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**THE PRODUCTION OF METRO 2033: REFLEXIONS  
OF NEW MEDIA AND INTERNET CULTURE**

**Jiří Holický**

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen  
uvedených pramenů a literatury.

*Plzeň, duben 2013*

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## 1 INTRODUCTION

The purpose of this Bachelor's thesis is to reflect upon the situation in today's book publishing industry, the increasingly difficult situation of authors wishing to publish their works under unfavorable circumstances and also some of the new ways they have devised in order to publish their books and attract readers to their projects. New media play an important role in this process and the author's cooperation with them is an essential part of this thesis. The analyzed novel *Metro 2033*, written by Russian author and journalist Dmitry Glukhovsky, represents an example of a book created and published by means of the new media. In order to provide necessary background to this topic, this Bachelor's thesis also concerns itself with the internet culture and its various features.

In addition to the informative function, it is the aim of this thesis to try and answer the question, whether the internet publishing and authors' cooperation with the new media have managed to become an equal counterpart to the traditional book publishing in the printed version.

From the structural aspect of the thesis, the reader is firstly provided with some definitions of various terms used in the text, which can be used for quick reference.

Secondly is discussed the question of the new media and their influence on traditional writers and book publishing, the role of social networking services in the authors' books creation, as well as examples of media crossovers.

Thirdly is included the actual creation of the novel *Metro 2033*, the story of this novel, the description of its sequel and its presence in other media. Furthermore there are examples of other works also created in cooperation with new media and additional information concerning the author of *Metro 2033*, Dmitry Glukhovsky.

The most frequently used source of this Bachelor thesis is the actual novel *Metro 2033*, which also includes author's comments explaining why he chose to create it in such a way. The majority of other sources come from the internet, along with additional printed books and a magazine articles.



## **2 DEFINITIONS AND EXPLANATIONS**

This section of the Bachelor thesis provides the reader with some useful definitions and can be used as a quick reference for the most frequently used terms in the thesis, or those terms, the definition of which is too complex to be included in the text itself.

### **New media**

The term "new media" covers (mostly) digital technologies, including the Internet, computer media, social networks, video games, CD-ROMS, DVDs, E-books, but excluding television, movies and printed publications.

### **Internet culture (cyberculture)**

Internet culture is the culture that emerged from the use of computer networks for communication, entertainment, and business. It is associated with online communities, online multi-player gaming, social gaming, social media, augmented reality, etc. <sup>1</sup>

### **Social networks**

The social networks are online services accessible via websites. They are primarily used for socialization of the internet users, who are able to create their own accounts on the network and subsequently communicate with other users. Some examples of social networks are Facebook, Myspace and LinkedIn.

### **Internet/online community**

Internet (or online) communities are formed by various groups of people, who socialize themselves by means of the internet and share the interest in some particular topic. These communities are virtual and their interactions are led in an artificial environment, often by means of weblogs, chat-rooms and internet forums.

**Weblog (blog)**

Weblogs are basically websites, which serve as "diaries" or "journals" for their owners. The owner of the weblog (a blogger) regularly updates his website in chronological order, by uploading news or his own thoughts concerning some particular area of interest.

**E-book**

This term is used for electronic versions of printed books. They can be purchased on the CD or downloaded directly from the internet.

**E-book reader**

E-book readers are electronic devices capable of reading e-books. Among other popular e-book readers are Amazon's Kindle, Sony reader, JetBook, Kobo and Nook.

**Tablet computer (tablet)**

Tablet computers, are wireless portable personal computers, usually equipped with touch screens. The user interacts with the device by manual selection of individual commands on the screen itself, rather than using the keyboard. Tablets have many different features, one of which is the ability to download e-books from the internet and read them.

**Smartphone**

A smartphone is basically a mobile phone supporting variety of additional functions, which the typical mobile phone does not have. Among such functions can be abilities to play videos, access the internet and e-mail, or support of mobile phone applications.

**First-Person-Shooter video game (FPS)**

This type of 3D action-based video game is characteristic for the way the player experiences the game – he or she sees "through the eyes" of the virtual character. Commonly only arms and gun of the playable character are visible during the game.

**Massive-Multiplayer-Online video game (MMO)**

This type of online video game can be played simultaneously by a large number of players, who share the same virtual space and are able to interact with each other by means of their representative avatars created in the game. The internet connection is necessary for accessing the shared virtual world. Various subtypes of MMO video games exist, ranging from life simulations to online role-play games. Larger MMO video games (*Guild Wars*, *World of Warcraft*, *Lineage 2*, *Secret World*) support millions of active online-players.

**Survival horror video game**

Survival horror video games are games using elements from horror fiction. While playing this video game genre, players are supposed to fear for the life of their playable character, which is further supported by various horror themes, motives and terrifying atmosphere of the game.

**Video game consoles**

Video game consoles are electronic devices designed for playing video games on television. They represent an alternative to playing video games on PC. Different types of these video game platforms exist: the Xbox 360, the Sony PlayStation 3, the OUYA, The Wii U and others.

**DLC (downloadable content)**

Downloadable content, or shortly DLC, is a term describing additional content (mostly minor) for video games released by the developers after the release of

the actual game. They can be sold separately or downloaded for free and intend to extend the player's experience with the particular video game.

### **Dystopian fiction**

The antonym to the utopian fiction, the novels written in this literary genre are usually set in dysfunctional, degraded, or post-apocalyptic societies, often describing possible pessimistic-looking futures of the human civilization, or creating negative parallels of today's world. The dystopian and utopian symbols commonly appear in science fiction.

### **Magic realism**

This term refers to a wide range of novels combining realism and realistic environment with magical or unnatural events. These events are often regarded by characters of such stories to be completely normal and mundane. The typical author of this literary genre is Gabriel García Márquez, whose novels are known for depicting normal literary settings, although with peculiar perception of reality.

### **3 NEW MEDIA AND THEIR INFLUENCE ON TRADITIONAL WRITERS**

With the recent development of technologies, the book industry as we know it is beginning to change. With the introduction of new media, including social networks, e-books, computer media, video games and the internet itself, new possibilities of book creation and publishing have emerged. The authors are now far less limited in their creation, than they were in the past (inability to find a publisher, financial problems, etc.), but they also face a great deal of competition, because the book market has become globalized and thanks to the new media, many authors are able to publish worldwide.

