a narrative work in two ways: (1) in a chronological or chronological-causal sequence that is progressively and retrospectively assimilated and reassembled by the consumer, forming what Sternberg calls, drawing on Russian Formalism, the *fabula*, and (2) in an intentionally "deformed" way, rearranged by creators in finished media products in such a way as to lose their chronological and/or causal order, in what the researcher calls the *sujet*. Therefore, Sternberg considers that even with their "objective" aspect, fabulas are just as subject to manipulation of point of view as sujets are, and indicates that "out of a given, basically similar fabula, five million sujets can be molded, each with its own temporal structure and narrative strategy and consequently with its own peculiar effect on the reader" (Sternberg, 1978, p. 9).

Reaffirming Sternberg's postulates, David Bordwell (1985, p. 54) indicates that the sujet never gives consumers access to all the information available in its fabula, and by having control over what is transmitted or not, the sujet forms the consumer's perception of the fabula by means of

> (1) the quantity of fabula information to which we have access; (2) the degree of pertinence we can attribute to the presented information; and (3) the formal correspondences between syuzhet [sujet] presentation and fabula data (Bordwell, 1985, p. 54).

Thus, Bordwell points out that there are many options available for narratives with regard to the exposition of their sujets. Echoing the examples provided by Sternberg (1978), he mentions and outlines the following types (Bordwell, 1985, p. 56):

   a) *concentrated exposition:* when a great amount of prior information of the fabula is provided at once;

b) *distributed exposition:* when information from the fabula is scattered along the sujet, intertwined with ongoing present actions and events;

c) *preliminary exposition:* when the exposition is made right at the beginning of the sujet;

d) *delayed exposition:* when the exposition is left to the middle or near the end of the sujet.

In all of these cases, the distribution of information from the fabula in the sujet forms what Sternberg (1978) calls an *expositional gap.*

These gaps are created in the midst of the narratives to provoke questions and, therefore, immersion of consumers in search of solving such questions. In this sense, just as the revealed information holds meaning and shapes the consumer's perception of a story, so it also happens with what is omitted by the gaps within a narrative sujet (Sternberg, 1978, p. 97). On the possibilities of gap-filling that creators can provide to consumers, Sternberg (1978, p. 50) clarifies that

> some [...] can be filled in almost automatically, while others require conscious and laborious consideration; some can be filled in fully and definitely, others only partially and tentatively; some by a single, others by several (different, conflicting, or even mutually exclusive) hypotheses.

Corroborating this view, Bordwell points out that gaps can be causal or spatial, but the most common type that creators resort to is the temporal one. Furthermore, they can be temporary or permanent; more diffused or focused; flaunted or suppressed (Bordwell, 1985, p. 54-55). In the case of permanent gaps, Sternberg indicates that they can be presented both in fabula and sujet, while temporary gaps are seen only in sujets; in all cases of gap opening, however, there must be some deformation in the chronological order of presentation (Sternberg, 1978, p. 51).

Considering that gap-filling is an essential part of the building process of a storyworld on the part of the consumer, we can assimilate two basic tools that receptors will have for this purpose: the subsequent addition of new information (whether in the same media product or in other ones) and what Marie-Laure Ryan (1980) calls the *principle of minimal departure.*

The principle of minimal departure consists of the idea that, facing the gaps presented in a narrative, consumers will project real world features into the storyworld, making later adjustments in their interpretation as the story develops and exposes new traits. This insertion of what we know about the real world into an

unknown alternative world is what allows us to understand beyond what is explicitly exposed by the creator of a work. In addition, Ryan points out that the principle does not apply only to physical and material aspects, but also to propositions related to "predicates of mental operations which do not presuppose the factual existence of the objects of these operations" (Ryan, 1980, p. 406), such as reasoning and feelings expressed by the characters.

On the other hand, when gaps are filled by later expositions, whether in the same work or in other media products, the consumer gradually updates his or her interpretation of the storyworld (sometimes even by replacing the assumptions made based in the real world) with information acquired through the narrative. In this sense, a transmedia world-building can also be seen as an abstract content system in which each new media product updates the consumer's knowledge upon the storyworld, as postulated by Lisbeth Klastrup and Susana Tosca (2004). In the researchers' point of view, the conception we build about a storyworld (or as they call it, a *transmedial world*) is based on the elements that are presented to us about it, which are abstract instead of materialized entities. Such elements are introduced to the consumer in a first work, but cannot be restricted by the image that we capture only by this first media product, as they can be updated, changed or even deleted later (Klastrup; Tosca, 2004, p. 412).

Amidst the further possibilities of changing, suppressing and adding new information to each new media product, what preserves coherence in the worldness[8] of the same storyworld – still according to Klastrup and Tosca (2004) – are the core features they name *mythos*, *topos* and *ethos*, which can be found, roughly speaking, in any storyworld.

> **Mythos:** the establishing conflicts and battles of the world, which also present the characters of the world. The mythos also includes stories of or rumours about certain lore items and creatures which are unique to the world. One could say that the mythos of the world is the backstory of all backstories – the central knowledge one needs to have in order *to interact with or interpret events in the world* successfully.
> **Topos:** the setting of the world in a specific historical period and detailed geography [...]. The actual space and time of an actualization of the transmedial world can be changed, but the general space and time of the universe is normally unchangable, (i.e. the world will always be set in the past or the future according to the time of the ur-actualization). However, newer actualizations of a world might often be set either before or some time

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[8] The researchers describe the concept of worldness as "a number of distinguishing features of its universe" (Klastrup; Tosca, 2004, p. 409). Hence, worldness is the mental image of a storyworld that is shared between its consumers and its creators.

after the mythic time of the ur-transmedial world in order not to interfere with the mythos. [...]

Ethos: this is the explicit and implicit ethics of the world and (moral) codex of behaviour, which characters in the world are supposed to follow. How does the good and the bad behave, and what behaviour can be accepted as "in character" or rejected as "out of character" in that world. Thus ethos is the form of knowledge required in order to know *how to behave* in the world (Klastrup; Tosca, 2004, p. 412).

The core elements raised by Klastrup and Tosca (2004) are in line with Sternberg's idea of exposition, insofar as both assumptions indicate the need for a shared common ground between two or more media products so as to stay connected within a single storyworld. The exposition of a narrative is, hence, responsible for presenting and maintaining the mythos, topos and ethos of the same storyworld. Therefore, such ideas serve as a framework for the analysis of transmedia worlds and, also, as a theoretical rationale that is conceived to be applied in practice, in real works such as *Twin Peaks* – just as the previously presented ideas of Henry Jenkins and Marie-Laure Ryan. Moreover, the introduced definitions regarding narratives (according to Sternberg [1978, 2006, 2011] and Bordwell [1985]) form an important theoretical basis for the understanding of narrative characteristics that, regardless of the platform on which they are performed, allow the building of storyworlds through different media.

Having outlined both the theoretical background that will help to highlight the narrative aspects visible in *Twin Peaks*' storyworld, as well as the two distinct points of view about transmedia narratives that will be contrasted with the research object, I will move on to the analysis of the canonical media products of Lynch and Frost's work. Previously, however, the following chapter presents *Twin Peaks* in its entirety, along with a first look at its transmedia products and at their share in the construction of the storyworld.

3   ENTERING THE TOWN OF *TWIN PEAKS*

David Lynch and Mark Frost first met in 1986, in order to produce a movie adaptation of a biography on the secrets of Marilyn Monroe's life. Although the project never got off its drafts, the two of them did not give up on working together, and while brainstorming some ideas at a coffee shop, what would become *Twin Peaks* first came to their minds. Inspired by the murder of Hazel Drew – a young woman found dead, floating on a lake of New York's state, back in 1908 – and moved by their recently cancelled project – especially on the mysteries surrounding Marilyn Monroe's death –, Lynch and Frost decided to create a TV show which main plot would be the murder of a blonde/pretty/gentle young woman, whose life was as filled with secrets as her own death.

The original *Twin Peaks* series, aired between 1990 and 1991, had only two seasons. Its initial main plot was around the death of Laura Palmer (played by Sheryl Lee), a homecoming queen who is found dead at a lakeside, wrapped in plastic. Her murder leaves the whole community of Twin Peaks (a small town located in Washington state) in shock, and motivates the intervention of the Federal Bureau of Investigation (FBI) of the United States. In order to help the local police solve the crime, Special Agent Dale Cooper (played by Kyle MacLachlan) is sent to the town, where he dives into the place's darkest secrets. However, the death of Laura Palmer, despite the undeniable importance of the character, is unveiled to be just a starting point towards the supernatural and surrealistic subplots that are developed from then on.

At the time its Pilot was launched on ABC channel, *Twin Peaks* reached 35 million viewers in the United States, "accounting for one third of all the television sets in use during that two-hour period, making it the fifth-highest-rated show of the week" (Bushman; Smith, 2016, chapter 1). David Lynch, already known at the time as a successful surrealist filmmaker, and Mark Frost, at the height of his career as a television screenwriter, were establishing, from that Pilot episode onwards, a new paradigm for television shows.

Using a mix of television genres – such as mystery, drama, horror, romantic soap opera and comedy – and investing in the complexity of its many subplots and characters amidst a time when television was considered, by media critics, a simplistic media in terms of narrative depth (Halskov, 2015, p. 23-25), *Twin Peaks*

connected its audience on a deeper kind of engagement with the whole story, not worrying with final answers to all of its raised questions and taking the viewers, instead, on a journey of "multiple realities, doppelgängers[9], psychological disorders, dreams sequences and the occult" (The Take, 2017), where the audience was not taken as passive in absorbing a sealed content, but actively worked on generating meaning to the show's revelations and puzzles. The result was a story that could not be restrained to only two seasons of a TV show, since it seemed wider than that and full of possibilities.

The consequence of such wide narrative potential – combined with audience success – was that Lynch and Frost have created a fictional universe embracing *Twin Peaks*' reality that goes beyond its first television production and stimulates the forensic fandom[10] of the show. These media products include the prequel movie *Twin Peaks: Fire Walk With Me* (1992); the audiobook *"Diane...": The Twin Peaks Tapes of Agent Cooper* (1990); a compilation of deleted scenes from *Fire Walk With Me*, entitled *The Missing Pieces* (2014); a VR game experience (2019) and, especially, five tie-in books belonging to the series environment: *The Secret Diary of Laura Palmer* (1990), *The Autobiography of F.B.I. Special Agent Dale Cooper: My Life, My Tapes* (1991), *Welcome to Twin Peaks: Access Guide to the Town* (1991), *The Secret History of Twin Peaks* (2016) and *Twin Peaks: The Final Dossier* (2017). All the five books, in one way or another and together with the other products, increase and/or explain some of the original series' mysteries, widening the storyworld and engaging the fans in a quest for the secrets of the small town and its unique characters. Nonetheless, one of the most important additions to the *Twin Peaks* canon came to the audience in 2017: a third season of the TV show, known as *Twin Peaks: The Return* (or *A Limited Event Series*), answered a few and added even more questions on the universe created back in 1990, expanding its fictitious

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[9] The term *doppelgänger* appears in different folklore around the world. In general, it refers to a shadowy entity that materializes looking physically alike their human counterparts, representing their dark and evil counterpart. They may have the power to plant bad ideas in their "human twin's" mind or even to replace them in the real world (Mykkels, 2017). Within *Twin Peaks*' mythology, the presence of duplicities and specifically doppelgängers is constant, which can be seen throughout its entire narrative – even by the very title of the initial series.

[10] Jason Mittell (2015, p. 52) describes the *forensic fandom* as a type of engagement with cultural phenomena in which consumers are converted "into amateur narratologists, noting patterns and violations of convention, chronicling chronologies, and highlighting both inconsistencies and continuities across episodes and even series". As the example of *Twin Peaks*' storyworld makes noticeable, the forensic fandom can actually spread their attention over multiple media.

locations and further exploring the presence of the uncanny that had made it famous back then.

Far from being just marketing products filled with references known to the fanbase, the media products that came after the broadcast of *Twin Peaks*' first season in 1990 provided more data about the fictional town, the people who live in it and the mysteries that surround it. Thus, even varying in depth and scope, such products can provide the consumer with an immersive experience within the mythos, topos and ethos of the storyworld. Specifically in the case of the five books, it can also be considered – even before performing a detailed analysis – that the immersion they provide is even greater given that all books are intradiegetic[11] elements of *Twin Peaks*' storyworld, that is, they are described and developed as belonging to the internal events of the story, as will be seen hereafter.

As researcher Nina K. Yakimova (2016, p. 9) mentions, a complex narrative like that of *Twin Peaks* may demand comprehension strategies that include the narrative mapping of its storyworld. With that in mind, a first way to ascertain the narrative as a whole is to map the chronology of production of its media products, as well as the share of story that each one holds. Thus, the following **Figure 2** presents the chronological release order of all media products.

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[11] According to Marie-Laure Ryan (2014, p. 37), intradiegetic elements are those "which exist within the story". Ryan explains that "when the narrative discourse imitates a form of nonfictional communication", as is the case of *Twin Peaks*' intradiegetic diaries and dossiers, as well as the audiobook that presents itself as tapes recorded by the character himself, "then both the narrator and the text belong to the storyworld".

Figure 2 – Chronological release order of *Twin Peaks*' media products
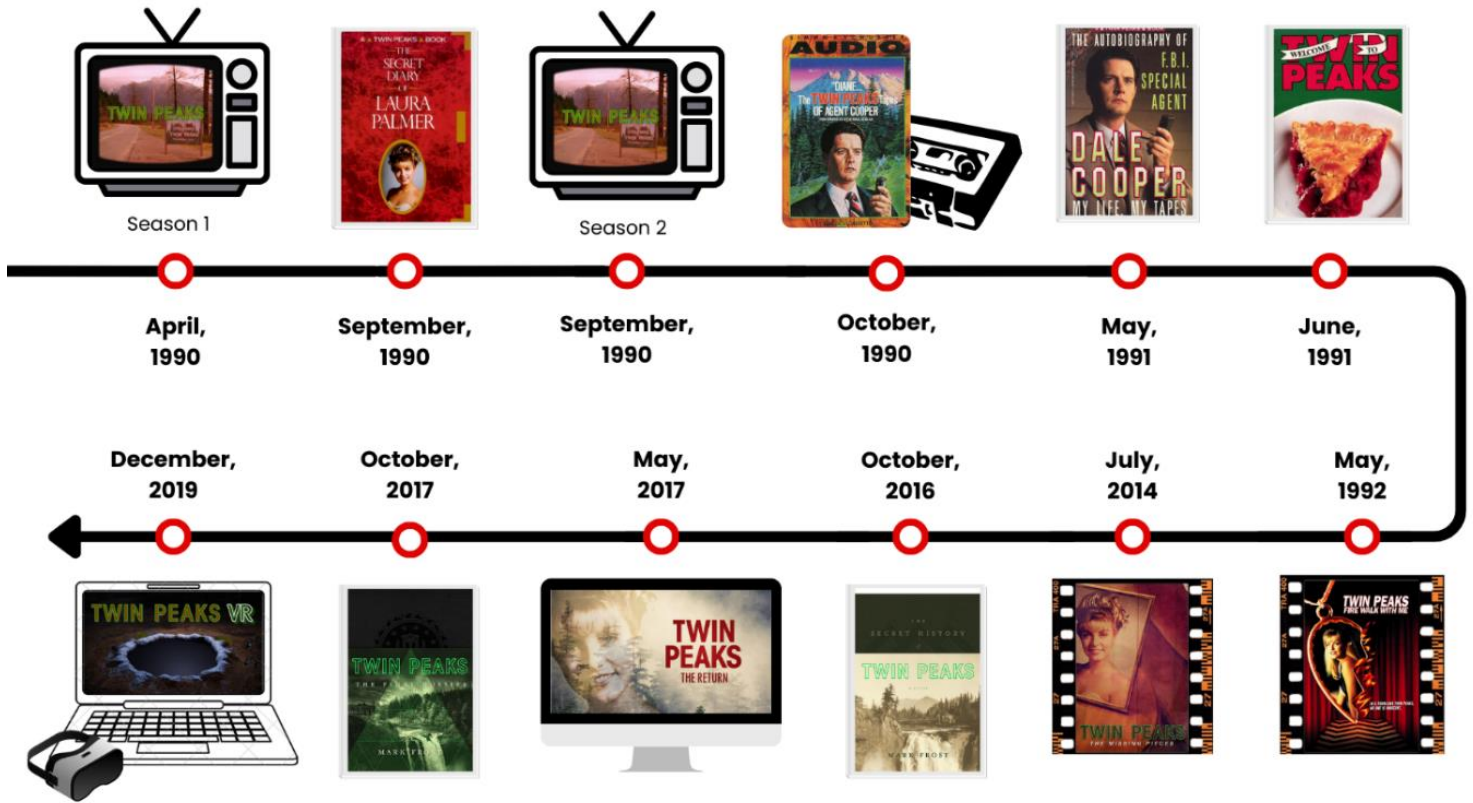
Chronologically ordered: *Twin Peaks* – Season 1; *The Secret Diary of Laura Palmer*; *Twin Peaks* – Season 2; *"Diane...": The Twin Peaks Tapes of Agent Cooper*; *The Autobiography of F.B.I. Special Agent Dale Cooper: My Life, My Tapes*; *Welcome to Twin Peaks: Access Guide to the Town*; *Twin Peaks: Fire Walk With Me*; *Twin Peaks: The Missing Pieces*; *The Secret History of Twin Peaks*; *Twin Peaks: The Return*; *Twin Peaks: The Final Dossier* and *Twin Peaks VR*.
Source: Made by the author, 2023.