The development of online publishing and the availability of digitalized books also strongly influenced the traditional way of creation and distribution of books in printed versions and it can be theorized, that the new media have changed this process forever.

#### **3.1 Authors' publishing difficulties**

In 2012 the book industry encountered many difficulties, which have been plaguing it in the recent past. Book sales' stagnation, falling prices and many other problems have been blamed on the increasingly successful e-books (See 3.2.2 E-books). It is a fact, that the new media (and especially e-books) introduced new ways of how the book publishing can be done and also offered the authors many possibilities, which the traditional system could have not provide them with. The society has developed a strong connection to the internet culture and this reality is reflected by its implementation into various media, including the traditional printed book. These changes may be perceived as negative for the industry and it is argued, that e-books pose a threat to the book publishing, but the recent situation is more complex than this one-sided point of view.<sup>2</sup>

In an interview released on the internet website [www.brooklynrail.org](http://www.brooklynrail.org), the Cambridge University professor John Thompson (who spent five years researching the situation and cooperating with book editors, publishers, writers, and agents in both America and Europe) explains the troubles influencing the publishing industry. He explains, that alongside the digital revolution and the changes it brought, the industry is more seriously threatened by the unbalanced structure of publishing. The publishing industry is currently dominated by several large corporate groups and retail chains, who resemble far too big competition for smaller and independent publishers. However, following the global economic crisis, these corporate groups and retailers encountered difficulties and their problems have affected the publishing industry as well. On the other hand, the digital publishing industry became more and more successful and during the time, when the sales of printed books were stagnating, the e-book retailers made considerable profits. John Thompson commented upon this matter: "It's just that the only thing that is growing are e-book sales, so everyone focuses their attention on that and says the "revolution" or the "crisis" of the book publishing industry is about e-books, and that's not the case actually".<sup>3</sup> The most successful of this e-book retailers became the electronic commerce corporation Amazon (See 3.2.4 Kindle Direct Publishing), which have since taken the role as most important publisher in the whole book (and e-book) industry. In the conclusion of the interview is stated, that it can be safely assumed, that the crisis of book publishing is largely a media ownership issue.

Additionally, in order to counter theories about the expected downfall of the publishing industry, John Thompson expressed the opinion, that this is far from happening. Large corporate groups are concerned about the recent publishing experiments and changes, new publishing ideas and models, because they are capable of changing the market these groups control, but the publishing industry is a very complex and significant business. It may change its ways in the following years, but it will remain. The same can be said for the printed versions of books and it is very unlikely, that they will be replaced by e-books.

Although the future seems to favor e-books and they become increasingly popular, the traditional printed book is deeply embedded in our society and is still desired. It simply means there will be two types of books available, the digital and the printed and the reader will be able to choose from them, based on what he or she prefers.<sup>4</sup>

### **3.2. New ways of publishing and attracting readers**

This section of the thesis describes the new ways of publishing enabled to the authors by the new media, including various modern electronic devices and organizations, which support the authors' cause. As it is mentioned several times in the thesis, the use of the new media also attracts new potential readers, which promotes the author's chances of profit.

#### **3.2.1 Online Publishers Association**

The Online Publishers Association (OPA) is a non-profit trade organization conducting extensive research on online advertising and media consumption in order to promote the credibility of internet as a platform for publishing. OPA supports the efforts of both authors and publishers, who might want to consider the use of advantages the online publishing offers and also represents their interests before the advertising community, the press and governmental institutions.<sup>5</sup>

The organization was founded in 2001 and comprises of number of world-known media brands, including BBC, TechMediaNetwork, The Wall Street Journal, CNBC and others. It's research is conducted every year and concentrates on immediate trends and news in the area of online publishing. In the year 2003 the Online Publishers Association Europe (OPA Europe) was established and focuses on the research and promoting of the internet as a publishing platform in the European sector.

### 3.2.2 E-books

E-books resemble the digital counterparts to the traditional publishing in the printed version. Around the e-book the whole online publishing industry and e-book market was formed, along with many online e-book retailers. It's especially the publishing in e-book format, which makes the process of online publishing relatively costless for the authors and also enables them to advertise their works worldwide, without further costs spend on traditional advertising.

Because e-books basically are electronic versions of printed books, they are easily accessible via dedicated computer applications, smartphones and numerous e-book readers (Kindle, JetBook, Kobo, Nook, etc.), which makes them extremely popular among the younger generation using these electronic devices on regular basis. Usually, e-books can be downloaded from online e-book retailers, or from the author's personal website and mostly appear in the PDF format. They can be downloaded either for free or at reduced cost, but those that resemble the digitalized counterparts to their printed originals (they were not created primarily in the e-book format) often have a price similar or comparable to the printed version (mostly bestsellers).<sup>6</sup>

The introduction of e-book as a new medium has changed the whole area of book market, enabling cheap and effective book publishing, because there is no need for distribution, returns and all cost associated with physically handling and selling the printed books. So far the e-book industry proved to be very successful, which is supported by the enormous success of e-book retailers (See 3.2.4 Kindle Direct Publishing) and their increasing demand among the customers.



### **3.2.2.1 Tablet computers**

Publishing in the e-book format enables the authors to introduce their works on the internet, but it also makes their works readable in tablet computers. Tablet computers, or shortly tablets, are wireless portable personal computers and today they enjoy great popularity. They are usually equipped with touch screens, which means, that they are not operated by keyboards, but rather by manual selection of individual commands on the screen itself. Tablets have many different features, one of which is the ability to download e-books from the Internet and read them. The portability of the device ensures, that the user is able to read the author's book just like the traditional printed version, without the need of having access to the computer. The authors, who decide to publish their books in the e-book format, can appeal to those readers, who prefer to read the digitalized versions of books without the previously mentioned restrictions, which can attract greater audience for their projects.

The creation of the tablet computer's concept is contributed to an American computer scientist Alan Curtis Kay in early 1970s. Although the first version of the tablet was a commercial failure, through further development, the device became one of the most desirable options for computing. Among the most popular tablets is the iPad from the Apple corporation and its sales are steadily raising. While there were sold approximately 300,000 iPads in April 2010, in October 2011 over 50 million of these tablets were sold and in September 2012 the sales reached 84 million sold devices.<sup>7</sup>

### **3.2.2.2 QR codes**

One of the things which can influence the book publishing (and especially online publishing) in the near future are the QR codes. Quick Response Code, or simply QR code, is a new type of a barcode. Unlike the common UPC barcode, which is made of a collection of vertical lines, QR code is a two-

dimensional barcode (See the comparison of both barcodes in the Attachment 1). It was invented by Denso-Wave, a subsidiary of the Toyota Group in 1994 in order to track parts in the vehicle manufacturing industry, but it eventually evolved into a barcode with many more functions.<sup>8</sup> While the UPC barcode is capable of storing up to 30 different numbers, the QR code is capable of storing 7,089 numbers, which is considerably more.

Although such a feature is of a great value, the true significance of the QR code is its capability to be scanned by various devices of modern day-to-day life, such as smartphones, and thanks to its great memory capacity, various types of information can be encrypted into it. These information can be the internet links leading to internet websites. They can be viewed at in smartphones or similar devices, because of their capability of online connection. Such websites can contain articles, videos or other features and because the QR codes have recently became quite a common sight in many printed magazines and newspapers, they are used as an easily accessible additional content for the printed media.

The potential for authors, who wish to publish their works online, lies in the possibility to encode into these barcodes links leading to their websites or more importantly their e-books themselves. In doing so, the authors are actually able to promote the advertisement of their works in both media, the internet and the printed press, at once.

### **3.2.3 Kickstarter**

In order to help people, who do not possess their own financial resources and who wish to create and publish their own artistic projects, an online funding platform called Kickstarter was established in April 28, 2009. The authors (but also filmmakers, independent video game developers, musicians and other artists) have the opportunity to introduce their works on the Kickstarter website, where the people interested in realization of such books can began to deliberately pledge money to the author, which will help him or

her to overcome the expenses connected with publishing. Everyone who wishes his project to be funded in this way must first set a funding goal, which must be reached in a given period of time. Only when this goal is reached, the pledged amount of money is charged from the backers of the project. This ensures, that people will not be forced to pay for a project they backed, but which did not reached the funding goal and will not be fulfilled. This system of voluntarily funding offers the author a great chance to receive support from the readers themselves and in return allows them to participate on the creation of the book they would be interested in reading. While the high of the pledged sum depends entirely on the backer's enthusiasm for the individual project, usually the more he or she pledges, the grater the possibility of reward for his contribution. The rewards can rake form of a special edition of the book for the generous backer, or a free copy of the finished book. Since the launch of this funding platform, over \$500 million has been pledged by more than 3 million people, who funded more than 35,000 various artistic projects.<sup>9</sup>

### **3.2.3.1 Project by Jack Cheng**

The project by Jack Cheng is a typical example of a book, the existence of which was made possible thanks to the financial support from its fans on the Kickstarter funding platform.

The author Jack Chang launched the funding of his book titled *These Days* on Kickstarter in July 9, 2012 and it was successfully funded in July 30, 2012. Originally he set the funding goal to be \$10,000, but in the end he received from the supporters of his project much greater sum of \$23,810. Chang provided the potential backers with various information about himself, the theme and synopsis of the book. On Kicksatrter he stated his previous references and experience, the reason why he decided to publish the work in the printed version, the approximate length of the planned book (250 pages), and he also made the following list of things, for which the money would be used:

- developmental editing
- line and copy editing
- proofreading
- allow printing in bulk to bring down the per-book costs
- purchase of fonts and other design assets
- obtaining ISBN numbers, paying registration fees, and additional costs associated with getting listed in various online bookstores
- envelopes, packing materials, postage
- extra copies in case of "breakage" (those that get lost in the mail, etc.)
- extra review copies<sup>10</sup>

In this instance, the creation of a printed book was made possible thanks to the author's cooperation with new media and the readers themselves.

### **3.2.4 Kindle Direct Publishing**

The multinational electronic commerce corporation Amazon is today's biggest online retailer in the USA (it sells books, music, clothing, movies, toys and many other goods) and it also controls most of the e-book market. In order to support its sales, Amazon introduced its own e-book reader called Kindle, which was developed by Amazon's subsidiary Lab 126. This multifunctional electronic device proved to be very successful, and in order to connect it tightly with its business, Amazon launched together with the device its own online publishing service called Kindle Direct Publishing.

Kindle Direct Publishing enables the authors to sell their works directly to readers via the Kindle device and currently represents the most used e-book publishing service in the world. The authors benefit from the ability to independently publish their works worldwide and can charge for them between \$0.99 and \$200.00 per download, although Amazon keeps 65% of the revenue from all e-book sales.<sup>11</sup>

Despite the fact, that Amazon is often being criticized for its business model and for creating a monopoly on e-book market, its success and the success of Kindle Direct Publishing is undeniable.

### **3.3 Social networking services**

The author of the novel *Metro 2033*, the main analyzed book in this thesis, took above all the advantage of the internet and its opportunities for creating books in new ways. This new medium provides the authors the much needed connection with the readers and enables them to advertise their works among them. The social networking services can help the authors greatly in these efforts, because they basically resemble "the meeting points" for the internet users. That means, that the social networks are regularly visited and constantly accumulate more and more users, all of which can become the potential readers of the author's project.

The social networks are websites primarily used for socializing on the internet. The users can create their own accounts and are able to communicate with other users as well. This fact promotes the authors chances of attracting attention for his work, because he can advertise it on his account for others to see. The information about such project then spreads as the users communicate with each other. While there currently are hundreds of websites offering the social services, this service itself can be considered as a recent phenomenon. Although the very first social network PlanetAll was created in 1996, their popularization started with the introduction of Myspace social network, which is along with Facebook and LinkedIn considered to be the most successful.

The social network Myspace was among the first large internet services based on online socialization. Although it lately lost many of its user to the competition in form of Facebook, it still counts about 200 million users.