3.1 *TWIN PEAKS* (TV SERIES)

3.1.1 First season (1990)

As already mentioned, the initial product of the partnership between Lynch and Frost was the first season of the TV series *Twin Peaks*, made to be broadcast weekly within the United States by the ABC network. With its eight episodes ready to air and facing the uncertainty as to whether or not the network would accept to broadcast *Twin Peaks* as a series, Lynch and Frost were advised by the producers to create a second version for the first episode, with about 20 minutes of extra scenes and an editing that would allow the audience to watch it as a movie with a more definite ending. With the great audience reception of the Pilot, however, the international TV

movie version[12] ended up being released only in Europe in VHS format (Goyaz, 2023). Therefore, in the United States, the series had its eight episodes broadcast between April and May 1990 (**Table 1**).

Table 1 – Episodes of *Twin Peaks*' season one

Ep.	Title	Written by	Directed by	Original airdate
1	*Pilot*	David Lynch & Mark Frost	David Lynch	April 8, 1990
2	*Traces to Nowhere*	David Lynch & Mark Frost	Duwayne Dunham	April 12, 1990
3	*Zen, or the Skill to Catch a Killer*	David Lynch & Mark Frost	David Lynch	April 19, 1990
4	*Rest in Pain*	Harley Peyton	Tina Rathborne	April 26, 1990
5	*The One-Armed Man*	Robert Engels	Tim Hunter	May 3, 1990
6	*Cooper's Dreams*	Mark Frost	Lesli Linka Glatter	May 10, 1990
7	*Realization Time*	Harley Peyton	Caleb Deschanel	May 17, 1990
8	*The Last Evening*	Mark Frost	Mark Frost	May 23, 1990

Source: Adapted from LynchNet.com, [20--?].

The first season starts with the discovery of the corpse of Laura Palmer (Sheryl Lee) wrapped in plastic by the river by fisherman Pete Martell (Jack Nance). From there on, we can see the local police investigation led by Sheriff Harry S. Truman (Michael Ontkean), Deputy Chief Tommy "Hawk" Hill (Michael Horse) and Deputy Andy Brennan (Harry Goaz), as well as the arrival of FBI Special Agent Dale Cooper (Kyle MacLachlan) to take over the case – given that Ronette Pulaski (Phoebe Augustine), the girl who was with Laura and was almost killed as well, crossed the state line while fleeing the killer. We are also introduced to Laura's parents Sarah (Grace Zabriskie) and Leland Palmer (Ray Wise), her boyfriend Bobby Briggs (Dana Ashbrook), and her best friends Donna Hayward (Lara Flynn Boyle) and James Hurley (James Marshall).

Among the secondary events that engage the other characters throughout the season, there is the dispute for power between Josie Packard (Joan Chen) and Catherine Martell (Piper Laurie) over the Packard Sawmill; Nadine Hurley's (Wendy Robie) attempt to create the world's quietest curtains; the beginning of the relationship between Donna and James; the abusive relationship between Shelly (Mädchen Amick) and Leo Johnson (Eric Da Re); the arrival of Laura's cousin Madeleine Ferguson (Sheryl Lee); Audrey Horne's (Sherilyn Fenn) amorous

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[12] For research purposes, I acknowledge that the international version of the Pilot episode of *Twin Peaks* was made only as a fallback in case the series was not carried out by the network. Therefore, by understanding this version as a product that is not part of the canonical narrative, I choose to leave this version out of the analysis.

advances on Dale Cooper and businessman Benjamin Horne's (Richard Beymer) attempt to carry out his Ghostwood Project.

Each episode narrates, broadly speaking, the period of one day in the town. While we are introduced to the secondary characters and their relationships, the main focus of the first season is plainly the investigation into Laura Palmer's case, her double life and the chain reaction caused by her murder in her acquaintances.

3.1.2 Second season (1990-1991)

The final episode of season one ends with Agent Cooper being shot. This cue reveals one of the main characteristics that would appear in the second season of *Twin Peaks*: the greater attention to the character development of Dale Cooper as well as his relationship with the inhabitants of the town and with his own past, which is brought to light with the arrival of Windom Earle (Kenneth Welsh), an archenemy to the Agent.

The investigation into Laura Palmer's death continues and is solved at the beginning of the season, with this arc running until episode 9, when Leland is discovered to be Bob's[13] (Frank Silva) host and, consequently, the murderer of his own daughter, and ends up killing himself at the police station. From there on, the main arc becomes the threats and the arrival of Windom Earle in the town in search of Cooper (as well as of the entrance to the Black Lodge), while other secondary events gain more screen space. Among them, Leo's vegetative state; Catherine's revenge on Ben and his subsequent emotional breakdown; Madeleine and Donna's discovery of Laura's secret diary; Nadine's memory loss; the disappearance and subsequent kidnapping of Major Briggs (Don S. Davis); the deaths of Josie and Madeleine; the love triangle between Andy, Lucy and Dick Tremayne (Ian Buchanan); and the relationships between Audrey and John Justice Wheeler (Billy Zane), James and Evelyn Marsh (Annette McCarthy), Lana (Robyn Lively) and both Milford brothers, Shelly and Bobby, Cooper and Annie Blackburn (Heather Graham).

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[13] In *Twin Peaks*' mythology, Bob (sometimes also referred to as Robert or Robertson) is an inhabiting entity resident of the Black Lodge who feeds on garmonbozia, a substance he (and all the other evil entities) can only acquire by the pain and suffering inflicted on human beings. Throughout the narrative, it is revealed that Bob inhabits Leland Palmer since the latter's youth, leading him to kill his own daughter, Laura, as well as his niece Madeleine Ferguson and his lover Teresa Banks. However, as his host weakens, Bob makes Leland kill himself and leaves him, searching for a new host in Dale Cooper's doppelgänger. After Mr. C's death (in *The Return* [2017]), Bob's whereabouts are unknown.

In addition, the presence of the uncanny and the mythology surrounding the beings that prowl the town in more than one dimension is also deepened in the second season.

The second season had 22 episodes (**Table 2**) and, similarly to what was made in the first, Lynch and Frost had the help of many different writers and directors who collaborated with the production of the episodes, maintaining their personal creative freedoms but still remaining faithful to the model established by the two main creators (Dukes, 2017, p. 77). However, while the first season had its eight episodes made in its entirety – as "a nine-hour movie" in Frost's words – even before its premiere (Bushman; Smith, 2016, chapter 1; Dukes, 2017, p. 75), the second season suffered from high interference from the network, which moved the series between different timeslots in the channel schedule, paused and resumed its broadcast many times and demanded from Lynch and Frost the solution of Laura Palmer's case and the insertion of more and more prominent arcs in the narrative.

Table 2 – Episodes of *Twin Peaks*' season two

Ep.	Title	Written by	Directed by	Original airdate
1	*May the Giant Be With You*	Mark Frost	David Lynch	September 30, 1990
2	*Coma*	Harley Peyton	David Lynch	October 6, 1990
3	*The Man Behind Glass*	Robert Engels	Lesli Linka Glatter	October 13, 1990
4	*Laura's Secret Diary*	Jerry Stahl, Mark Frost, Harley Peyton, Robert Engels	Todd Holland	October 20, 1990
5	*The Orchid's Curse*	Barry Pullman	Graeme Clifford	October 27, 1990
6	*Demons*	Harley Peyton & Robert Engels	Lesli Linka Glatter	November 3, 1990
7	*Lonely Souls*	Mark Frost	David Lynch	November 10, 1990
8	*Drive With a Dead Girl*	Scott Frost	Caleb Deschanel	November 17, 1990
9	*Arbitrary Law*	Mark Frost, Harley Peyton, Robert Engels	Tim Hunter	December 1, 1990
10	*Dispute Between Brothers*	Tricia Brock	Tina Rathborne	December 8, 1990
11	*Masked Ball*	Barry Pullman	Duwayne Dunham	December 15, 1990
12	*The Black Widow*	Harley Peyton & Robert Engels	Caleb Deschanel	January 12, 1991
13	*Checkmate*	Harley Peyton	Todd Holland	January 19, 1991
14	*Double Play*	Scott Frost	Uli Edel	February 2, 1991
15	*Slaves and Masters*	Harley Peyton & Robert Engels	Diane Keaton	February 9, 1991
16	*The Condemned Woman*	Tricia Brock	Lesli Linka Glatter	February 16, 1991
17	*Wounds and Scars*	Barry Pullman	James Foley	March 28, 1991
18	*On the Wings of Love*	Harley Peyton & Robert Engels	Duwayne Dunham	April 4, 1991
19	*Variations on Relations*	Mark Frost & Harley Peyton	Jonathan Sanger	April 11, 1991

20	*The Path to the Black Lodge*	Harley Peyton & Robert Engels	Stephen Gyllenhaal	April 19, 1991
21	*Miss Twin Peaks*	Barry Pullman	Tim Hunter	June 10, 1991
22	*Beyond Life and Death*	Mark Frost, Harley Peyton, Robert Engels	David Lynch	June 10, 1991

Source: Adapted from LynchNet.com, [20--?].

The result of so many setbacks was the insertion of weaker arcs in the whole season, a continuous fight between the creators and the network and the loss of audience (Bushman; Smith, 2016, chapter 1). Finally, the series was cancelled, and its last episode wrapped with a twist that almost no fan could have expected: the biggest villain-entity of *Twin Peaks*, Bob, had found in Cooper, precisely the hero of the story, his new host. Along with that shocking surprise, fans were left with a lot of unanswered questions and a promise of hope given by Laura's doppelgänger: she would see Cooper again in 25 years.

3.2 *THE SECRET DIARY OF LAURA PALMER* (BOOK)

Between the end of the first season and the beginning of the second, during the year of 1990, *Twin Peaks* was at the height of its popularity both in the media and among its growing base of fans (the latter ones called *Peaks Freaks* or just *Peakies*), who were already creating watch parties to review episodes recorded on their VCRs, collecting items related to the series and writing newsletters with news and theories about it (Bushman; Smith, 2016, chapter 1). The fans' interest was geared, among other subjects, to the girl who became the face of the TV show and, at the same time, still had not gained her own voice: student and homecoming queen Laura Palmer.

Written by Jennifer Lynch, David's daughter, and released two weeks before the season two premiere, *The Secret Diary of Laura Palmer* brings a new perspective of Laura's ethos and, also, a new element to the series' storyworld: the fact that Laura possessed not only the diary found by the police in her room, but a second, secret diary that only one person knew about (Laura's also secret friend, Harold Smith).

The diary begins on Laura's 12th birthday and goes on until her last days of life, in a sequence of entries that reveals the transition from a happy and curious girl to a traumatized, frustrated and abused woman. Among the new information it adds to the fabula of *Twin Peaks*, stand out Laura's revelation about Bob's interest in having her as a host, the background about her double life, her relationship with

Bobby and her friendship with Donna and cousin Madeleine, as well as the abortion that Laura had months before she died. Other aspects mentioned about Laura during the first season are also deepened by her own vision in the book, such as her drug and drink abuse, her proximity to Ronette Pulaski, Leo Johnson and Jacques Renault and her work as a caregiver for Johnny Horne and as a receptionist at One-Eyed Jacks.

The existence of the diary, as well as some characters introduced in it (Harold Smith [Lenny Von Dohlen] and the Tremonds, for example), were quickly included amongst the second season's arcs – which made *The Secret Diary of Laura Palmer* the first intradiegetic tie-in product of *Twin Peaks*' storyworld – and Jennifer was entrusted with the task of writing it (or rather "finding it among Laura's belongings") by David Lynch and Mark Frost themselves. Furthermore, despite the reluctance of several bookstores to stock the book due to its sensitive and graphic content, the work quickly made it to *The New York Times* bestseller list the same year it was published, being reissued in 2011 with a foreword by Lynch and Frost (Bushman; Smith, 2016, chapter 14).

3.3 *"DIANE...": THE TWIN PEAKS TAPES OF AGENT COOPER* (AUDIOBOOK)

Another of the unique *Twin Peaks* characters to pique the interest of series consumers was the Special Agent Dale Cooper, with his distinctive way of paying attention to clues and his propensity to place value over things taken as too regular, such as a cup of coffee, a slice of cherry pie and the scent of Douglas firs in the woods. Such interest was first rewarded – just around the time of second season's premiere, in October 1990 – with the release of an audiobook on cassette tape entitled *"Diane…": The Twin Peaks Tapes of Agent Cooper*, containing the audio recordings sent by Cooper to his secretary at the FBI office in Philadelphia, Diane.

In its nearly 45-minute duration, the recording ranges from the moment Cooper is assigned to a new case in the town of Twin Peaks until the day he is shot by Josie Packard in his room at the Great Northern Hotel. Thus, the audios cover the period just before the beginning of the first season until the first episode of the second season, in a blending of audio already heard throughout the episodes of the series with new audio, all of them bringing Cooper's reflections and point of view on the events and characters already shown throughout the first season.

With a script written by Mark's brother, Scott Frost, and narrated by actor Kyle MacLachlan (Grammy-nominated in 1991 for his performance), the tie-in product is also an intradiegetic item in the series, as Cooper always registers his impressions for Diane on the same media, a cassette tape, using his recorder. Moreover, by the close perspective in which the character is placed, the audiobook adds to the mythos of the storyworld and, specifically, to the ethos of the character.

Currently, the media product is still available for consumers, but only in digital format through online audiobook platforms.

3.4 *THE AUTOBIOGRAPHY OF F.B.I. SPECIAL AGENT DALE COOPER: MY LIFE, MY TAPES* (BOOK)

While the audiobook covers the period after 1989 and Cooper's perceptions of events already known to those who watched the series, another work was created to add to the background of the character's life before his assignment to Laura Palmer's case. In May 1991, during one of the hiatuses and near the end of the series' second season, *The Autobiography of F.B.I. Special Agent Dale Cooper: My Life, My Tapes* was released also with the idea of "having been heard" by Scott Frost – that is, keeping up with the idea of a tie-in work that is an intradiegetic part of *Twin Peaks*' storyworld.

The book is a transcription of recordings made by Cooper since he got his first audio recorder at the age of 13. In the entries, he talks about life with his parents and his brother in Philadelphia; the death of his mother; his education and personal inquiries; his first romantic relationships and the tragic death of his first girlfriend; his joining the Boy Scouts of America and the doubts he had about life and the universe. In addition, aspects that would later be characteristic of the adult Dale Cooper (as introduced by the TV series) are also observed in his growth through the recordings, such as his interest in the FBI, his contact with other dimensions and entities and his curiosity for regular aspects of life. The transcribed recordings reveal Cooper's entry into the FBI (when he starts directing them to his assistant, Diane) and the early cases he handled, as well as his later friendship with Windom Earle and his guilty relationship with Windom's wife, Caroline, which would end with her murder and the attempted murder of Cooper, both perpetrated by Windom Earle himself. The transcribed recordings also cover the period in which Cooper takes care of Teresa Banks' case and starts receiving threatening letters and recordings from Earle

(already imprisoned in a psychiatric institution), with the book ending as he receives the assignment of the Palmer case and goes to the town of Twin Peaks.

The biographical tone of the book is also given (aside from its very title) by the presence of additional comments from Cooper's friends, acquaintances and work/school colleagues about him and events that they have lived with him, including a comment from Diane, who is then finally defined as Cooper's secretary. The latter is, actually, an important addition to *Twin Peaks*' storyworld, since until that moment the narrative had not explained her relationship with the Special Agent (Bushman; Smith, 2016, chapter 9). Similarly to the audiobook, the transcribed diary also adds to the building of the character's ethos and, more broadly, to the mythos of the storyworld.

3.5 *WELCOME TO TWIN PEAKS: ACCESS GUIDE TO THE TOWN* (BOOK)

In addition to the characters, the interest of fans and consumers in the newly expanded fictional world of *Twin Peaks* has also turned to the town itself, with its own culture, mysteries and mythology. Fulfilling the audience's desire for immersion and putting the town under the spotlight, *Welcome to Twin Peaks: Access Guide to the Town* was released in June 1991, the same month in which the second season was finally closed properly.