Myspace is widely used as a socialization service for people connected to the music scene and various music bands.<sup>12</sup>

Among the social networks, Facebook is the fastest growing, with steadily income of new users. Counting about 1.01 billion accounts (September 2012), this service provides a wide range of socialization and it has even become a platform for the web-browser-playable video games.<sup>13</sup>

Linkedin is a professionally oriented social network providing socialization primarily for business people and companies. It's users are able to maintain an online connection to potential customers, clients and partners.<sup>14</sup>

As Linkedin proves, social network accounts are not created only by individuals, but also by various companies, which in this way try to stay in contact with their customers. In the similar way, the author is able to manage his or her own account, inform his or her fans about the work's progress and stay in touch with them by regularly updating it. Sometimes the readers are able to passively participate in the book's creation and sometimes they are able to contribute to it. This fact enables the author to effortlessly advertise himself to large groups of internet users.

### **3.3.1 Online communities**

Those groups of people, who socialize themselves by means of the internet often form so called online communities. These communities are virtual and their interactions are led in an artificial environment, often by means of weblogs, chat-rooms and internet forums, where they are able to lead online discussions. They resemble the virtual gatherings of people interested in the same topic or simply connected to each other by similar values and interests. The purpose of such community can be literally anything, even a group of people commenting on an article published in the online newspaper can be

considered to be an online community centered around that particular article. The individual members of the community rarely act under their real names and in order to maintain anonymity and privacy, the nicknames or avatars (virtual representations of actual people) are commonly used. There is no specified lifetime of an online community and its members can freely join and leave, contributing to discussions only as long as they are interested in them or simply as they see fit. In theory, a virtual community can exist forever, provided it's topic or cause is still relevant and has supporters.

While there are multiple classifications of online communities in existence, they can be categorized into four basic types as follows:

Communities of purpose are groups of people, who share similar purposes and goals in order to achieve something. In the online socialization they seek support for common cause and search for other like-minded people. As examples can be considered online communities of political parties, unions and charities.

Communities of practice are groups of people united by their professions and associations. These online communities are mostly created by those who belong to the same member organizations and thus are connected to each other by their membership in them.

Communities of interest are formed by groups of people, who have similar hobbies, interests or passions. They usually concern themselves with leisure-time activities for various hobbyists and sport.

Communities of circumstance are groups of people, who share common experience, temporal or standing position in life, or who find themselves in similar life-situations. An example can be a community of inhabitants of the same area, religious community, or a community of parents or teenagers.<sup>15</sup>

### 3.3.1.1 Weblogs

Weblogs (also called blogs) are an essential part of online socializing and resemble the means of communication within online communities. Weblogs are basically websites, which serve as "diaries" or "journals" for its owner. The owner of the weblog (a blogger) regularly updates this website in chronological order, by uploading news or his own thoughts concerning some particular area of interest. The visitors of the blog have the opportunity to express their opinions about the individual entries and the topic itself by contributing to the discussion on the blog. An example of such situation can be a blog created by a fan of model trains hobby, who reflects on his website the situation of the hobby and informs others about the news connected to it. Together, the blogger and the weblog's visitors, who participate in the discussion, create an online community (a blogosphere), which formed around the particular hobby.

Originally, the first weblogs, which appeared in the late 1990s, offered only a one way form of communication. Bloggers posted the individual entries on their blogs on a daily basis, but there was no opportunity for the blog's readers to express their own opinions, or lead a discussion with the author of the blog, or other visitors. They could participate only passively, because the blogs were basically only ongoing monologues from the owner. Nevertheless, the weblogs continued to evolve and in order to satisfy the visitors' urge to become the active members of the blogosphere, additional features were added to the weblog's structure, including the possibility to comment and join the discussion. Today are more than 100 million weblogs in existence and many online communities are centered around them.<sup>16</sup>

### 3.3.1.2 LiveJournal

The author of *Metro 2033* Dmitry Glukhovsky was using the services the social network LiveJournal during the creation of the novel (see chapter 3 Creation of *Metro 2033*). LiveJournal is owned by SUP Media, an international



online company with the headquarters in Moscow, which allows its users to keep and manage their own weblogs or online journals and it was on the weblog created on the LiveJournal network, where Glukhovsky started the online publishing of his novel and his cooperation with the blog's readers.

LiveJournal was first introduced in April 15, 1999 by American programmer Brad Fitzpatrick. Although it was originally created only to inform his high school friends about his activities, it eventually evolved into a blogging application frequented mostly by artists, journalists and political pundits, who often use it to comment on Russian-oriented politics. This activity brought LiveJournal in cooperation with the politically independent online newspaper Gazeta.ru. Today LiveJournal is used by over 10 million people, although the social network is currently under the strong pressure from the competition offering similar services, namely WordPress.org and Tumblr.<sup>17</sup>

The LiveJournal users are able to choose between two types of accounts: a free account, with some limited features, or a full account, for which a donation to the network is required. It is especially the possibility of creating free weblogs, which attracts many bloggers and it also resembles a great and easily accessible opportunity for authors, who wish to establish an online community in order to advertise and support their projects, the similar system Dmitry Glukhovsky used to popularize his *Metro 2033*.

### **3.4 Possibilities of cooperation between the media**

As was stated earlier in this thesis, in order to deal with the publishing difficulties, the authors may want to cooperate with other media. Above all, it is the use of the internet, which can considerably promote authors' chances of success, because they are able to advertise their work freely and without restrictions or expenses. They can also connect their works to a specific benchmark, in order to catch reader's attention. This can be the case of an author who is hired by a company to write a book about the company's product or benchmark. The author can be hired for example by a video game publisher

to write a novel based on the game's universe. This way the company will be advertised by author's books and the author will be introduced to larger public because of his connection to the popular benchmark.

### 3.4.1 Media crossovers

One of the ways of cooperation between the media with the most potential of attracting new buyers or fans are the media crossovers. If one benchmark is used in multiple media, the chance of its success increases dramatically, because more people have access to it from various sources. Dmitry Glukhovky used this strategy during the release of his sequel to *Metro 2033* (See chapter 3.4 Sequel to the original novel) and the original benchmark of *Metro 2033* was later used in other media as well (See chapter 3.6 *Metro 2033* in other media). The media crossovers also became quite popular in product publishing, especially in the case of commercial movies. The release of such a movie can be accompanied by novels based on the movie, soundtracks or even a video game with the same benchmark. These "reflections" of the original product in other media can increase the sales significantly.

Of course, the media crossovers are not restricted only on commercial products. Many media crossovers are created simply because of the success of the benchmark or product on its original media platform. A popular novel can after several years be remade into a movie and the movie can later be followed by video games expanding the story and universe created in the original novel. It can also be the other way around and a video game, which gained enough popularity, can be remade into a movie. The individual benchmarks expand across the media in a completely natural process, when there is simply being added upon the original idea. As an example of this inter-media evolution can be considered the comic book series *The Walking Dead* created by Robert Kirkman. Based on the comic book a successful television series was made, which introduced the benchmark to broader audience. This

allowed further media crossovers to be made and two video games expanded the original universe.

Furthermore, there is a way of creating a direct media crossover. This is not the case of one benchmark being released on various media platforms (for example releasing a book and making a movie based on it), but it is process, in which two or more different media influence each other directly and can be considered to be same level (See the following chapter).

### **3.4.1.1 Project Defiance**

One of the most recent projects, which supports the idea of direct cooperation between the media is *Defiance*. This television series is being developed by SyFy television channel, which specializes in featuring science fiction, fantasy and horror programming and is to be launched on 15th April 2013. Together with this television series will be released Defiance MMO (Massive-Multiplayer-Online) video game. These two media will be strongly connected and will influence each other greatly. The television series is supposed to be broadcasted weekly and the events in this version will actually influence the game-play and game-experience in the video game. While each project will be able to function on its own, by connecting the media, *Defiance* will be able to attract more viewers and players.<sup>18</sup>

#### **3.4.1.1.1 Defiance television series**

The science fiction television series is being developed by authors of popular television series *Battlestar Galactica* and *Caprica*. The story is set in a near future of our planet, which is largely terraformed after the arrival of alien races. The race called Votans were forced to leave their original solar system and began to search for another planet, which they could colonize. They discovered Earth and although they tried to peacefully negotiate it's colonization with the human inhabitants, the encounter ultimately resulted in

armed conflict. After the Votans released their terraformig devices, both sides realized they must try to cooperate and preserve the rare life-supporting planet. During this uneasy truce, the so-called Lawkeepers maintain the peace by trying to protect the towns from all danger. The main character Jeb Nolan decides to join them and protect his former home-town called Defiance.

The cast for this series was already announced with the main character Jeb Nolan as Grant Bowler. In other roles will appear Stephanie Leonidas, Julie Benz, Graham Greene, Mia Kirshner, Tony Curran and Jaime Murray.<sup>19</sup>

#### **3.4.1.1.2 Defiance video game**

The second part of the *Defiance* inter-media project is a MMO video game, which is currently in development by Triton Words and is about to be released in correspondence with the television series. Triton Worlds, the video game developers and publishers are largely known for their other MMO games, namely *Rift* and *End of Nations* (still in development). *Defiance* will be released on PC, Playstation 3 and Xbox 360 video game consoles. While it's MMO format will be able to provide almost limitless game-play for the players, the events in the television series will be reflected in the game itself by various events updated on the weekly basis and also DLC (downloadable content).<sup>20</sup>

## 4 CREATION OF METRO 2033

The science fiction novel *Metro 2033* was written by Russian author and journalist Dmitry Glukhovsky. This novel was originally released only on the internet in the e-book format and it is a typical example of a book created by the means of author's cooperation with new media. It is a novel which was not created and published in the traditional way, but was rather an interactive experiment, from which it became one of the most successful science fiction novels of today.

The story is set in the year 2033, where the global nuclear war burned out the planet's atmosphere and the only survivors hid themselves in the tunnels of Moscow's underground, the biggest metro complex in the world. While the surface is uninhabitable for human beings because of deadly sun rays and radiation, it is populated by mutated creatures and strange anomalies. The last people are trying to survive in the tunnels, knowing that the civilization is lost and they are only delaying humanity's end.

The novel combines the dystopian story line with philosophical questions regarding the human's nature, moral and purpose in the world with a deeply pessimistic, desperate and horror atmosphere. It is also a reflection of today's political scene, which the author is known to criticize.

### 4.1 Process of novel's creation

Glukhovsky has finished the first version of the novel in 2002, however he encountered difficulties, when he tried to find a publisher for this very first book he wrote. Although he was a successful journalist, *Metro 2033* was his first literary project. After being refused by every publisher he contacted, he decided to publish *Metro 2033* himself. Despite having little experience with internet publishing, he decided to follow the example of his predecessors (Stephan King, Frederick Forsyth and Sergey Lukyanenko) in the field of new ways of publishing and released the novel on his website

www.m-e-t-r-o.boom.ru for free. He also added several links and advertisements on online forums of science fiction fans to advertise his project among the readers. This way he overcame the problem of publishing and also attracted many readers from the internet communities. It was a huge success and after two years the novel was read by thousands of readers. Glukhovsky wanted the novel to be something more than a usual book and so he made it interactive. He enabled his fans to comment on the story and discussed with them various mistakes and inaccuracies he made in the storyline. In order to better monitor these comments and reflect upon his work, he released each chapter separately. In the first version the main hero of the novel died in the middle of the story, killed by a stray bullet. This fact was one of the reasons, why his novel was denied by the publishers and also the community, which created itself around his work, requested him to make changes in the story and let the character continue his adventure. Glukhovsky himself commented, why he initially intended the hero to die: "It had its philosophical reason. The further he went and the more opinions on the world he got to know, the more firmly he was convincing himself that his journey has no meaning. In the end he finds himself before the dilemma whether it makes sense to continue." The hero reaches the decision, that it does, because he still has something to believe in and to hope for. And after fifteen minutes he is killed. "That way sounded my nihilistic answer to his question: Nothing have any sense..."<sup>21</sup>