Written in a partnership between Lynch, Frost and Richard Saul Wurman, a publisher of Access Press (which produced real travel guides at the time), the work had the contribution of many other authors, among them some of the screenwriters of the TV series[14]. In an interview for the *Deer Meadow Radio* podcast, the former COO (Chief Operating Officer) of Lynch/Frost Productions Inc.[15], Ken Scherer, revealed that the tone of the guide's writing was one of respect for the fanbase and farewell to the fictional universe started by the TV series, as everyone involved knew it was coming to an end. Scherer also highlights the intentionality of the light and humorous tone of the guide (Bernardy, 2020), where the nonsense humor and the sarcastic and subtle jokes already seen in the TV are elevated to the maximum degree.

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[14] In the guide credits, the writing authorship goes to David Lynch, Mark Frost, Richard Saul Wurman, Gregg Almquist, Tricia Brock, Robert Engels, Lisa Friedman and Harley Peyton (Lynch; Frost; Wurman, 1991, p. 111).

[15] *Lynch/Frost Productions Inc.* was the company created by David Lynch and Mark Frost to produce and to own the rights to products related to *Twin Peaks*' storyworld. Nowadays the company is called *Twin Peaks Productions Inc.*

Similarly to the other official works seen so far, this guide was also meant to appear as an intradiegetic item of the storyworld initiated by the series. The basis for its insertion in the *Twin Peaks* diegesis is seen in the work itself, which indicates that its production was only possible due to the desire and the budget made available by Andrew Packard, in the will left after his "first death". Thus, even after he was discovered alive, the work was still produced according to the will of the Packard Sawmill business owner, who wanted it as a gift to the town and a way to contribute to the civic pride and sense of community of its residents (Lynch; Frost; Wurman, 1991, p. 3).

Inserting the guide within the storyworld timeline, it is possible to place its publication at some point between episodes 12 and 16 of the second season, given that, in the message left at the beginning of the book, Mayor Dwayne Milford mentions having just buried his brother Douglas (which happens in episode 12, *The Black Widow*) (Lynch; Frost; Wurman, 1991, p. 1), and among the profiles of the town's residents, Leland is indicated as deceased while Pete Martell, Andrew and Josie Packard are still alive (Leland dies in episode 9, *Arbitrary Law*, whereas Josie dies in episode 16, *The Condemned Woman*, and Pete and Andrew die together in the last episode, *Beyond Life and Death*).

The guide dives into the town through chapters covering its history, flora, fauna, geology and weather, points of interest, events, dining, lodging, sports, fashion, religious worship, transportation, town life and government. In addition, an entire chapter is dedicated to telling the story and legacy of the largest company in the place, the Packard Sawmill. Among the topics covered within these themes, the guide points out the first inhabitants of the region that would later become Twin Peaks; explains the different types of cuts made in the wood by the local sawmill; mentions the types of trees found in the Ghostwood National Forest; indicates different baits for specific fish found in the lakes near the town; gives tips on annual events, places to eat and to stay; and also shows several maps indicating the location of places already known by the audience, such as the Double R Diner, the Big Ed's Gas Farm, the Sheriff Station, the Great Northern Hotel and the Owl Cave, for example.

Although *Welcome to Twin Peaks: Access Guide to the Town* does not contain new events, it details the place's topos and adds some new information on the mythos of the storyworld. Therefore, it provides the consumer the feeling of being

inside the reality of *Twin Peaks*, getting to know the general aspects of the town and what its residents do in their spare time. In addition, there are small profiles of the residents already presented during the series, positioning them not as characters of a fictional narrative, but as residents of a small town in the United States.

3.6 *TWIN PEAKS: FIRE WALK WITH ME* (MOTION PICTURE)

Given that the cancellation of *Twin Peaks* was not a choice of its creators, it is easy to acknowledge that the narrative was not planned to end at the second season finale. In fact, producer Gregg Fienberg, who worked on the two seasons of the TV show, claims that there was even a contract with a publishing house for the release of four books based on Lynch and Frost's storyworld – a contract that was dissolved after the third book was released, as soon as the cancellation was made official by the TV network (Ryan, 2022, p. 41).

With stories left to tell and an idea in mind for what could have been a third season or a fourth book, Fienberg says that he first considered publishing a book that would resume the story from the cliffhangers left by the last episode aired of *Twin Peaks*. Soon after, the idea of turning this sequence into a film came to his mind. When taking his idea to Lynch, Fienberg says that it was readily approved, but with a significant change: the director was interested in a prequel about the last days of Laura Palmer, not a sequel after the events of the TV series (Ryan, 2022, p. 41-42).

Thus, in early July 1991, less than a month after the airing of *Twin Peaks'* last episode on ABC, David Lynch joined Robert Engels (one of the series' writers) for the writing of *Twin Peaks'* motion picture. Mark Frost, who shared with Lynch the authorship of all other works related to *Twin Peaks'* storyworld up to that date, chose not to be involved with the film due to disagreements regarding the narrative choice of a prequel. As Frost reported in a later interview for the fanzine *Wrapped in Plastic*, he wanted to push the story forward in a sequel, while Lynch did not let go of his idea of showing Laura Palmer in the period right before her death (Bushman; Smith, 2016, chapter 16).

Unlike the series, the movie holds a darker, heavier and more tragic atmosphere, without the constant presence of secondary characters who brought lightness and comic relief as a contrast to the violence and horror of the arc of Laura Palmer and her parents. The narrative begins with the death of Teresa Banks (Pamela Gidley) and the subsequent FBI investigation into her murder, which is

assigned to Special Agent Chet Desmond (Chris Isaak) and forensic pathologist Sam Stanley (Kiefer Sutherland). After Chet's sudden disappearance, Gordon Cole (David Lynch) tasks Dale Cooper with finding out what happened to the missing agent and following up on Teresa's case. A year later, the film marks a countdown while presenting the last seven days of Laura Palmer's life. Therefore, the work adds greater depth to her relationships with Bobby and James, her involvement with drugs and prostitution alongside Ronette, her friendship with Donna and Harold, and her living with Sarah and Leland. As the film progresses, the consumer perceives (as well as the published version of the girl's diary had already shown) how much Laura was tormented by Bob, who keeps surrounding her and impels her to be its host, which she refuses to accept at the point of dying instead of succumbing to his control.

In a considerable addition to the overall *Twin Peaks*' fabula, the movie shows parts of Laura's story that were only implied or mentioned verbally throughout the series (even due to restrictions imposed by the television standards of early 1990s) – such as her keeping herself numb on drugs to escape sadness, her rape perpetrated by Bob, the night that ended in her murder by Leland and the revelation of the latter as the murderer of Teresa Banks –, the movie notably adds to the storyworld's mythos, as the consumer has greater acquaintance of the Black Lodge entities and specifically of Bob's intentions towards his victims, of the FBI's attempts to unravel the cases involving these entities from other dimensions (by the Blue Rose task force and the arc of Phillip Jeffries [David Bowie]), as well as with the idea of the fluidity of time – as Laura sees Cooper in a dream and receives a message from a bloodied Annie laying in her bed, both visions having come from the future in relation to her reality.

Another relevant, if not the most important, aspect of *Fire Walk With Me* was that it brought Laura back to life. While consumers had already had a brief glimpse into the complex psyche of the character through her personal diary, that was still something closer to police evidence for the solution of a crime, not exactly the same as seeing her alive, following the path towards her tragic destiny. In this sense, John Thorne (2016, p. 292) points out that "Laura was no longer incidental to the story [in the movie], she *was* the story, and as the dramatic subject of the film she had to drive the story through her choices and responses".

Twin Peaks: Fire Walk With Me was released worldwide in May 1992, being officially presented at Cannes International Film Festival. The result, at first, was a

sequence of overwhelming negative reviews, which accused Lynch of glorifying drugs and gratuitous violence and stated that the film was a disappointment and a waste of time for those who watched it (Bushman; Smith, 2016, chapter 16). A possible reason for the wave of hatred that followed the motion picture's release is that pointed out by Scott Ryan (2022, p. 11-13): the expectation created by the public after the cliffhangers left in the air by the series finale. Accordingly, while the series' audience was waiting for an explanation about the events that would move the story forward (specially about Bob's possession of Cooper), Lynch deliberately chose to take a step back and revive the already deceased Laura, to whom the general public and the fans back in 1992 did not felt much connected.

Time, however, came to calm things down and brought recognition to Lynch and Engels' work. Over the past 10 years, the film has been reappraised by critics, who now reassess the film as ahead of its time and one of Lynch's finest works (Maclay, 2022; Simon, 2022).

3.7 *TWIN PEAKS: THE MISSING PIECES* (DELETED/ALTERNATIVE/EXTENDED SCENES FROM MOTION PICTURE)

Twin Peaks: Fire Walk With Me is over two hours long. However, it could have been a much longer film, with around 3 hours and 40 minutes in length. For its release in 1992, several scenes were then removed or altered in the final edit of the feature, both to reduce its running time and to keep it from diluting the driving narrative (which was, afterall, the last days and the suffering of Laura Palmer), according to David Lynch (Bushman; Smith, 2016, chapter 16).

Such left-aside scenes finally came to light in July 2014, with the release of the *Twin Peaks – The Entire Mystery* box set containing the complete TV series plus the movie on Blu-ray. Entitled *Twin Peaks: The Missing Pieces*, the compilation of scenes came as an extra feature of the movie and was edited as a feature-length film by Lynch himself, adding to the understanding of some questions left by the movie and, of course, adding many other questions to be theorized by the storyworld fans.

Besides containing more scenes showing the regular life of the series' secondary characters (who almost do not appear in the film), there are additional scenes about the investigation regarding the disappearance of Special Agent Chet Desmond; the last days of Teresa Banks and the investigation after her death; the arrival of Phillip Jeffries in Buenos Aires and his reappearance (and subsequent

second disappearance) at the FBI office; as well as Laura's distraught emotional state in her last days alive.

Twin Peaks: The Missing Pieces makes more visible the fact that Laura knew Teresa, as well as that the Log Lady have heard Laura and Ronette's screams the night they were carried onto the abandoned train car by Leland. It also has a more complete version of both the dialogue between the entities in their hiding place above the convenience store and the account given by Phillip Jeffries to Gordon Cole, Albert Rosenfiend, and Dale Cooper of the things he witnessed in the meeting between the entities. In addition, the consumer gets to actually see – for the first time – an interaction between Laura and her psychologist, Doctor Jacoby, and finally receives a kind of epilogue to the last striking events of the series, in scenes that indicate Annie's arrival at the hospital in a catatonic state after being rescued by Sheriff Truman and Cooper inside the Black Lodge, talking to The Arm and discovering that there is no way out.

Although Lynch chose to consider *Fire Walk With Me* as complete in its theatrical cut (Bushman; Smith, 2016, chapter 16), the extra/extended scenes released in 2014 also have their share of importance as a narrative sujet that builds the storyworld's fabula of *Twin Peaks*. In this way, even if its scenes were not made from scratch, but assembled from shots originally recorded for *Fire Walk With Me*, *The Missing Pieces* may still be acknowledged as a separate product by its coherent editing, while working at the same time as a complement to the media product of 1992. Thereby, as Darren Mooney (2018) suggests, both products can be seen as "essentially Lynchian twins; two parts of the same broken whole, each distinct and contrasted, while somehow also suggesting a greater whole."

3.8 *THE SECRET HISTORY OF TWIN PEAKS* (BOOK)

Keeping the already traditional style of intradiegetic books within the storyworld created in partnership with Lynch, Mark Frost provided a wide amount of new material for *Twin Peaks*' forensic fandom to research about in October 2016, when the writer released *The Secret History of Twin Peaks*.

With more than 350 pages, the work is a dossier with documents, photos and handwritten texts that were compiled by someone, at first, unknown and referred to only as "the Archivist". Such dossier is found at a crime scene and taken by the FBI to be investigated for its possible relation with an old case of the Blue Rose task

force: the disappearance of Special Agent Dale Cooper, 25 years ago. Deputy Director Gordon Cole then forwards the dossier to Special Agent Tamara Preston (later played, in *The Return*, by Chrysta Bell) so that she can discover the identity of the Archivist (whom she later discovers is Major Garland Briggs).

The files compiled within the dossier tell the history of the town of Twin Peaks – since it was still inhabited by Native Americans up until the year 1989 – as well as the biography of some of its residents and the origin of the mysteries that surround the place and, especially, its forest. Thus, the period of time covered by the archives ranges from 1805 to 1989. Among the items compiled by the Archivist/Major Briggs are secret military and government documents and letters; centuries-old diary entries; articles from the local newspaper *Twin Peaks Gazette* about the town's residents and significant happenings; books' ripped pages; medical reports and handwritten letters by townspeople. Along with the documents, the dossier brings excerpts written by the Archivist that serve as a "seam" between the facts. In such passages he elaborates on explanations, connects elements into a single narrative or even makes personal comments about things he had witnessed himself. In addition, the consumer receives the external view of Tamara Preston, who inserts notes validating the information after checking the documents, personal impressions and additional data she has discovered through personal research.

In a blending of fiction and reality, Frost uses historical events (e.g., the dropping of the first atomic bomb in New Mexico state and the exploratory expedition of Lewis and Clark) and unexplained mysterious happenings of the real world (e.g., the sighting of nine UFOs by aviator Kenneth Arnold and the expulsion of rocket engineer Jack Parsons from NASA due to his involvement with the occult church Thelema) to get to the origins not only of the town itself, but of the evil that has surrounded the place for centuries (i.e., the mythology underneath *Twin Peaks*). At the same time that old archives of national relevance from the United States are exposed, amateur books and psychiatric diagnoses provide information about the background of local residents.

In this sense, a relevant addition to the storyworld is the revealing that one of the deceased residents of Twin Peaks, Douglas Milford, knew much more about the oddities of the town than he had revealed (during the series, in which he was a secondary character), having literally worked at the heart of the US government

investigations regarding UFOs and other cases of unexplained paranormal sightings across the country.

By geographically expanding the narrative, that up to that point was located only in the small town of Twin Peaks, to events in other cities across the United States, Mark Frost provides an important step back (just as Lynch had previously made with *Fire Walk With Me* and *The Missing Pieces*) so that the consumer can ascertain the context around the center of the storyworld. With such a distance, it is possible to re-immerse oneself in the narrative with greater baggage of knowledge both on its topos and mythos – including an enhanced receptiveness to assimilate the events that would soon be added by the media product released afterwards.

3.9 *TWIN PEAKS: THE RETURN* (TV SERIES)

Since mid-2007, Lynch and Frost had been considering a possible return of *Twin Peaks*. Then, in October 2014, the cable network Showtime officially announced, along with Lynch and Frost (through their social media profiles), a revival of *Twin Peaks* with nine episodes and scheduled to be released in 2016. However, it was only after a year of ups and downs on negotiations[16] that the project could move forward. This led to a one-year delay in the series' release, which would only take place (in the United States) in May 2017 on the Showtime channel.

Sometimes referred to as *season 3* or *Twin Peaks 2017*, the media product became widely known as *The Return* and was later released on Blu-ray DVD under the title *Twin Peaks: A Limited Event Series*.

Unlike the 1990s classic series, *Twin Peaks: The Return* was envisioned by Lynch and Frost as a single film divided (due to transmission requirement) into 18 parts (**Table 3**) (Dom, 2017). The collaboration of other screenwriters and directors was also replaced, in the revival, by the complete coordination of the two original creators, with scripts developed only by Lynch and Frost, and all direction handled only by Lynch.

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[16] In April 2015, Lynch made public his dissatisfaction with the low budget provided by the network and even announced his departure from the project. The director returned a month later, however, after online campaigns by fans and cast of the original series – called *Save Twin Peaks* and *No Lynch, No Peaks* – resulted in a reconsideration by Showtime executives, who ended up yielding more budget and even more episodes to Lynch and Frost. (Halskov, 2015, p. 214-215; McHenry, 2017)

Table 3 – Episodes of *Twin Peaks: The Return*

Part	Title	Original airdate
1	*My log has a message for you.*	May 21, 2017
2	*The stars turn and a time presents itself.*	May 21, 2017
3	*Call for help.*	May 28, 2017
4	*...brings back some memories.*	May 28, 2017
5	*Case files.*	June 4, 2017
6	*Don't die.*	June 11, 2017
7	*There's a body all right.*	June 18, 2017
8	*Gotta light?*	June 25, 2017
9	*This is the chair.*	July 9, 2017
10	*Laura is the one.*	July 16, 2017
11	*There's fire where you are going.*	July 23, 2017
12	*Let's rock.*	July 30, 2017
13	*What story is that, Charlie?*	August 6, 2017
14	*We are like the dreamer.*	August 13, 2017
15	*There's some fear in letting go.*	August 20, 2017
16	*No knock, no doorbell.*	August 27, 2017
17	*The past dictates the future.*	September 3, 2017
18	*What is your name?*	September 3, 2017

Source: Adapted from IMDb, [202-?] and TheTVDB [202-?].