Nevertheless, Dmitry Glukhovsky decided to rewrite the novel and he did not only changed the hero's fate, but also added eight new chapters, creating the second version of *Metro 2033*, which later became the world-wide bestseller. In the May 2005 the book was completed and was also released online on his website. The popularity of this book was so enormous, that three publishing houses offered to buy his novel. In the end Glukhovsky decided for Nibbe & Wiedling literary agency, with which he shared the view of the novel as not only an unusual science fiction story, but also political, philosophical and moral warning. Later he created new website for the Metro universe and it's community, [www.m2034.ru](http://www.m2034.ru). By the year 2010 over two million people have

read the internet version of the novel and over 500,000 printed copies were sold in Russia alone. In the interview concerning his success the author stated: "Internet is that jungle where the strongest survives. If your book is original, interesting, and simply well written, Internet users will spare you the costs of publicity. They will share your texts with each other and make you famous."<sup>22</sup>

## 4.2 Glukhovsky's inspiration and research

Dmitry Glukhovsky was considering the idea and story of *Metro 2033* already in his early age. At that time he did not have complex knowledge of the global politics, but was heavily inspired by his rides through the Moscow metro. Each day since he was 10 years old, he traveled there one hour on his way to school and one hour back home. He was impressed by the complex structure of the biggest metro in the world and was also interested in the Russian myth, describing the second subway called Metro-2, which supposedly lies hidden in secret tunnels below the actual metro and where are supposed to be bunkers and nuclear shelters for politicians and the rich. The Moscow metro was opened in 1935, counts 180 stations and it's 12 lines cover the length of 300 kilometers.<sup>23</sup> Each station has different decoration, including various mosaics, ceiling paintings, statues, reliefs, stained glasses and others. Glukhovsky was inspired by this artistic diversity and he reflected it in his novel, where different stations are controlled by different factions (including Nazis, Communists and Trotskyists, religious zealots, scholars, a coalition inspired by the EU and others). When he wrote the first concept of *Metro 2033*, he was 18 year old and both his rising interest in politics and his later journalistic career turned the post-apocalyptic science fiction genre of his novel into a philosophical and moral warning. In the book can also be found references to the actual political scene, social criticism and political satire. Glukhovsky himself commented upon this matter: "I don't think that even the Doomsday can change the human nature. Essentially we are animals, and

we'll find it quite difficult staying humans in a world, where even clean water and air are a scarce resource to fight for."<sup>24</sup>

During the novel's creation Glukhovsky found inspiration in works of Ray Bradbury, Arkady and Boris Strugatsky and Gabriel García Márquez, but also decided to undergo an intensive research to make the novel as authentic and realistic as possible. He wanted the readers to recognize the individual places and stations of the subway, in which they live and travel today and so he created the plot and other aspects of story with careful consideration of reality. For example, each copy of the novel includes the actual map of the Moscow subway and also the map of the subway after the apocalypse, where the events of the novel take place. (See Appendix 1) Author's online cooperation with fans during the creation of the final version proved particularly helpful during his research. Among the readers of the online published novel were the actual subway train drivers, subway tunnels constructors and even soldiers and members of special forces, who fought in Chechnya. These readers alerted Glukhovsky about some of his minor mistakes he had done in the novel, for example about the real sound of the firing submachine, which he described incorrectly, about the difference between the machine gun belt and the gun magazine, the correct usage of cartridges for the Dragunov sniper rifle and others. This way, Glukhovsky was able to write a believable story, which facts corresponded with the reality.

### **4.3 Story of Metro 2033**

Glukhovsky's dystopian science fiction novel *Metro 2033* describes the story, in which the human civilization is devastated by nuclear war. The planet's atmosphere was burned away and the strong sun rays and high radiation make the surface inhabitable for human beings. Nevertheless, some managed to hide in the largest metro in the world, the metro under the city Moscow. The events of the novel take place 20 years after the war and since that time, many mutated creatures evolved on the surface, because of the



radiation and also biological weapons, which were used in the war. The only known human survivors try to live underground, hidden in the tunnels of the metro. At first, there was a central government, but it quickly collapsed and many different factions now inhabit the individual stations of the metro.

The main character of the novel is a young man named Artyom, who lives in the coalition of stations called VDNKh, which specializes on the production of "mushroom tea", which it sells to other stations. Although he was born on the surface (his family was eaten by a horde of rats after the war, which count in great numbers in the metro and are capable of overrunning an inhabited station), he was raised by his foster father Sukhoi in the metro. The VDNKh coalition is currently threatened from the unknown breed of mutants with dark skin and large milk-white eyes, called The Dark Ones. Although they cannot speak and when captured, they simply die, they possess strong psychic abilities and come in unending waves from the surface, because the hermetic door sealing the metro on the neighboring station Botanical Garden are open. These doors have been accidentally opened by Artyom himself, when he was still a child and he kept it a secret ever since. But now the attacks of The Dark Ones are becoming more and more devastating and VDNKh needs help, or it will soon be taken by the mutants.

One day arrives an enigmatic stalker (modern tracker, who is able to survive in hazardous environment) known only as Hunter, who is an old friend of Sukhoi and who comes to investigate the situation on VDNKh. After questioning Artyom, he reveals the truth about the opened hermetic doors. Hunter decides not to reveal Artyom's secret, if he promises to go to Polis (an unofficial capital of the metro stations inhabited by scholars, where the stalker headquarters is also located), in the case he would not return from his investigation on the surface. He gives him a secret message hidden in a bullet and tells him to report to the stalker leader Melnik. Hunter never returns and so Artyom sets of to deliver the secret message to Polis.

While traveling through the VDNKh controlled area of the metro, he is joined by a merchant Bourbon, but on their way through the tunnel connecting

the stations, they begin to hear a strange noise coming from the cracked pipes on the walls. Although Artyom is relatively unaffected, upon hearing the noise Bourbon falls into a hypnotic state and subsequently breaks his own neck. Whether this noise is a psychic attack of The Dark Ones, an anomaly created by radiation or bio-weapons, is not stated and its origin remains a mystery. Artyom quickly loses his determination to continue, but on an almost abandoned station inhabited only by outlaws and homeless people he encounters a guru calling himself Khan. The guru believes himself to be an incarnation of the great Mongolian leader Genghis Khan and he helps Artyom to reach the metropolitan station Kitai-Gorod and protects him from the monsters hidden in the tunnels along the way. They are later unwillingly separated, when Kitai-Gorod is attacked by enemy forces from a coalition of stations called The Fourth Reich. This faction openly follows the doctrine and beliefs of Hitler's Nazi Germany and his Third Reich. They are in the war with the faction of communists and also attack the stations, which are inhabited by colored people, like Kitai-Gorod. Despite the fact, that Artyom manages to flee the station, he is captured by the soldiers of The Fourth Reich while helping an old man to reach the station Kuznetsky Most. He is taken to their headquarters and is about to be sentenced to death by hanging along with other prisoners for killing one of their soldiers. Just before the planned execution, the headquarters is attacked by a group of Revolutionaries (a splinter-faction of the communists, also known as The Trockists), who learned of the captives held there.

The Revolutionaries rescue Artyom and he eventually reaches the station Paveletskaya, which is under a constant threat from the mutants coming to the station from the escalators leading to the surface. In order to continue his journey to Polis, Artyom needs to cross the circular line connecting the whole metro. This line is ruled by the largest and richest faction in the metro, the Hanseatic League. To be able to enter their domain, he must first acquire the visa and because he no longer possesses the money needed to get one (the common currency in the metro are bullets), he decides to participate in a risky

game organized on Paveletskaya. It is a rat race and he makes a bet with the station master: if Artyom wins, he gets the visa to the Hanseatic League, but if he loses, he will be punished with the most degrading job on the station, the shoveling of excrements in the septic for a year. Unfortunately, Artyom loses the bet and spends several days carrying out the work, but he soon becomes an outcast in the station, because of his smell and all people begin to avoid his company. After an accident, when he overturns the whole cart filled with excrements on himself, Artyom decides to quit and in his desperation he simply walks out from Paveletskaya into the tunnels.

He is later found lying on the floor and covered in filth by a member of a religious sect, Brother Timothy, who seeks among the poor the new potential members for his church. This sect of Christian fundamentalist has its own monastery in an abandoned subway train located in the tunnels and Artyom is taken there. He is cleaned and fed and initially treated with great respect and kindness. Artyom is not accustomed to such behavior and when Brother Timothy offers him to join them, he accepts. During his travel across the metro, Artyom was often haunted by visions of The Dark Ones in his dreams. Uncertain of the purpose of these visions and the purpose of his journey to Polis, he seeks to flee from his task and begins to study the sect's doctrine. Despite his initial fascination with the concept of the Christian God and the sect's teachings, he finds himself unable to agree with their fundamental and radical opinions and expresses his doubts to his brothers. He is cruelly dismissed, marked as an unbeliever and expelled from the sect. He accepts his expulsion and resumes his journey with renewed fervor.

Before reaching Polis, Artyom crosses stations Serpuchovskaya and Polyanka. At Polyanka he meets a pair of travelers who debate with him about philosophical questions. Later he realizes, that the whole experience at Polyanka could have been only a hallucination, because according to the myth known in the metro, the station is considered to be an oracle, where people are able to find answers on the questions they desire. It is also mentioned, that

the station is contaminated by hallucinogenic fumes, but the true explanation for his encounter with the travelers is not stated.

When Artyom finally arrives at Polis, he is fascinated by the station. Polis is a centre of knowledge in the metro, because it lies under the Great Library on the surface. The inhabitants of Polis are divided into social castes similar to the Hindu castes. While he waits to be admitted to Melnik's office, he befriends a young scholar Daniel belonging to the Brahmin caste. During his meeting with the stalker leader Melnik and the Polis authorities, he passes to him Hunter's message and informs him about the situation on VDNKh. After a discussion between the Polis factions, it is decided that Polis cannot help VDNKh and will not interfere with the thread. The disappointed Artyom prepares for the journey back home, but is contacted by Daniel and other Brahmins, who offer to assist VDNKh, if he helps them to recover a very important book from the library on the surface. This book is considered to be a very powerful artifact and it should contain the solution to the thread. Artyom agrees and together with Daniel, Melnik and a stalker escort they put on the hazmat suits and attempt to reach the library during the night.

After entering the surface Artyom sees the ruins of Moscow and the desolate land surrounding it for the first time. He is warned not to look upon the towers of Kremlin, because of the anomaly, which causes everyone who sees the stars upon its roof to lose their minds. He fails to resist the temptation and looks on the Kremlin's towers, but thanks to the intervention of his companions, he is saved once more. The group then enters the Great Library, which is inhabited by creatures called Librarians. These mutants have a gray skin, are capable of very swift and silent movement and possess a great danger to anyone who enters their territory. During the decimating attack of the Librarians, Daniel and Artyom get separated from the rest of the group. They do not have much time and must return back into the metro before the dawn, because of the strong sun rays and also the mutants which roam the surface during daylight. While desperately searching for the book, Daniel is captured by one of the Librarians. He is mortally wounded by the mutant, but is still alive

and held captive by the monster, which shows great cunning by shielding itself from Artyom's fire by Daniel's body. As the dying Daniel speaks to Artyom, the Librarian demonstrates an unexpected ability of speech by imitating Brahmin's words. Although Artyom is confused by the situation, in the end he is forced to shoot both the creature and Daniel, in order to end his pain. In the panic following the confrontation, he grabs a random item from the library and after rejoining Melnik and the stalkers, they run back into the metro. There he discovers, that he actually found a map depicting the entrance to the Metro-2 (a hidden military complex under the actual level of metro tunnels) and the location of missiles depot, which can be used to destroy The Dark Ones.

Artyom is sent by Melnik to reach the station Smolenskaya, where they are supposed to meet together with their allies and search for the entrance into Metro-2. He has to go through the surface and is hunted by monsters as he makes his way to the station. After rejoining Melnik, they continue to Kievskaya and start their search. Artyom meets the security commander Anton and his little child Oleg and because they cannot find the entrance, Melnik with the informant Tretyak leaves to Mayakovskaya to look there for another possible route. Artyom learns about an unknown danger, which threatens Kievskaya and also other adjacent stations. The inhabitants are disappearing and no one knows why or where. He soon receives a message from Melnik, announcing the failure of finding the entrance to Metro-2 at Mayakovskaya, the death of Tretyak and Melnik's return to Kievskaya, but the little Oleg disappears and Artyom together with Oleg's father Anton leave the station in order to find him.