In addition to production differences, the scholar on *Twin Peaks* Henrique Bolzan Quaioti points out other essential singularities of the narrative structure of *The Return* in comparison to the classic series:

> [the] slow pace of some actions, the broken narrative that disrespects seriality, the exchange of value of protagonism[17], the detachment of the characters from attitudes that were dear to them and the addition of dozens of new faces [...] (Quaioti, 2021, p. 177, my translation[18]).

Such differences, in Quaioti's point of view, are responsible for moving the narrative away from the classical style of TV shows, as well as for causing strangeness and provoking the consumers of the new series (Quaioti, 2021, p. 149, 177).

While in *Twin Peaks* (1990-1991) the plot revolves around Laura Palmer, it can be said, broadly speaking, that *Twin Peaks: The Return* (2017) brings the focus to Dale Cooper. The narrative takes place 25 years after the last events of the second season, with the Special Agent still trapped in the Black Lodge and his

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[17] In fact, secondary characters from the original series such as Hawk, Gordon Cole and Major Briggs gain prominence in *The Return*, while some of the classic series' main characters, such as Audrey and Ben Horne, Donna Hayward and James Hurley, become secondary or are not even mentioned in the revival, having their narrative development and/or closure through other media products.

[18] From the Portuguese: "O ritmo lento de algumas ações, a narrativa entrecortada que desrespeita a serialidade, a troca de valor de protagonismo, a desvinculação dos personagens de suas atitudes que lhes eram caras e a adição de dezenas de rostos novos [...]".

doppelgänger freed in our dimension. More than just freed, the doppelgänger – called Mr. C – got involved in a series of crimes and keeps looking for ways to stay alive, keeping his double (the real Cooper) locked between two worlds as much as he can and even creating a third "version" os Cooper as a tulpa[19] – called Dougie Jones – to "trick" the evil entities in order to do so.

As the audience follows Cooper's struggle to escape the Black Lodge and return to our dimension, other plots are developed and intertwined (albeit subtly) with the storyworld already presented in other media products, these having greater or lesser importance in relation to the main storyline. Such arcs are the investigation of the FBI agents involved with the Blue Rose task force (Albert Rosenfield, Gordon Cole and Tamara Preston) both in relation to the corpse of Major Briggs, found dead and headless, and the newly discovered whereabouts of Cooper (i.e., Mr. C); the agents' finding that, in life, Major Briggs kept coordinates that led to supposed portals to other worlds; the troubled lives of Sarah Palmer, Audrey Horne's son Richard, and Shelly and Bobby Briggs' daughter Becky; the difficult life of Dougie's family, due to his gambling debts; Dr. Lawrence Jacoby's life as a kind of digital influencer, whose speeches ends up influencing Nadine to finally break up with Ed, getting out of the way between him and Norma; Mr. C's search for Major Briggs' coordinates and many, numerous others.

As with the stitched-together narrative of *The Secret History of Twin Peaks*, the parts of *The Return* take place in different cities across the United States – there are storylines in Las Vegas, Philadelphia, Buckhorn, Odessa, Los Alamos, New York City, and of course, Twin Peaks. Throughout the 18 parts, however, the narrative narrows down to the old town known to consumers and the different storylines get closer to some of the most iconic characters in the storyworld (e.g., the importance of Twin Peaks Sheriff's Department in the last parts). In this sense, Franck Boulègue (2021, p. 5) acknowledges that a movement of duplicity is established during the two seasons of the classic series, followed by a multiplicity at the beginning of the 2017 revival and a unification at its end.

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[19] Based on the belief of Tibetan Buddhism, a *tulpa* is defined as a mental entity that is invoked by the power of one's mind and can take any form (including human), being able to act according to the beliefs of its "creator" and to interact with the physical world (Özkurt, 2022). In *Twin Peaks*' mythology, tulpas are created from the joining between a seed of life and a physical element (such as a strand of hair) of the creator. Tulpas, however, are different from doppelgängers: while doppelgängers are an *inversion* of the original person, tulpas represent an *extension* of their "real" versions (Piercy, 2018).

In addition to being complex in terms of the number of storylines and the (literal) distance between them, the series is also complex in terms of adding to the mythology of the storyworld. In an interview about the return of *Twin Peaks*, Lynch stated that watching *Fire Walk With Me* would be very important to understand *The Return* (Ryan, 2017). In addition to the feature film, however, the need for knowledge of many media products prior to the series is noticeable, especially for an attempt to understanding the mythos, topos and ethos within the storyworld, since the revival brings a considerable expansion of information regarding *Twin Peaks*' overall mythology. In part 8, *Gotta Light?*, there is even a sequence that explains the origin of good and evil and introduce other previously unknown entities. As Boulègue (2021, p. 18) points out, *The Return* has a greater presence of scientific and supernatural elements (such as electromagnetism, parallel dimensions, atomic physics and the space/time continuum), coexisting with underlying aspects that can be read as spiritual/esoteric/religious.

Twin Peaks: The Return was considered by the film critic magazine *Cahiers Du Cinema* as the best feature film of 2017 and the best film of the 2010s (Cahiers Du Cinema, 2017, 2019). In terms of adding to the storyworld created in the early 1990s, the value of the product – whether considering it as a film or a series, a third season of classic *Twin Peaks* or a new distinct production – is also noticeable as a substantial expansion of the narrative, as it directly dialogues with other media products, especially with the classic series and the books released by Mark Frost in 2016 and 2017 (as I will demonstrate later, in the analysis).

3.10 *TWIN PEAKS: THE FINAL DOSSIER* (BOOK)

In October 2017, just over a month after the exhibition of *The Return*'s last part by Showtime cable network Mark Frost released the fifth book belonging to the storyworld: *Twin Peaks: The Final Dossier*.

Written as a dossier (just like *The Secret History of Twin Peaks*), the work is entirely done, this time, by a single person[20]: Special Agent Tamara Preston, now in her new role as a field agent for the Blue Rose task force. As the book is also an intradiegetic work, the consumer grasps the motivation for the dossier through an

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[20] While *The Secret History of Twin Peaks* mentions the existence of at least two people who helped in the compilation of the material – Major Garland Briggs and, before him, Douglas Milford. Among the documents, there are also amateur books written by different authors, among them Dale Cooper and Tommy 'Hawk' Hill.

internal FBI memo that is sent by Preston to Cole. Thus, it is understood that *The Final Dossier* was born from Tamara's investigation into data archives and personally in the town of Twin Peaks, following Gordon's request, who wanted to know more about the story of the residents he met there and what happened to them in the last two decades. It is also established by the book that the events of *The Return* took place in 2016, while Tamara's investigation took place in the following year, with her report being delivered to Gordon in September 2017.

Dividing the dossier into 18 files classified as confidential by the Bureau, Tamara begins by sharing with Gordon the autopsy report on Leo Johnson's corpse made by Albert Rosenfield. Then, at the end of the 18 parts (which serve as a separation into chapters), Tamara ends with a reflexive letter to the Deputy Director, regarding the experience and perceptions she had during the investigation. The files/chapters are distributed into the following topics: Shelly Johnson, Hornes and Haywards, Donna Hayward, Ben and Audrey Horne, Jerry Horne, The Double R, Annie Blackburn, Windom Earle, Back in Twin Peaks, Miss Twin Peaks, Dr. Lawrence Jacoby, Margaret Coulson, Sheriff Harry Truman, Major Briggs, Phillip Jeffries, Judy, Ray Monroe, Today. Notwithstanding an apparent hermetic division, the subjects end up being connected to each other (and to other unmentioned ones, like James Hurley, Norma Jennings, Bobby Briggs and Caroline Earle, for example) by Tamara's narration.

Thus, the files/chapters address the events of the second season's finale of the classic *Twin Peaks* and of *The Return*'s finale, explaining the subsequent fate of the characters in the last 26 years and, at times, also mentioning the background of some of the characters that had not yet been explained. In addition, it recalls scenes already seen in both series in a more contextualized way. With the new information addressed in the dossier, consumers learn that Donna Hayward left the town during the 1990s, having returned years later to take care of her father, Will; Leo Johnson was indeed murdered; Audrey was indeed raped by Cooper's doppelgänger while in coma; Annie was permanently catatonic after leaving Black Lodge; the name mentioned by Phillip Jeffries (in *Fire Walk With Me*) was not "Judy", but actually "Jouday", the name of an evil entity according to Sumerian mythology; Cooper remains missing (for the second time) since he was seen by Gordon and Diane entering some sort of other dimension; Cooper's attempt to save Laura Palmer from being murdered was successful, which led to – in the world's dimension we know –

her no longer being considered dead, but as an unsolved case of disappearance since 1989.

In this way, the dossier expands the storyworld in the sense that, by informing Gordon Cole (intradiegetically) about her discoveries, the narrator adds new information to the fabula of *Twin Peaks*' narrative. Therefore, while *The Secret History of Twin Peaks* provided an insight into the town both in terms of its origins and of what was also happening in other parts of the country, *The Final Dossier* brings the reader back to the core of residents already known and loved by the consumers and fans of the storyworld.

3.11 *TWIN PEAKS VR* (GAME)

At the time of writing this research, the most recent *Twin Peaks*-related media product to be released is the augmented reality experience entitled *Twin Peaks VR*.

Created in a partnership between Showtime network, Collider Games and David Lynch, the first-person game was released in December 2019, available on Steam and Oculus platforms and playable with the devices Oculus Rift, Oculus Rift-S, HTC Vive, and HTC Vive Cosmos[21].

Despite being available for sale in video game stores, the product is actually a virtual reality experience that immerses the consumer in some of the most iconic scenarios from *Twin Peaks* (1990-1991) and *Twin Peaks: The Return* (2017), with their characteristic sounds, mysterious collectible objects (similar to those already seen in other products) and interactions that take the player from one location to another.

In the initial tutorial, the player is placed in the Fireman's house (one of the good entities seen in *The Return*), which is also the "initial screen" of the game/experience, from where the player leaves to explore the scenarios (**Figure 3**) and to where the player returns to place the objects collected in all "phases".

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[21] According to the official website of the VR game. Available at: http://www.twinpeaks-vr.com/. Access in: 24 Jul. 2023

Figure 3 – Some of the scenarios available to explore in *Twin Peaks VR*
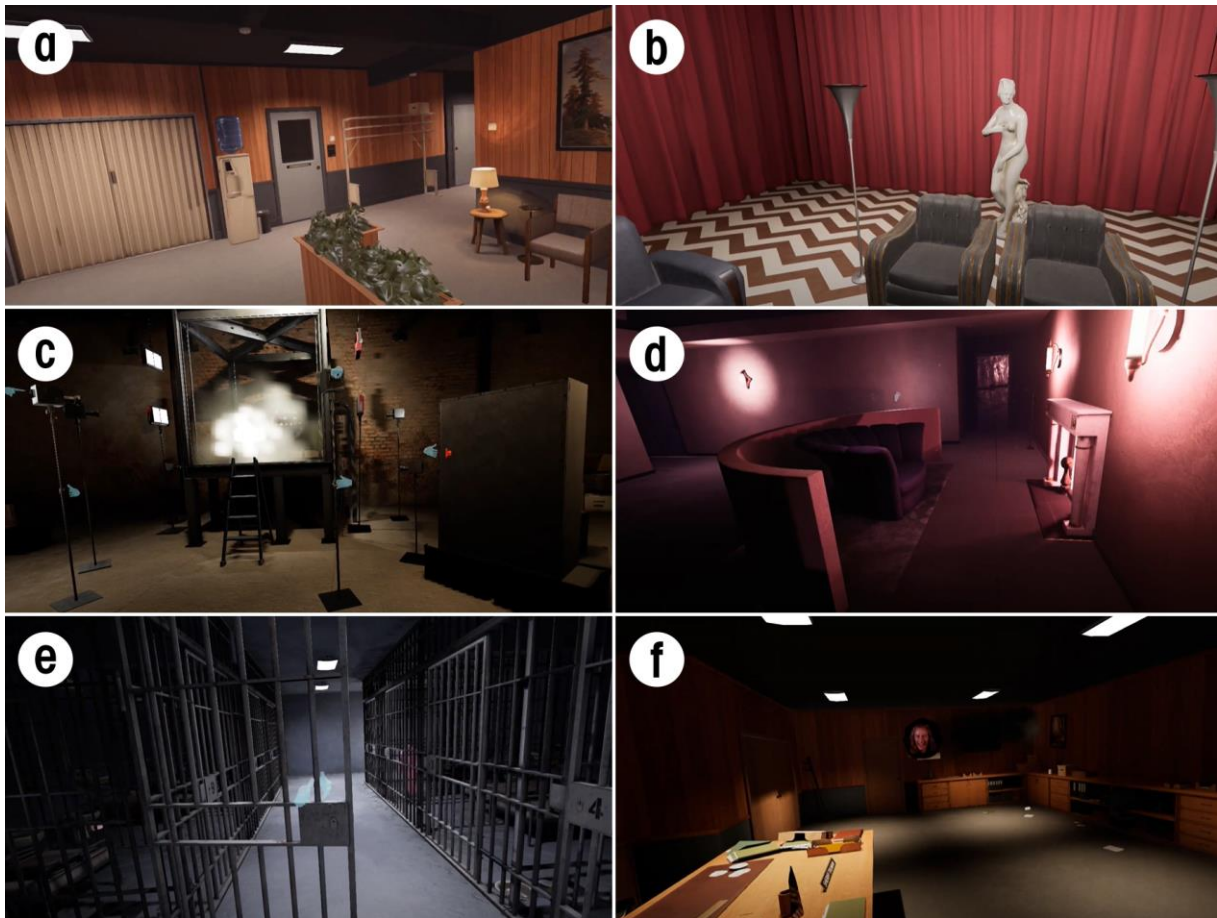
Source: *Twin Peaks VR* (2019). Adapted from NotAGameAddict, 2019.

The locations available for immersion are, in the order presented in *Twin Peaks VR*: (**a**) the Twin Peaks Sheriff's Department; Jacques Renault's cabin; the abandoned train car in which Laura was killed; the circle of trees in Glastonbury Grove; (**b**) the Red Room; (**c**) the glass box in New York City; (**d**) the purple mansion where Cooper is thrown into after leaving the Black Lodge; (**e**) the prison cells of Twin Peaks Sheriff's Department and, lastly, (**f**) Sheriff Frank Truman's office, where the final confrontation with the entity Bob takes place.

Given that the game remains focused on providing player immersion in existing scenarios and not exactly on revealing additional information to the storyworld of *Twin Peaks*, it could be considered that it does not add to previous media products in terms of fabula expansion. However, I chose to include the VR game in the following analysis even so due to my understanding that the immersion in the fictional town, as allowed by augmented reality technology, can provide a proper atmosphere to bring the consumer closer to the topos (and to some aspectos of the mythos) of the narrative – in the feelings and sensations it evokes as a part of

storytelling –, since the storyworld created by Lynch and Frost has such a unique atmosphere. The idea of including the VR game in my analysis is also based on Lynch's statement regarding the best way to watch *Twin Peaks: The Return*: according to the director, it would be better enjoyed if the audience is sitting right in front of the largest screen available, wearing headphones and with all the lights turned off (Dom, 2017), which may also be understood as: similarly immersed as on a virtual reality experience. Hence the relevance of such experience to the storyworld's setting.

Having outlined the canonical media products that build the transmedia narrative of *Twin Peaks* as well as the role they play in the storyworld, it is now possible to move on, in the next chapter, to an analysis regarding the contribution of each of these products (and their sujets) in the building of the story (i.e., its inner fabula) as a whole.

4   IS IT FUTURE OR IS IT PAST?: *TWIN PEAKS* AS TRANSMEDIA NARRATIVE

Before delving into a contrastive analysis between the theories of media scholar Henry Jenkins and narratologist Marie-Laure Ryan, this chapter will present what made *Twin Peaks*' narrative groundbreaking since its first media product, the TV series aired between 1990 and 1991, as well as the main influences included in the storyworld by the distincts points of view of Lynch and Frost. These two initial sections are intended to clarify the relevance of taking *Twin Peaks* as an object of academic study. In section 4.3, I point out the authors' possible intentions and the narrative's internal justification for the inclusion of new media products, as well as the effects caused by these insertions on the (re)building of the storyworld as a whole. In the following section, based on the functionalist narratology as postulated by Meir Sternberg (1978, 2006, 2011) and corroborated by David Bordwell (1985), alongside with the help of Klastrup & Tosca's (2004) notions, I will then seek to identify both the main aspects of the narrative structure that paved the way for its expansion in varied media platforms and what maintained its eleven media products coherent within a single storyworld.

4.1   WHEN THIS KIND OF FIRE STARTS…: THE BEGINNING OF *TWIN PEAKS* AS A (NEW KIND OF) TV SERIES

Up until the early 1990s, most TV series were episodic (i.e., had narrative arcs around events that started and ended within the timespan of a single episode) and easily categorized into a single genre (Halskov, 2015, p. 12). By creating narrative arcs that spanned multiple episodes and by blending multiple genres (horror, humor, romance, etc.) amidst its scenes, *Twin Peaks*' first series helped solidify a new type of television storytelling that would become widespread in the following decades. Referred to as *complex narrative* – or, more specifically, *complex television* – by television researcher Jason Mittell (2015), this kind of narrative challenges the audience to engage (rather than passively watch) and to be highly self-conscious on the storytelling mechanics used by the television platform (Mittell, 2015, p. 53).

Other characteristics not yet common at the time of *Twin Peaks* debut on ABC were the presence of a vast ensemble of characters and the aspect of *fantastic uncertainty* the series presented, which the Danish film theorist Andreas Halskov defines as the difficulty in distinguishing, whether between scenes, events and

characters, which are actually dreams, reality, fantasy, real or unreal (Halskov, 2015, 141, 151). Furthermore, going beyond the scope of television and comparing the characteristics of the 1990s series with traits usually seen in cinema, especially in Lynch's *Blue Velvet* (1986), Kristin Thompson (2003, p. 115) classifies *Twin Peaks* as an example of *art television* by stating it fulfills a set of criteria first addressed to art cinema by David Bordwell (1979). Thompson (2003, p. 110) enumerates the five criteria as "a loosening of causality, a greater emphasis on psychological or anecdotal realism, violations of classical clarity of space and time, explicit authorial comment, and ambiguity".

Indeed, *Twin Peaks* perfectly fits the criteria established by Bordwell and applied to television productions by Thompson. However, I suggest that such features – especially the notion of explicit authorial comment – may be applied to the entire *Twin Peaks*' storyworld, not only to the original TV series, as both the creators and the fabula underlying the media products' narrative remains (largely) the same.

4.2 THE MAGICIAN LONGS TO SEE: TRAITS OF LYNCH AND FROST IN THE BUILDING OF *TWIN PEAKS*' NARRATIVE

Already known for films such as *Eraserhead* (1977), *The Elephant Man* (1980), *Dune* (1984) and *Blue Velvet* (1986), David Lynch was one of the first film directors to produce works for television (Halskov, 2015, p. 12). To the creation of *Twin Peaks*, he incorporated themes based "on his own background and obsessions" (Thompson, 2003, p. 116) which had already been addressed in his most recent film at that time (hence the comparison made by Kristin Thompson). These themes included concepts such as the evil hidden under the facade of the familiar; the secret and disturbing activities of neighboring people; the strangeness of the common that is turned into the unusual; the affront to "standardized normality" via different and fragmented bodies (Magno; Ferraraz, 2014, p 179-180); the use of grotesque and bizarre figures; the characters' high exposure to sex and violence; and "the 'realistic' facing up to the seamy side of life" (Thompson, 2003, p. 116).

Some examples of Lynch's characteristics (**Figure 4**) that are present in the narrative construction of *Twin Peaks*' storyworld can be observed (**a**) in the presence of the dwarf and the giant who, inserted in the surreal environment of the Red Room, confront what would be considered "normality"; (**b**) the facade of the Palmers as an ordinary suburban family, which conceals Leland's possession, his consequent

abuse of Laura, and Sarah's ignorant acquiescence; (**c**) the experiment (or Judy) shown in *The Return*, who spews out (as giving birth to) the evil orb that would become Bob and reveals itself as a bizarre, misshapen figure; and (**d**) Leland's reaction during Laura's burial (when he jumps over the coffin as it is carried underground), which could be considered usual for a father who just lost his own daughter, but even so, holds a noticeable strangeness and immoderation even in relation to his degree of suffering.

Figure 4 – Some of Lynch's traits on *Twin Peaks*' narrative

Source: (**a**) *Twin Peaks* (1990-1991); (**b**) *Twin Peaks: Fire Walk With Me* (1992);
(**c**) *Twin Peaks: The Return* (2017); (**d**) *Twin Peaks* (1990-1991).
Assembled by the author, 2023.

Insofar as *Twin Peaks* is largely remembered as a Lynchian production, the second mind to be credited by creating the whole storyworld is often overlooked. In the late 1980s, Mark Frost was already known for his screenwriting work on ABC's *The Six Million Dollar Man* (1974-1978) and NBC's *Hill Street Blues* (1981-1987). With his experience in building television narratives, Frost was responsible for transforming the abstract ideas and images brought by Lynch into a cohesive and continuous narrative. In this sense, Frost explains that

> I wanted things to have a grounding in logic that made sense, even if it's dream logic. [...] [B]ecause [David]'s first and foremost a visual artist, he worked in visual ideas [...]. I don't think he worried about what they meant intrinsically. So I tried to take these arresting images, ones that were rich with mythic overtones, and incorporate them into the narrative. That's one way in which our different natures and interests manifested (Bushman, 2020, chapter 6).

In addition to "carving" a narrative from Lynch's originally visual ideas, Mark Frost also revised and edited the scripts coming from all the other writers, mapped out the narrative arcs and created the humorous, lengthy and offbeat dialogues that would become a hallmark of characters like Benjamin Horne, Albert Rosenfield and Special Agent Dale Cooper. Furthermore, it was thanks to Frost's interest in occultism and theosophy, as well as in Jungian psychoanalysis, Sherlock Holmes' stories and Arthurian legends that prominent pieces of *Twin Peaks'* mythology were actually incorporated into the storyworld (**Figure 5**), such as the Black and the White Lodge, (**a**) the narrative arc of Windom Earle and (**b**) the circle of sycamore trees called Glastonbury Grove, from where one can enter the Red Room, cross to other dimensions and find the Lodges (Bushman; Smith, 2016, chapter 2).

Figure 5 – Some of Frost's traits on *Twin Peaks*' narrative

Source: (**a**) *Twin Peaks* (1990-1991); (**b**) *Twin Peaks: The Return* (2017).
Assembled by the author, 2023.

Therefore, as Bushman (2020, introduction) points out, *Twin Peaks* is a result of both David Lynch's surrealism and Mark Frost's humanity.

4.3 IT IS HAPPENING AGAIN: NEVER-ENDING NARRATIVE AS A GATEWAY TO NEW MEDIA PRODUCTS

Besides adding to the storyworld building with their personal styles and visions, either in their shared creations (e.g., the TV series from 1990 and 2017) or in the products they have created separately (e.g., Lynch's *Fire Walk With Me*, Frost's

The Secret History of Twin Peaks) both creators seem to agree in keeping the narrative in a never-ending status over time.

Beyond consumers' demand and financial interests of production companies, returning to the fictional town of Twin Peaks also seems to be quite motivated by the will of the creators themselves in "visiting" and rediscovering its atmosphere, by exploring its narrative borders beyond what has already been uncovered. An example in this sense is the very existence of *The Return* (2017), which was admittedly undertaken by Frost's desire to revisit the town combined with Lynch's curiosity about how the townspeople would be after so many years of the events of the first series (Bahiana, 2017). Having created the story fabula right from the start with a hand-drawn map of the town on their side (Rodley, 2005, p. 158-159), Lynch and Frost conceived Twin Peaks as a living town, with well-defined locations, a unique atmosphere and residents whose lives do not simply end at the series finale. Therefore, the authors situate themselves in the entire storyworld as "'receivers' who document what's happening in Twin Peaks, validating its presence, blurring the line between what's real and fictional, and transferring agency away from writer and director and toward the text itself" (Grossman; Scheibel, 2020, chapter 5).

This proximity to a non-fictional human experience[22] along with the media products' effect of extension over *Twin Peaks*' storyworld challenges the stability and the sense of closure normally seen in fictional works, as one cannot be sure that a given unfolding of events will effectively represent an end to one of its narrative arcs. A blatant example of this instability is the event that kicked off the 1990 series' sujet: the murder of Laura Palmer. Until the release of *The Return* (2017), the idea that Laura could have a living version of herself in another dimension was not even considered, which proved to be a tangible possibility after Cooper's discovery of Carrie Page. Following the release of *The Final Dossier* (2017), however, even the "consolidated fact" of Laura Palmer's death was then contested, as the FBI Agent Tamara Preston discovers that, after the space-time interference of Agent Cooper, Laura may have been saved from death, having turned into a case of missing person still unsolved for the town's Sheriff Department, not of a confessed murder by her father anymore.

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[22] The impression of a fictional world that coexists with our non-fictional reality is further renewed with each new mention of real people and historical events (such as those mentioned in Chapter 3 of this work) in some of the media products that extended the storyworld.

By not sticking to conditions that seem apparently immutable (even in fiction), *Twin Peaks*' narrative refuses to categorize its characters in a tight way – insofar as, following Laura's example, she is not just a dead body of a fragile woman, but a complex character who is dead but can also be alive to the same extent that she could be a victim while also causing pain to others.

Thinking further, by building a storyworld as open and as unceasing that each new sujet has enough strength to reshape significant aspects of its inner fabula, Lynch and Frost's refusal of categorization sprawls from specific arcs to the entire narrative. In this way, then, the storyworld of *Twin Peaks* redesigns its map after each new piece of narrative is released. More than filling some of its gaps, the expansions provide a feeling that life is still going on in the town, even when no one is paying attention to it (i.e., when it is not being addressed in new media products). As Grossman & Scheibel put it, *Twin Peaks*' storyworld questions, by its very building, where texts begin and end, emphasizing the fluidity of human identities and, consequently, of the stories that are told about them. Thus, it "blurs boundaries and resists closure, implying an ethics of world building pitched against objectification in all of its forms, in the identities of selves and texts" (Grossman; Scheibel, 2020, chapter 5).

By the storyworld's status of never-ending narrative and by the sense it evokes as a parallel and/or coexistent place with the real world, the existence of more media products that expand (or even change) *Twin Peaks*' mythos, topos and ethos in new sujets even looks like something organic and natural. After all, it's almost as if the town "is still there, it's just that no one is pointing the camera at it now" (Rodley, 2005, p. 181).

4.4 WE LIVE INSIDE A DREAM: THE NARRATIVE STRUCTURE OF *TWIN PEAKS*' STORYWORLD

Despite the variety of genres that have characterized the storyworld since its beginning in 1990, *Twin Peaks*' media products have maintained consistency with regard to the themes that surround each of its plots and subplots: the human and otherworldly dualities and contrasts; the mysterious and strange that lurks beneath the mundane; the familiar environment as a space of horror and nightmare; and the (kinds of) evil that man is capable of doing (Bushman; Smith, 2016, introduction).

Drawing from Sternberg (1978), the storyworld as a whole present a distributed and/or delayed exposition. The first TV series fulfills the expositional role of situating the consumer in both introductory aspects of the topos and mythos of the small town, the sujet beginning *in media res* on the day Laura Palmer's corpse is found, which is a point quite advanced in the chronology of the fabula consumers will be able to construe little by little. From then on, the following media products fill and add new gaps to the narrative – establishing a chronology of events that range from the beginning of the 19th century up to the present (in 2017) – or even, in the case of the tour guide and the VR game, enhance the core features (topos and mythos) of the storyworld and the consumers' experience within it (**Table 4**).

Table 4 – The role of media products in the storyworld exposition

Media product	Role
Twin Peaks – season 1 (1990)	Presents the introductory aspects of topos, mythos and ethos of the storyworld jointly to the first gaps to be filled in both main and secondary arcs; its beginning *in media res* invites speculations concerning both the past and future of the fabula.
The Secret Diary of Laura Palmer (1990)	Adds background information on Laura Palmer, a character only seen through the eyes of others in the TV series; keeps the main gap of her posterior murder.
Twin Peaks – season 2 (1990-1991)	Fills in the gap about Laura's killer, opening new gaps about Dale Cooper's background and the town's mythos; expands secondary arcs and ends with many gaps unresolved.
"Diane...": The Twin Peaks Tapes of Agent Cooper (1990)	Adds information about Cooper's perception of the first season events, keeping the gaps left until the beginning of the second season.
The Autobiography of F.B.I. Special Agent Dale Cooper: My Life, My Tapes (1991)	Fills in gaps related to Cooper's background, especially in terms of the distinctive way in which he carries out his investigations and his relation with his enemy, Windom Earle.
Welcome to Twin Peaks: Access Guide to the Town (1991)	Fills in information about the mythos and, particularly, the topos of the town; keeps out the occult aspects such as the entities that surround the place.
Twin Peaks: Fire Walk With Me (1992)	Fills in the gaps about the days prior to Laura's death when she no longer wrote in her diary; increases mythos around entities and lodges.
Twin Peaks: The Missing Pieces (2014)	Expands the exposition already performed by the previous film, filling in secondary and primary gaps.

The Secret History of Twin Peaks (2016)	Adds information about the building of mythology (mythos) around entities and lodges, elevating the town's prominence; fills in gaps about the history of some main and secondary characters.
Twin Peaks: The Return (2017)	Fills in the gaps about the fate of Cooper and other secondary characters in the prior 25 years; adds new gaps and expands mythos construction around entities and lodges; adds an important new possibility in the Laura Palmer case, then leaving both Laura and Dale's fates henceforth as a gap to be later explained.
Twin Peaks: The Final Dossier (2017)	Fills the gaps left by previous products regarding main and secondary characters.
Twin Peaks VR (2019)	Enhances consumers' experience with the storyworld by means of virtual reality immersiveness.

Source: Made by the author, 2023.

As Sternberg mentions, the conveyance of fabula through the media products' sujets carries an absence of information that, in the case of Lynch and Frost's narrative, turns into a core and integral part of it, as consumers' engagement as forensic fans of *Twin Peaks* began due to and remained around different gaps[23] for over 25 years. In this sense, it is possible to find noticeable examples of the types of gaps pointed out by Sternberg (1978, p. 50) in *Twin Peaks*' media products.

Among the examples of quickly-filled gaps (within a single media product), there is the investigation that constitutes the main narrative arc of the 1990-1991 TV series, in which the killer is unmasked right in the middle of the second season. Despite Leland Palmer's identity being confirmed as the murderer of his own daughter, however, Lynch and Frost are keen to keep Laura's plot as one of the pillars of the storyworld, inserting, for this, a good example of a gap that requires conscious and laborious consideration to be filled (or, perhaps, that may never be completely filled): the twist of the possession of Leland by the evil spirit of Bob. Such plot then extends the mystery's scope beyond a regular Sheriff Station and FBI investigation to paranormal and surrealistic levels, where much of the storyworld mythos later unfolds. As a result, Laura and Cooper's fate becomes subject to varied interpretations, which Sternberg sees as a gap filled by several (different, conflicting, or even mutually exclusive) hypotheses, since the idea that the two (becoming Carrie

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[23] To name just a few examples, the iconic "who killed Laura Palmer" gap, as well as what happened to the real Cooper? How is Annie? Who is Judy? What happened to Phillip Jeffries and Chet Desmond? Where does Bob and Mike come from exactly? and so on.

Page and Richard) crossed different dimensions from what we understand as the "reality" is inserted in *Twin Peaks: The Return* (2017).

Thinking about secondary narrative arcs, it is also possible to find samples of a gap completely filled when we focus, for example, on Dr. Lawrence Jacoby: he is introduced as a psychiatrist who sees Laura and other patients at the town hospital (*Twin Peaks* – seasons 1 and 2 [1990-1991]); later we are informed that he had lost his medical license and was forced to stop attending, changing his life and taking several exploratory travels around the world (*The Secret History of Twin Peaks* [2016]); we are then informed that, as he drew nearer into old age, he has returned to the town of Twin Peaks and started working as a digital influencer under the pseudonym of Dr. Amp on his own podcast/video channel, where the content is a mix of self-help and political criticism (*The Return* [2017]; *The Final Dossier* [2017]). Considering that, until the present day, *Twin Peaks* fans have received information ranging from childhood to the current situation of the former psychiatrist's life, and also considering that no other hypothesis has been raised by the media products regarding his story, it can be acknowledged as one of the examples in which all the gaps were fully and definitely filled.

The balance between exposition and expositional gaps, briefly exemplified above and widely observed in all media products, has guaranteed the presence of the three narrative universals mentioned by Sternberg (2006, p. 129-130) in *Twin Peaks*' entire storyworld: suspense, curiosity and surprise.

The use of suspense is seen, for example, in one of the most impactful cliffhangers of the original series (**Figure 6**), referring to what would happen to Cooper after being possessed by Bob (**a**). Having been left unanswered by the series finale of *Twin Peaks* (1990-1991), Cooper's fate was briefly mentioned in *Fire Walk With Me* (1992) and *The Missing Pieces* (2014) and finally addressed by *The Return* (2017) and *The Final Dossier* (2017), when fans were updated about the events of the last 25 years: the illicit and violent acts of Mr. C (**b**), the creation of the tulpa Dougie Jones (**c**) and the long awaited release of the real Dale Cooper from the Black Lodge (**d**).

Figure 6 – Master effect of suspense in the storyworld's narrative process

Source: (**a**) *Twin Peaks* (1990-1991); (**b**, **c**, **d**) *Twin Peaks: The Return* (2017).
Assembled by the author, 2023.

Curiosity, in its turn, is one of the master effects more effectively used by *Twin Peaks*' media products, since, for example, the very existence of both the audiobook and the two books in diary format was mostly due to the curiosity raised on consumers by late Laura Palmer and Agent Dale Cooper during the 1990s television series. Other examples of the universal of curiosity applied to the narrative are the identity of Cooper's assistant, Diane (**Figure 7**), who is kept hidden in all media products (being only mentioned in the tape recordings made by Cooper, as shown in **a**) until her reveal (**b**) in *The Return* (2017), and the expectation that is held (in *Twin Peaks* [1990-1991]) until the character Ronette Pulaski awakens from her coma and can reveal something about Laura's murder.

Figure 7 – Master effect of curiosity in the storyworld's narrative process

Source: (**a**) *Twin Peaks* (1990-1991); (**b**) *Twin Peaks: The Return* (2017).
Assembled by the author, 2023.

The universal of surprise is also created at various points in the products'
narrative, such as in the fact that Douglas Milford is revealed as a central figure in
investigations related to the town's uncanny history (*The Secret History of Twin
Peaks* [2016]) or even in the moment when Dale reveals (*The Autobiography of F.B.I.
Special Agent Dale Cooper: My Life, My Tapes* [1991]) that since he was a child he
has dreamed with an unknown man who always tries to break into his room (in a very
similar way as Bob does with Laura). Other surprises seen between arcs are the fact
that Shelly and Bobby, deeply in love throughout *Twin Peaks*' two seasons (1990-
1991), appear in *The Return* (2017) as a separate couple, and Sarah Palmer's
(**Figure 8**, **a**) being revealed as the probable host (**b**) for Judy's entity (*The Return*
[2017]; *The Final Dossier* [2017]).

Figure 8 – Master effect of surprise in the storyworld's narrative process

Source: (**a**) *Twin Peaks* (1990-1991); (**b**) *Twin Peaks: The Return* (2017).
Assembled by the author, 2023.

As Sternberg (1978, p. 51) mentions, there may be permanent gaps in the storyworld both in the sujets and in the fabula itself, the latter being left in open narrative arcs that raise questioning and theorizing on the part of the forensic fandom. Some examples of permanent gaps in *Twin Peaks*' fabula are the fate of Chet Desmond after his disappearance (*Fire Walk With Me* [1992]); where do people who disappear in the Ghostwood forest actually go, as in the case of Major Garland Briggs (*Twin Peaks* – season 2 [1990-1991]) and younger Margaret Lanterman (*The Secret History of Twin Peaks* [2016]); as well as what happened to Cooper and Laura – or Richard and Carrie – after arriving at the Palmer house (*The Return* [2017]).

In the case of the gaps within its sujets, the storyworld of *Twin Peaks* provides some resolutions by the subsequent addition of new media products, as we have observed thus far, but it also relies on what Marie-Laure Ryan (1980) has defined as the principle of minimal departure, as it rely on both notions considered common-place in the "real world" and consumers' ability to "fill in the blanks" in order to create meaning for the story, thus not introducing expository dialogues beyond the necessary and leaving information implied both visually and in their written productions. However, the narrative subverts and plays precisely with such rationalization of fans over the events by providing some solutions that stand against the reasoning built on the basis of consumers' reality.

Some examples of how Lynch and Frost clearly play with the fans' principle of minimal departure (**Figure 9**) are Dale and Audrey Horne's (frustrated) relationship, Jerry Horne's life in Twin Peaks, and the discovery of Leland as Laura's murderer. In the first example (**a**), consumers' previous experience with fictional serial stories could make them predict a possible romance between Audrey and Cooper right in their first scene together, since both characters were protagonists in the 1990 series and had a strong mutual affection that indicated the beginning of a deeper relationship. However, the fate of the characters completely alienates them, also leading both to find other loving partners during the second season of the same media product. In the case of secondary character Jerry Horne, he was presented in the 1990s series as a cosmopolitan and ambitious adventurer (**b**) who, in the external eyes of consumers, seemed like the kind of person who would never establish a permanent home in a town as frozen in time as Twin Peaks. In *The Return* (2017), however, consumers acknowledged that his fate was the exact opposite: he became a recluse, living amidst the Ghostwood forest, dressed in rags and with no

possessions (**c**). In the aforementioned arc of Leland being revealed as Laura's killer (**d**), it substantially contradicts consumers' basic real-world belief that a father would never kill (and rape) his own daughter, with or without a demonic entity possession, all the more so for the intense portrayal of Leland as a loving husband and grieving father that the audience witness throughout the first season of *Twin Peaks* (1990-1991).

Figure 9 – Subversion of the principle of minimal departure in *Twin Peaks*

Source: (**a**, **b**) *Twin Peaks* (1990-1991); (**c**) *Twin Peaks: The Return* (2017);
(**d**) *Twin Peaks: Fire Walk With Me* (1992).
Assembled by the author, 2023.

Between expositions and gaps (later filled or not), the narrative of *Twin Peaks*' storyworld also draws on the way it is presented to and the effect it has on consumers. In this sense, the narrative was built, since the initial TV series, in such a way as to bring the audience closer to the bucolic atmosphere of Twin Peaks, positioning the town in proximity to the real world and immersing fans in its dark forests, poorly lit roads and cozy family homes. This immersiveness is already perceived in the 1990s TV series' opening credits, which is fully dedicated to exposing the consumer to the nature and some of the setting where the story takes place throughout its almost two minutes duration – thus, without any rush to give screen space to events and action scenes. In addition to the opening of the first series, the consumer can also "get inside" the fictional environment through long, uncut scenes with no relevant events justifying its length – a characteristic feature of

Lynch's works which is seen both in the two films and in the two TV series –, the absence of a visible external narrator in all media products, the presence of the two creators of the story as characters within the storyworld (**Figure 10**; Lynch as FBI Chief Gordon Cole [**a**] and Frost as journalist Cyril Pons [**b**]), besides the aforementioned publication as nonfiction of intradiegetic fictional items (such as the two dossiers, Laura's secret diary [**Figure 11**; inserted in the narrative in **a** and non-fictionally published in **b**] and Dale Cooper's tape recordings and diary-transcriptions).

Figure 10 – Insertion of *Twin Peaks*' creators as characters in the storyworld

Source: (**a**) *Twin Peaks: Fire Walk With Me* (1992); (**b**) *Twin Peaks* (1990-1991).
Assembled by the author, 2023.

Figure 11 – Laura's secret diary in the narrative context and in "real world"

Source: (**a**) *Twin Peaks: Fire Walk With Me* (1992); (**b**) *The Secret Diary of Laura Palmer* (1990).
Assembled by the author, 2023.

This interplay between the way narrative is built and the effect it causes on consumers, when observed through the prism of Sternberg's functionalist narratology, constitutes what the scholar defines as the Proteus Principle (Sternberg, 2011, p. 40), given that the storyworld makes use of various narrative resources and media platforms to achieve certain effects on consumers, as well as employs such effects to convey its narrative.

In this context, media products maintain narrative coherence both through the use of the Proteus Principle and through the evocation of the same mythos, topos and ethos (Klastrup; Tosca, 2004) which, regardless of the media, refer to the same aspects of the storyworld, working as a common ground of the narrative's fabula. Similar to the static and dynamic components (further explained in the next chapter), the components referred by Klastrup & Tosca (2004) shape the essence of *Twin Peaks*' narrative, with the mythos constituted by the characters, entities and distinctive objects within the story, as well as the events and mental states of those who suffer or cause such events. The topos, in turn, is formed by the town itself, with its melancholic, eerie and at the same time welcoming and familiar tones. The ethos of *Twin Peaks* is partly similar to the ethos considered usual in the real world, but it differs from the non-fictional reality in terms of the characters' contact with the entities and lodges that make up the supernatural aspect of the storyworld. As strong examples (**Figure 12**) of the mythos in the narrative of *Twin Peaks*' products, there are the green ring of bad omen (**a**), the Black Lodge entities (**b**) and the duality present in Laura's life; in its turn, the storyworld's characteristic topos is represented by the misty forest (**c**) and the settings filled with wood cladding (**d**); and the characters' ethos (or its breakage), quite similar to that of the non-fiction world, is brought to light in moments where drug trafficking (**e**) and murders (**f**) are addressed.

Figure 12 – Examples of *Twin Peaks*' mythos, topos and ethos

Source: (**a**) *Twin Peaks: Fire Walk With Me* (1992); (**b**) *Twin Peaks: The Missing Pieces* (2014);
(**c**, **d**) *Twin Peaks* (1990-1991); (**e**) *Twin Peaks: The Missing Pieces* (2014);
(**f**) *Twin Peaks: The Return* (2017).
Assembled by the author, 2023.

As we have observed so far, the building of the fabula of *Twin Peaks* is made through the sujets of varied media products created by (or in partnership with) David Lynch and Mark Frost. Each product, in its own way and according to the possibilities of its platform, fills the storyworld's mythos, topos and ethos and/or adds new layers of gaps to be later filled both by new products and consumer's hypotheses. Therefore, considering media products as complementary in the development of a single connected storyworld, the narrative of *Twin Peaks* can be deemed as transmedia.

However, as seen in Chapter 2, the conceptualization of transmedia storytelling is relatively recent and the term holds different meanings when employed in different fields of study. Even within the specific area of (inter)media and narrative studies – by which I analyze *Twin Peaks* phenomenon in this work – it is possible to find different points of view that may diverge over, aggregate to and expand the notion of how narratives are assembled in two or more media platforms. Hence, this research aims to go beyond stating that *Twin Peaks* is a phenomenon of transmedia storytelling, by also verifying whether it is paradigmatic of Henry Jenkins' theory (of [inter]media scope) or Marie-Laure Ryan's proposition (of narratological scope) about transmedia storytelling, or even if this is a case where two concepts can be put together in order to explain the phenomenon.

5 BETWEEN TWO WORLDS: JENKINS' AND RYAN'S APPROACHES TO TRANSMEDIA STORYTELLING AND EXPANDED STORYWORLDS APPLIED TO *TWIN PEAKS*

As we have remarked so far, *Twin Peaks*' narrative makes use of transmedia storytelling strategies to achieve – as stated by media scholar Henry Jenkins (2011, n.p.) – the practical purposes of (1) offering a backstory, (2) mapping the fictional world, (3) providing specific characters' perspectives about events (whether previously revealed or not) and (4) deepening consumer's relationship with the characters and the town itself. Indeed, Lynch and Frost's attempt to physically map the storyworld as well as to place the town itself as a protagonist of the narrative is visible both by the fact that two of its tie-in books (*Welcome to Twin Peaks: Access Guide to the Town* [1991] and *The Secret History of Twin Peaks* [2016]) are mainly devoted to the expansion of the town's topos and mythos and for the importance that its settings (in particular, its forest) acquire throughout the building of the entire fabula. In its turn, other media products (Laura and Dale's diaries and the FBI Special Agent's cassette recordings) play a clear role in bringing consumers closer to the characters' own perspective over past events.

Going further, other aspects mentioned in Jenkins' postulates also match with the storyworld building of *Twin Peaks*. As seen in Chapter 2, the scholar points out that each new text added in a transmedia narrative makes a valuable contribution to the whole (i.e., each new media product adds to the storyworld), and that each kind of media platform does what it normally does best. Accordingly, as observed in **Table 4**, all media products created or approved by Lynch and Frost contribute to the building of the storyworld, albeit in different ways: focusing either on the scenarios, on the characters, on the events that have changed the initial status, on the consequences of these events and/or on what caused these events. Furthermore, *Twin Peaks*' storyworld takes advantage of the media platforms it uses to convey the story, such as using augmented reality technology to increase consumers' immersion in its characteristic eerie setting; exploiting intrinsic resources of book's written platform (e.g., poetry, unfinished sentences, capital letters, ripped out pages) to convey Laura Palmer's pain and inner turmoil; and often incorporating the products diegetically into the narrative: in the case of the books, as dossiers, diaries and a tourist guide; in the case of the audiobook, as a tape recorded on the character's own recorder.

Moreover, given that participatory culture and collective intelligence has a great deal of relevance in the triad that supports transmedia storytelling according to Jenkins, he considers that narratives of this type require consumers to be truly engaged with the storyworlds (rather than passive audiences), actively searching for new information beyond what is given by a single media product. In the case of *Twin Peaks* fans, this is exactly what happens. As Jenkins himself (2006, p. 32-34) mentions, the media products released between 1990 and 1992 (especially the TV series and the prequel film) triggered the Peakies to vigorously unite through the internet, searching for information that they might not have noticed and exchanging theories about the events of the narrative in one of the first online fandom communities of a TV series, the Usenet forum called *alt.tv.twinpeaks*[24]. Additionally, even in the years of hiatus between the release of new media products – e.g., between 1992 and 2014, a period when the storyworld was no officially updated –, the Peakies continued to gather both face-to-face, at fan parties such as the *Twin Peaks Fan Fest* and the *Twin Peaks Festival* (in versions made in USA and UK), and on the internet, over groups on Facebook and communities on Reddit. Even today, the latter brings together different theories and details perceived in the narrative that are still shared by the storyworld fans, who also update newcomers after the revival provided by the release of Mark Frost's books and *The Return*, in 2017.

Notwithstanding consumers taking on the role of "hunters" and "gatherers" of information to assimilate and solve the puzzle proposed by the storyworld, the fabula is never fully revealed by the sujets exposed through the media products. Even when some mysteries seem to be solved, such as what happened to Laura Palmer and how Dale Cooper was after being locked in the Black Lodge, just one single scene (**Figure 13**) or one single sentence ("**Laura Palmer did not die**"*,* writes Tamara Preston, in bold, in *The Final Dossier* [2017, p. 132]) is enough for fans to look for other possible theories that may "fit" the sujet presented and also make sense with the mythos, ethos and topos already established. Other narrative arcs (such as the

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[24] The Usenet forum *alt.tv.twinpeaks* was started a few weeks after the airing of the first episode of the 1990 series and reached around 25,000 readers (including Henry Jenkins). Although Usenet no longer exists, an archive of all alt.tv.twinpeaks discussions can still be found online at https://alttvtwinpeaks.com/. In 1995, Jenkins even published a case study of the forum referring to its "potential relevance and social specificity of computer net discourse to our ongoing attempts to document and analyze popular reception of television texts". The article is called "'Do You Enjoy Making the Rest of Us Feel Stupid?': alt.tv.twinpeaks, the Trickster Author, and Viewer Mastery", and can be found both in his book *Fans, Gamers, and Bloggers: Exploring Participatory Culture* (2006) and in the essay collection *Full of Secrets: Critical Approaches to Twin Peaks* (1995, edited by David Lavery).

aforementioned plots of Chet Desmond and Phillip Jeffries), in turn, do not necessarily receive another explanation in posterior media products, leaving it to the forensic fandom to fit in a fabula the incomplete pieces of sujet they received. Therefore, as Jenkins (2007, n.p.) points out, no fan will have complete and total knowledge of *Twin Peaks*' story, which can keep consumer interest and theorization *ad infinitum*.

Figure 13 – Change of fabula built by forensic fandom with a single scene of *Twin Peaks: The Return* (2017)
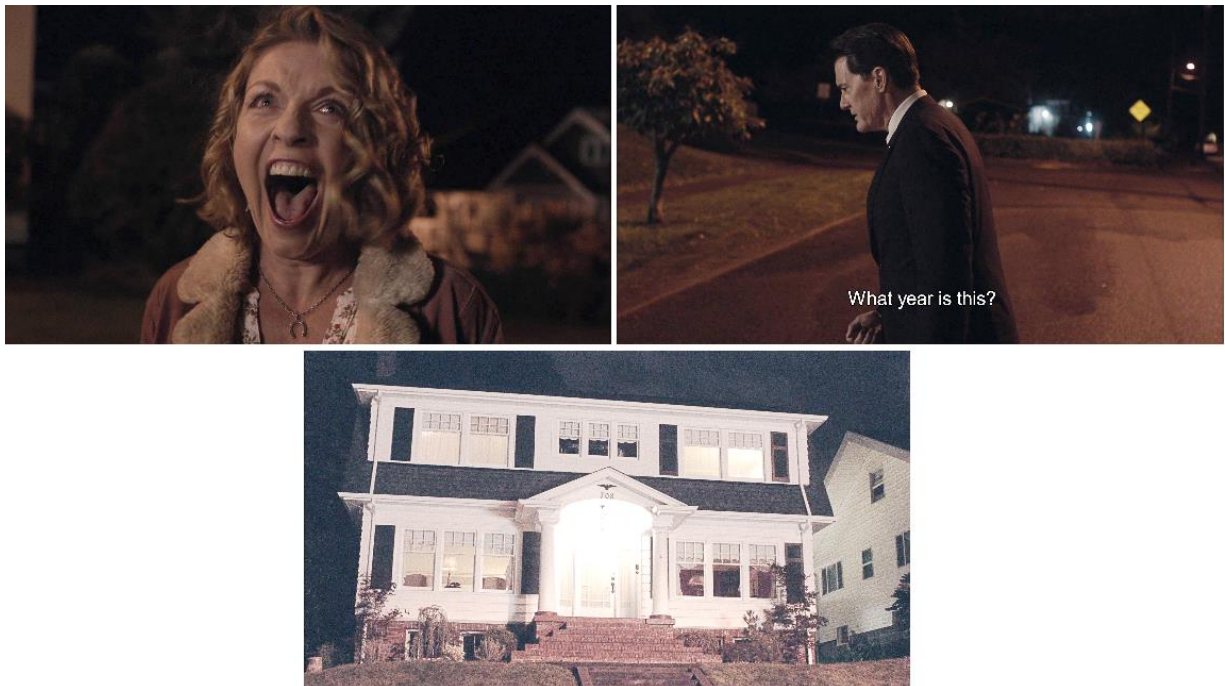
Source: *Twin Peaks: The Return* (2017). Assembled by the author, 2023.

However, still taking into account the undeniable importance of the interaction between fans and storyworld within Jenkins' perception of transmedia storytelling, and recognizing the importance of the active connection of the Peakies in decoding the storyworld created by Lynch and Frost, it is necessary to highlight that, in *Twin Peaks*' case, the narrative considered as canonical does not include media products created by fans, only the ones created or approved by the original creators. Thus, the storyworld forensic fandom does not exactly participate or exerts power in its building, as Jenkins assumes in his definition of participatory culture, but is tasked with deciphering the sujet exposed by official media products, exerting (a restricted) power over his/her own integration of the sujets into a fabula.

In addition to this divergence in relation to Jenkins' postulates, there are also other points of the media scholar's rationale that do not seem to properly fit in the

storyworld building of *Twin Peaks*. The points where such difference is more evident are situated in Jenkins' assertion (2006, p. 95-96) that every product must work alone as a self-contained story and, at the same time, as a point of entry to the whole storyworld (or, as he calls it, the franchise).

Twin Peaks has, as an evident point of entry to the narrative, the 1990-1991 TV series, which was the first media product ever conceived by Lynch and Frost and presents the initial contextualization of the (primary and secondary) characters, the uncanny events and the general scenario in which the story takes place, establishing a connection between the narrative arcs and the audience. Aside from the series, the only other product that might work as a consumer's first experience with the storyworld is the 1992 prequel feature film, *Fire Walk With Me*. In such case, the consumer would still be able to experience a connection with the town and some of the main characters (as well as the relationships between them), only in a different way, perhaps with less emotional attachment, from those who first watched the 1990 TV series. There would be a chance, however, that firstly experiencing the feature film or other media products could possibly end up in greater rejection and interest withdrawal from keeping up with the whole storyworld, since the connection with the story would be partially flawed and many interesting details of the narrative would go unnoticed due to the consumer's lack of internal references.

It can be further stated, going against Jenkins' perspective, (1) that *Twin Peaks*' storyworld is *not* made up by self-contained stories that are complete without the whole context being known to the consumer, as the 1990 series is the only product that can be fully enjoyed without contextual background with no loss of narrative meaning; as well as (2) that the storyworld was *not* planned from the beginning as a narrative systematically spread across media products. The partnership between Lynch and Frost first conceived the TV series broadcast by ABC between 1990 and 1991; thereafter, based on the yet unexplored potential of the story, on the creators' curiosity and on the appeal of Peakies, more products were added over time.

As Jenkins mentions (2006, p. 96), each media product related to *Twin Peaks* is capable of offering new levels to the narrative and new experiences to consumers, as the five books, the two series, the two films and the audiobook bring a mix of redundant information and new elaborate details that expand fans' pre-existing knowledge over the story. Also meeting the expectations of the media scholar, as

Figure 14 graphically illustrates, all media products related to *Twin Peaks* do form a net of (intra or extradiegetic) narrative connections with each other, but these connections do not happen equally in all products: the first TV series of 1990-1991 is linked to all other products (which were released afterwards), while some products have more limited connections to others, due to the narrative arcs they refer to and to what they are set out to reveal about the storyworld as a whole.

Figure 14 – Net of narrative connections among *Twin Peaks*' media products

Source: Made by the author, 2023.

Thus, it is possible to state that the connections between *Twin Peaks*' media products show that, contrary to what Jenkins asserts, this is not a case in which all parts are equally relevant in the elaboration of the storyworld. Actually, all products add details that both improve the consumer's perception of the storyworld and are

indeed essential for experiencing the narrative, but they are not "pieces of equal size" in its construction. They vary, precisely, in the type of information they add – regarding to one or more characters, to a single narrative event or series of events, to the town in general or specifically to the obscurity it harbors, etc. That said, given my experience both as a consumer and a researcher of the storyworld, I suggest that the contribution of its media products takes place in two complementary ways: by the expansion of the narrative and by the expansion of consumer experience, the latter being necessary for a complete immersion in the first one and both kinds of contributions being able to be in a product at the same time. Thereby, I suggest acknowledging media products as additions to the storyworld experience and/or narrative as shown in **Table 5**.

Table 5 – *Twin Peaks*' media products as narrative and experience expansions

Narrative expansion	Experience expansion
Twin Peaks – seasons 1 and 2 (1990-1991)	*"Diane...": The Twin Peaks Tapes of Agent Cooper* (1990)
The Secret Diary of Laura Palmer (1990)	
The Autobiography of F.B.I. Special Agent Dale Cooper: My Life, My Tapes (1991)	
Twin Peaks: Fire Walk With Me (1992)	*Welcome to Twin Peaks: Access Guide to the Town* (1991)
Twin Peaks: The Missing Pieces (2014)	*Twin Peaks VR* (2019)
The Secret History of Twin Peaks (2016)	
Twin Peaks: The Final Dossier (2017)	
Twin Peaks: The Return (2017)	

Source: Made by the author, 2023.

Nevertheless, although there is a recognizable difference in media products with regard to the depth and type of new information they are capable of providing, it is not possible to state that any of them is unnecessary in the storyworld building. Even because, as the proposition of narratologist Marie-Laure Ryan (2005, p. 4) indicates, a narrative is a type of mental image (or, as she names it, a cognitive template) which is formed by stimuli that trigger its construction – until it can be dissociated from them, due to its concreteness in the consumer's mind. In this sense, *Twin Peaks*' storyworld shapes, by means of consumers' experience with all media products, a distinct mental image. Therefore, a consumer who has only watched the 1990 series and the movie *Fire Walk With Me* (1992), as well as only read the early tie-in books *The Secret Diary of Laura Palmer* (1990) and *The Autobiography of F.B.I. Special Agent Dale Cooper: My Life, My Tapes* (1991), may form a different mental image when compared with another consumer who has only read the two dossiers (from 2016 and 2017) written by Mark Frost and watched the two series

(from 1990 and 2017), for example[25]. Likewise, consumer's emotional connection to the storyworld will be different if he/she only watches the 1990 series or if he/she has contact with all the other later products.

Following the narratologist's postulates, Ryan argues that the basic characteristic of a narrative as such is the cognitive template of its storyworld that is represented in consumers' minds, the storyworld being hence responsible, in transmedia narratives, for keeping all media products united within a single frame of reference. This can be observed practically in *Twin Peaks* in the sense that its storyworld indeed comprises a cognitive template endowed with characters, spatial dimension, changes of state caused by physical events (happenings or deliberate actions), mental events and mental states associated with physical events (Ryan, 2005, p. 4). Such provisioning, also defined by Ryan (2013, p. 364-365) as *static* and *dynamic components* – and quite similar to Klastrup & Tosca's (2004) notion of mythos, topos and ethos, addressed on Chapters 2 and 4 of this work – is widely seen in all *Twin Peaks*' media products, as shown by some examples in **Table 6**.

Table 6 – Static and dynamic components of *Twin Peaks*' storyworld

	Described by Ryan as	Example(s)
Static components	An inventory of existents comprising (a) the kinds of species, objects, and social institutions that populate the storyworld and (b) the cast of individual characters who act as protagonists	*Characters:* Dale Cooper, Laura Palmer, Sarah and Leland Palmer, Gordon Cole, Shelly Johnson, Harry S. Truman, Garland Briggs, Windom Earle, Norma Jennings, Ed Hurley, Donna Hayward, Albert Rosenfield, etc. *Objects:* The half-heart necklace, the green ring, the cherry pie, the coffee, the tape recorder, the Garmonbozia, etc. *Social institutions:* Twin Peaks Sheriff's Department, The Great Northern Hotel, Listening Post Alpha, The Roadhouse, etc.
	A folklore relating to the existents (backstories, legends, rumors)	Dweller on the Threshold, Black and White Lodges, Red Room, Bob, Mike, The Arm (a.k.a. the Man from Another Place or the Dwarf), the Giant, the Fireman, the Disappearances in the Forest of Ghostwood, the Nez Percé tribe, the explosion of the first atomic bomb and the subsequent release of good and evil entities, etc.

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[25] Due to the number of media products and the different scope of each one of them, it would be possible for a consumer to hold the impression, depending on the products he/she consumed, that *Twin Peaks* is, broadly speaking, about (1) an investigative narrative, (2) a supernatural narrative, (3) the story of Laura Palmer, (4) the story of Dale Cooper, (5) the mysteries around a troubled neighborhood in a quiet town. All alternatives would be right, but even so, the storyworld concentrates *all* of them rather than *one or another*, hence the contact with a few media products would deprive the consumer of all other perceptions.

	A space with certain topographic features	A small town located in the state of Washington, United States, five miles south of the Canadian border; located near the Black Lake, bisected by Interstate Highway 21 and surrounded by Ghostwood National Forest and White Tail and Blue Pine (among other) mountains[26].
	A set of natural laws	If an entity is prevented from taking possession of a person, it will take his life; if someone enters the Red Room without enough courage, he/she will end up trapped in the Black Lodge; the presence of owls indicates the presence of death, etc.
	A set of social rules and values	One should not question Margaret Lanterman about the fact that she talks to a log; the green ring must not be used; the forest must be respected so that the evil that permeates it will not emerge, etc.
Dynamic components	Physical events that bring changes to the existents	The invasion of the Nez Percé indigenous land by the US government; the murder of Laura Palmer; Leland Palmer's Confession; the locking up of Dale Cooper in the Black Lodge; Cooper's interference on the day of Laura's death, etc.
	Mental events that give significance to the physical events (i.e., the motivations of the agents and the emotional reactions of both agents and patients), affect the relations between characters, and occasionally alter the social order	Cooper's previous contact in childhood with entities like Bob, which leads him to empathize with Leland when learning of his possession; the grief caused by the death of Margaret Lanterman's husband, resulting in her listening her husband's voice through a log; Cooper's love for Annie, which weakens him when dealing with Windom Earle at the Black Lodge and consequently causes his imprisonment; the severe mental shock suffered by Laura since adolescence, which led her to seek comfort in alcohol, drugs and sex; the epiphany that led Freddie Sykes to move from London to Twin Peaks, where he ended up fulfilling his destiny, destroying Bob's orb.

Source: Made by the author, 2023.

Another aspect addressed by Ryan (2013, p. 383) on storyworlds that are expanded by transmedia storytelling which is present in *Twin Peaks* is the existence of an encyclopedic capacity able to attract consumers' attention. In fact, the narrative created by Lynch and Frost is widely known for having its own mythology, created around the eerie entities that haunts the town (and, to a certain extent, the whole United States), as well as by the complex personalities of the characters, who oscillate between goodness and evil and hide many secrets. Therefore, each media product added to the storyworld manages to capture fans' attention, leading the Peakies to apply the fabula they already know in the internalization of the new sujet received, which motivates them to conduct personal research on characters, events, scenes and passages and to theorize alongside other fans (mainly via the internet),

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[26] The fictional town maps featured in *Welcome to Twin Peaks: Access Guide to the Town* (1991), as well as other redrawn versions and even a map hand-drawn by David Lynch can be found online at https://welcometotwinpeaks.com/locations/twin-peaks-maps/.

becoming more and more involved with the storyworld. However, despite considering the impact that transmedia narratives can have on its consumers, Ryan (2015, p. 10) chooses not to include fan-made media products in her storyworld building conception; a choice that perfectly fits the reality of *Twin Peaks*, in which fan-made works are a small contribution acknowledged as possible but non-canonical unfoldings.

Likewise, Ryan's (2013, p. 363) ideas about the realistic way in which transmedia storytellings are built also seem to better fall into place – in comparison to Henry Jenkins' conception – with the way *Twin Peaks*' storyworld has been taking its shape over the years. While the narratologist deems narratives planned as transmedia from the beginning, as mentioned by Jenkins, as a top-down conception quite difficult to be financed by the companies that produce the media products, she also points to another pole that is not addressed by the media scholar and is visible in practice over *Twin Peaks*' storyworld: the snowball effect, or bottom-up conception.

Similar to what the narratologist explains in theory, Lynch and Frost's work began with the creation of a single TV movie (later known as the International Version of the Pilot episode) that was expanded into a two-season TV series. From the success of this media product and based on the narrative gaps left in its finale, the creators then found space and consumer base that justified the expansion of the initial series in a transmedia storyworld. In this way, the problems pointed out by Ryan in the building of a storyworld in top-down conception are not seen in *Twin Peaks* as an example of snowball effect, given that, at the time of production of the media products that followed 1990s series, the narrative was already known and did not pose a big risk to its funders. Furthermore, Lynch and Frost managed to justify the connection between the media products and therefore the purpose of their releases still within the arcs of the initial series, balancing gaps and expositions in the following media products while safeguarding the narrative's coherence in maintaining and expanding the storyworld. One of the most evident examples of such connection – transcending the intradiegetic grounds – between the products is the direct link between scenes from the 1991 series finale of *Twin Peaks* and scenes from *The Return* (2017; **Figure 15**): in one of them (**a**), The Arm warns Cooper that when the agent sees him again, in the Red Room, he will no longer be himself; in the other (**b**), Laura Palmer tells Cooper that she will see him again in 25 years. Indeed, the revival takes place circa 25 years after the events of the previous series, starting with the

"good Dale" still trapped in the Black Lodge, where he learns that The Arm has had a kind of "evolution" (according to the entity Mike) now becoming a kind of dry tree with the ability to speak (**c**), and also meets Laura again, being told by her that she is dead, yet she lives (**d**).

Figure 15 – Examples of narrative connection between media products
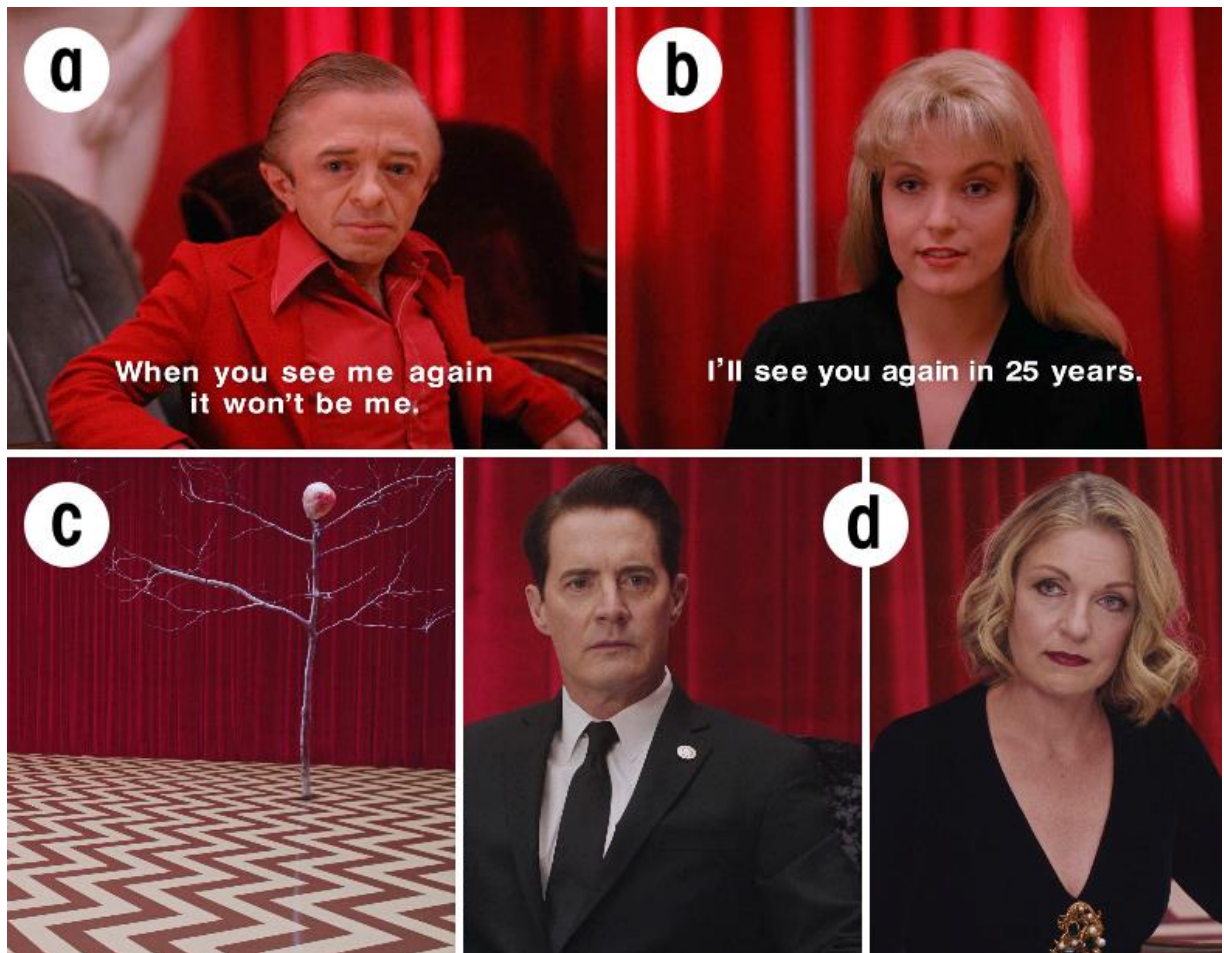
Source: (**a**, **b**) *Twin Peaks* (1990-1991); (**c**, **d**) *Twin Peaks: The Return* (2017).
Assembled by the author, 2023.

As seen earlier in this chapter, despite the strong connection between *Twin Peaks*' media products, it is not possible to place the storyworld in the condition proposed by Jenkins that each product has the same level of relevance in the building of the fabula underlying the narrative. Even because, as seen in **Figure 13**, the connections between them are not of the same kind and the only product that establishes a link with all the others is the 1990-1991 TV series. In this way, the Mother Ship hypothesis raised by Ryan (2020, p. 21) can better explain what happens in the storyworld building that I analyze in this work. As in the narratologist's metaphor of the fleet of ships, the series broadcast by ABC worked as the Mother Ship that presented the beginning of the narrative in a sujet consistent enough to

support the construction of the fabula by the consumers. Thus, the posterior media products represent the "smaller ships" that follow the Mother Ship in the fleet, as they have a sujet that lacks depth enough to involve those who are not yet acquainted with the storyworld, but are precisely designed to expand the preexisting fabula of consumers already engaged to the narrative.

Far from highlighting one media product to the detriment of others, Ryan's idea of Mother Ship, when applied to *Twin Peaks*' storyworld, helps us identify the different sorts of contribution made by each of its media products – e.g., *Welcome to Twin Peaks: Access Guide to the Town* (1991) helps the consumer feel that the town of Twin Peaks is real, *The Missing Pieces* (2014) reveals what was hidden in *Fire Walk With Me* (1992), *The Return* (2017) goes back to the place of 1989s events just as their consequences begins to emerge, *Twin Peaks VR* immerses the consumer in the setting and mood that he or she could only observe from a distance until that moment, and so on. The outcome of considering *Twin Peaks* (1990-1991) as the Mother Ship of the posterior products, is that it gets easier to acknowledge why the work is the natural gateway to the narrative created by Lynch and Frost.

Despite not having similar malleability to attract new consumers through any of its media products, the analysed storyworld is not formed, as aforementioned, by irrelevant additions. In the narratologist's point of view, phenomena characterized by transmedia storytelling – like *Twin Peaks* – are expanded storyworlds whereby each media product has its own complete story, which then joins other stories shaping a compilation that addresses the same characters, events, symbols and settings, only varying in its events and in the degree of codependence on one another. In this sense, Ryan diverges from Jenkins, as the media scholar understands all media products as (incomplete) parts of a (complete) whole endowed with (chrono)logical coherence and Ryan assimilates each product as a whole in itself, with the storyworld being *expanded* in many different stories by its media products, rather than literally *completed* by them.

In *Twin Peaks*' case, however, whether the storyworld is paradigmatic of what Jenkins or what Ryan asserts is not a straightforward question to answer, since, as this chapter may have demonstrated, Lynch and Frost's work seems to be situated precisely between the concept of transmedia storytelling and what is known as an expanded storyworld. Despite constituting a single fabula that demands the consumption of all its sujets to be assimilated as a whole, as Jenkins postulates, the

storyworld markedly has a Mother Ship media product that was firstly released, established the grounds of the narrative and then received later expansions, meeting Ryan's idea. While all the products fulfill the practical purposes for making use of transmedia storytelling as mentioned by Jenkins, they also fit perfectly into the cognitive template constitutive of narratives as described by Ryan. Likewise, at the same time that the storyworld relies on the participatory culture and collective intelligence of consumers to engage with its complex and connected storytelling, its canonical building does not include fan-made media products, keeping the whole narrative under the control of its original creators.

Therefore, relying on the ideas of both theorists as well as taking into account the characteristics of *Twin Peaks*' narrative, analyzed according to the precepts of functionalist narratology in Chapter 4, I can situate the storyworld created by Lynch and Frost, for research purposes, in a middle ground between the transmedia storytelling of Henry Jenkins and the expanded storyworld of Marie-Laure Ryan. The two theories then complement each other in understanding the storyworld as a single fabula developed and expanded in snowball effect through varied sujets, which contribute valuably according to their media platforms, are connected in a (chrono)logical sequence and have a visible point of entry to consumers.

It would be reasonably possible to define *Twin Peaks* as a paradigmatic example of transmedia storytelling, just as it would be possible to define it only as an expanded storyworld. However, a resolute choice for one standpoint rather than the other would leave aside – under both perspectives – some characteristics of the storyworld building that are part and parcel of the phenomenon as a whole, ranging from the connections between forensic fandom and media products to the foundations that led to its enrichment from a TV series towards a transmedia narrative over time. For this reason, I believe it is possible to theoretically define *Twin Peaks*' storyworld as a hybrid phenomenon, which is not limited by and expands to more than what a single theory can encompass, demonstrating in practice the need for greater openness in theoretical perspectives in order to be explained.

With the narrative being seen as a storyworld expanded by means of transmedia storytelling, it becomes easier to understand its peculiarities, as, just like its characters and plots, the storyworld building of *Twin Peaks* itself is marked by duality, and just as the first series did with early 1990s television, even a definition of its narrative style is also theoretically disruptive.

6   MY LOG HAS SOMETHING TO TELL YOU: FINAL THOUGHTS

At a time when television shows were conventionalized and looked aesthetically (almost) the same, the experimentations brought by the beginning of the quality TV[27] trend in the 1980s paved the way for dramatic and authorial television, since both channel executives and viewers were eagerly asking for something different on TV. At that moment, the surrealistic cinematic style of David Lynch and the experience of Mark Frost on television serial writing made all the difference. Despite its early cancellation during the 1990s series' second season, *Twin Peaks* continued to expand its storyworld through varied media products and was never completely forgotten by fans and scholars, who have been researching its narrative structure, its characters and its own mythology for over 30 years. As stated by David Bianculi (*apud* Halskov, 2015, p. 34), "never before in the history of television, had a program inspired so many millions of people to debate and analyze it so deeply and excitedly for so prolonged a period".

In this sense, my research sought to add to the overall studies regarding *Twin Peaks* products from the perspective of narratology and (inter)media studies, applying to the storyworld the concepts of transmedia storytelling and expanded storyworlds – in accordance with Henry Jenkins and Marie-Laure Ryan – to observe how transmediality is used to convey the story as a whole. I also aimed to contribute to the consolidation of Jenkins and Ryan's perspectives by applying them to a practical example, testing their borders and proposing, based on the analysis' findings, an approximation between the approaches in the conceptualization of a hybrid cultural phenomenon.

Before analyzing *Twin Peaks*' storyworld from the perspectives of transmedia storytelling and expanded storyworlds, however, a closer look at the structure of the entire narrative created by Lynch and Frost was necessary. At this point, the functionalist perspective of Meir Sternberg (1978, 2006, 2011) corroborated by David Bordwell (1985) was essential to the comprehension of the types of gaps and expositions used across media products, as well as of the effects they exert on consumers and of the fabula integration process via the sujets brought in each media

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[27] *Quality TV* is defined as everything that escapes from the obvious association with a "television product", i.e., something artless. In this sense, Robert J. Thompson (1996, p. 13) asserts that "[q]uality TV breaks rules. It may do this by taking a traditional genre and transforming it [...]" or even "may defy standard generic parameters and define new narrative territory heretofore unexplored by television [...]".

product. Besides Sternberg and Bordwell's ideas, Marie-Laure Ryan's (1980) principle of minimal departure was also helpful to observe how consumers assimilate the sujets received and the gaps left by them. As the storyworld has all of its canonical products under the same authors' control and, therefore, has their narrative marks, I also aspired to understand which authorial traits of David Lynch and Mark Frost do appear throughout the storyworld and what creative reasons led the two creators to expand the narrative across multiple products over time. Additionally, the concepts of mythos, topos and ethos by Klastrup & Tosca (2004) were applied to *Twin Peaks*' media products, having contributed both to highlight their most distinctive characteristics and to understand which pillars maintain coherence between the various products of the same storyworld.

Going beyond stating that *Twin Peaks* is an example of transmedia storytelling, I aimed to identify the role that each media product derived from the initial 1990 series play in the storyworld building, having observed, throughout the analysis, that some of the products hold stronger connections among themselves when compared to others, but all of them are valuable in the "furnishing" of the fictional town and its inhabitants by the forensic fandom, be it through the addition of gaps and narrative expositions on events, be it through the immersive experience provided to consumers.

As a result of contrasting Jenkins and Ryan's theories with *Twin Peaks*' storyworld, it was possible to perceive that both perspectives, *per se*, were not be able to encompass all the peculiarities of the cultural phenomenon, insofar as it perfectly contemplates some aspects of both theories, but could not be fitted with no edges left into any of them. Thus, the research simultaneously confirmed that *Twin Peaks* can be seen as transmedia storytelling (as it contains a fabula better abstracted when integrated from all media products) and also verified the validity of understanding it as an expanded storyworld (as only one of its products can work as a gateway to the remainder).

When assimilating the work of Lynch and Frost as a merging between the two concepts, my idea was not to remain "on the fence" between theories; on the contrary, this work actively proposes that more practical examples of transmedia storytelling and expanded storyworlds be brought by later academic research, so that other cases in which such merging is repeated can be known as well as more paradigmatic examples illustrating such theories can be observed. The validity and

the boundaries of Jenkins', Ryan's or any other scholars' perspectives that intend to explain cultural phenomena can only be verified and addressed through the exercise of applying their theories to practical examples, such as this work proposed to do with *Twin Peaks*' media products.

Furthermore, I recognize the strong interpretive and non-exhaustive aspects of this work. Since one of the main characteristics of *Twin Peaks* is precisely the varied possibilities of interpretation that it provides to the forensic fandom (in which I include myself), my research was based on my own interpretation of the storyworld's narrative arcs and events, hence the results found in the analysis are not intended to be exhaustive or definitive; they are only one among several possible ways of approaching and understanding Lynch and Frost's work. Consequently, future research will be valuable for exploring different interpretations and points of view addressing this rich and complex storyworld, whether in its narrative properties or otherwise. After all, when it comes to *Twin Peaks*, there will never be only one single right answer; on the contrary, the only certainty within the narrative is the need for questioning, since neither the owls are what they seem to be[28].

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[28] In *Twin Peaks*' mythos, the sentence "*the owls are not what they seem*" is first said to Dale Cooper by the Giant (an entity from the White Lodge), and remains in the background of the narrative as an encrypted message open to the interpretation of both the characters and the forensic fandom. It can mean that the owls are an earthly representation of the entities' sight over the town's residents, that the supernatural operates in the darkness of the forest just like the owls that inhabit it, or even that nothing in the town is exactly as it seems, among other equally possible interpretations.

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TWIN Peaks: Fire Walk With Me. Directed by: David Lynch. Produced by: David Lynch, Robert Engels. United States: New Line Cinema, 1992. 1 DVD (2h14min).

TWIN Peaks: The Missing Pieces. Directed by: David Lynch. Produced by: David Lynch, Robert Engels. United States: MK2 Diffusion; CBS/Fox Home Video, 2014. 1 DVD (1h32min).

TWIN Peaks: The Return [TV Series]. Directed by: David Lynch. Produced by: Mark Frost, David Lynch. United States: Showtime Networks, 2017. 8 DVDs (990 min), son., color.
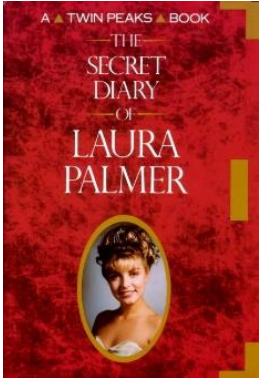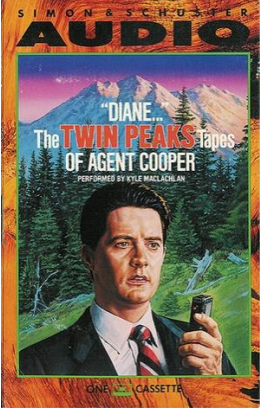
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APPENDIX – *TWIN PEAKS*' MEDIA PRODUCTS COMPRISING THE CORPUS OF THE RESEARCH

Referred by the cover	Title (Author[s])	Year of release	Media platform	Length
	Twin Peaks – season 1 (David Lynch, Mark Frost)	1990	Television series	8 episodes 417 minutes
	The Secret Diary of Laura Palmer (Jennifer Lynch)	1990	Book	184 pages
	Twin Peaks – season 2 (David Lynch, Mark Frost)	1990-1991	Television series	22 episodes 1071 minutes
	"Diane…": The Twin Peaks Tapes of Agent Cooper (Scott Frost)	1990	Cassette tape (audiobook)	45 minutes
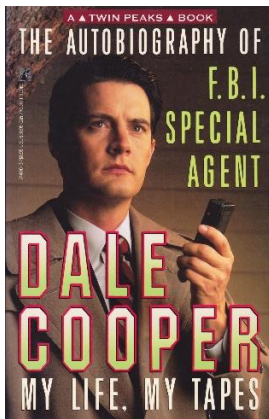
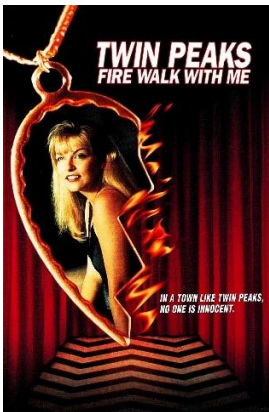|	*The Autobiography of F.B.I. Special Agent Dale Cooper: My Life, My Tapes* (Scott Frost)	1991	Book	195 pages
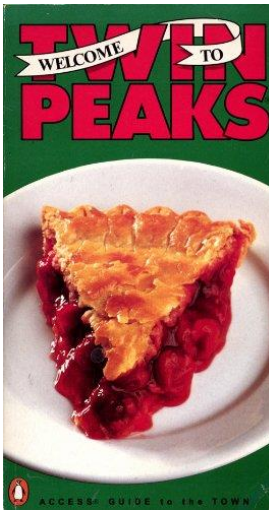
	Welcome to Twin Peaks: Access Guide to the Town (David Lynch, Mark Frost, Richard Saul Wurman)	1991	Book	112 pages

	Twin Peaks: Fire Walk With Me (David Lynch, Robert Engels)	1992	Motion picture	134 minutes
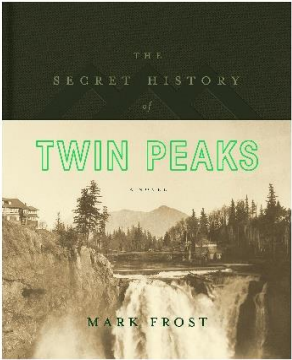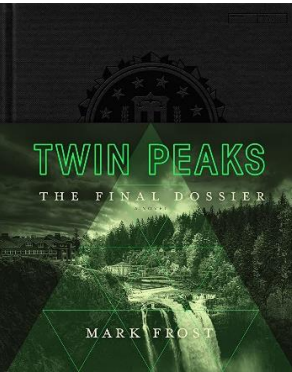
	Twin Peaks: The Missing Pieces (David Lynch, Robert Engels)	2014	Motion picture (deleted, alternative, extra scenes)	91 minutes

	The Secret History of Twin Peaks (Mark Frost)	2016	Book	368 pages
	Twin Peaks: The Return (David Lynch, Mark Frost)	2017	Television series	18 parts 1024 minutes
	Twin Peaks: The Final Dossier (Mark Frost)	2017	Book	160 pages
	Twin Peaks VR (David Lynch, Collider Games)	2019	Virtual reality game	____