Artyom manages to find Oleg's toy in the area, where is supposed to be the entrance to Metro-2 and decides to inspect the place once more. He discovers a shaft at the tunnel's ceiling, but shortly after they enter it, they are ambushed by primitive degenerate cannibals, which belong to a cult of The Great Worm and are sedated by the darts from their blowpipes. The cult is led by a human preacher, who found the colony of degenerate humans and created his own church and religion. They worship a primordial creature called

the Great Worm, which symbolizes the spirit of nature and they wage war against the rest of the metro, because they use advanced technology and weapons. The preacher believes, that it was the humanity's overreliance on technology, which caused the war and humanity's downfall and all who use this technology are the enemies of the Great Worm. It was he, who instructed the cannibals to kidnap the residents of the metro. The adults are eaten by the tribe and the children are brainwashed and assimilated into the colony. Artyom, Anton and little Oleg are rescued by Melnik and the stalkers, who returned from Mayakovskaya and began to search for them. They take the preacher and one other cannibal hostage and manage to escape into the tunnels of Metro-2. They are hunted by the vengeful tribe, which also possesses strong psychic abilities and the stalkers decide to execute the old preacher, who is slowing them down. After the death of his master, the captured cannibal collapses onto the floor and begins to constantly cry. He is also unmercifully executed, despite Artyom's disapproval.

Eventually, the group finds itself to be in the seemingly harmless station under the Kremlin, but upon their arrival, the station begins to be flooded by a strange oily substance. This liquid soon floods the entire station and they are forced to climb on the roof of one of the stationed trains. While being trapped on the top of the train, they realize, that this anomaly is a remnant of a bio-weapon, which was launched at Kremlin during the war. The semi-intelligent oily substance begins to slowly hypnotize them and takes control over their minds. Two stalkers and the little Oleg are overcome by its hypnotic powers and are forced to jump into the liquid and are consumed. The rest of the group save themselves by chanting the old Russian anthem in order to concentrate their minds and manage to fend off the liquid by throwing the inflamed gas canisters against it.

After their escape, the group parts. It is decided, that Artyom and one of the stalkers Ulman must reach the Ostankino Tower, one of the highest and still standing dominants of the destroyed Moscow and gain the coordinates of the lair of The Dark Ones on the surface. Melnik and the rest of the group set

of into the missiles depot. The nearest route to the Ostankino Tower is through VDNKh and so Artyom returns to his home-station. They find VDNKh in a desperate state, because the attacks of The Dark One destroyed nearly half of the population and others are fleeing the station as well. When they finally reach the top of the tower, they are able to see from where The Dark Ones are coming. They have built a hive-like lair in the remnants of The Botanical Garden and from there they invade the metro. Artyom and Ulman send the coordinates to Melnik and the missiles are released. Just moments before the impact, Artyom is once more visited by the visions of The Dark Ones, who have finally managed to contact him. They have been trying to communicate with him through his dreams, which he considered to be nightmares. He is briefly connected to the minds of The Dark Ones and begins to understand them. In horror he realizes, that they are not evil, that they just wanted to communicate with humans, but were regarded as mutants and shot on sight. Although they wanted to help the surviving people, they had to defend themselves and so they were seemingly attacking VDNKh. They also tried to reach him and explain their motives, but he resisted them and shunned from their attempts to communicate.

The truth is revealed too late and all of The Dark Ones are obliterated. Once their lair is destroyed, the death of thousands of their brothers sends a devastating wave of destructive psychic energy through their highly sensitive minds and none survives. Although the event is cheered at by the stalkers, Artyom is overcome by grief and the fact that he unjustly destroyed the last hope for humanity's survival. He takes off his gas mask protecting him from the toxic environment on the surface and runs back into the metro.

As the above described story proves, the plot is quite complex and resembles a clear example of a book created by author's cooperation with his readers and made possible by means of the new media.

#### 4.4 Sequel to the original novel

Although the story line of *Metro 2033* was closed in the end of the novel, thanks to its popularity, success and Glukhovsky's wish to continue in dystopian genre, an indirect sequel to the original novel was created.

Dmitry Glukhovsky published the sequel titled *Metro 2034* in the year 2009 and it immediately became another bestseller in Russia, selling about 300,000 copies in just 6 months and was generally very well accepted also in the rest of the world. In order to continue in his tradition of internet publishing, Glukhovsky also released *Metro 2034* for free on the website [www.m2034.ru](http://www.m2034.ru) and it was subsequently downloaded by over one million readers (this time the novel was not created in direct cooperation with fans). He also decided to create from the novel a truly multimedia project and using his contacts from the Live.journal social network, the release of the book was accompanied by a soundtrack, created exactly for the atmosphere of his story and also oil-painted images gallery, depicting the *Metro* universe.

The original soundtrack was composed by Andrey Vyacheslavovich Lysikov (known under his pseudonym Dolphin), world-respected Russian musician, poet and singer, who specializes in electronic music. Lysikov was born on September 29th, 1971 in Moscow and is known for his daring and scandalous texts. During his career he became highly popular especially among younger audience and he also won the MTV Russia Music Award in 2004 for the "Best Performer".<sup>25</sup>

Another Glukhovsky's compatriot was invited to create the oil-painted images (See Appendix 3), Russian artist and interior designer Anton Grechko. He was responsible for creating gallery inspired by *Metro 2034* and illustrated each chapter of the book of the printed version. Grechko also cooperated with A4-Games during the development of *Metro 2033: The Last Refuge* video game by creating the artworks for the game (See 4.6.1 *Metro 2033* video game). Anton Grechko was born on 13th January, 1979 in Moscow and attended the San Francisco Academy of Art, where he graduated in 2002 in



"new media". Since then he worked as an art director for network agencies BBDO, Proximity, Rapp Collins, Lowe Adventa and as concept artist for production studios Bazelevs, Trehmer and Ball Park. He regularly updates his blog on [www.betterpilot.livejournal.com](http://www.betterpilot.livejournal.com).

#### **4.4.1 Story**

The strongly philosophical storyline of *Metro 2034* does not continue in the point, where the main hero of *Metro 2033* Artyom destroyed The Dark Ones, who were unjustly considered to be a threat to all of the surviving people. Instead it describes events taking place one year after, on the other side of the metro in a station named Sevastopolskaya.

This station is ruled by station-master Istomin and an old colonel and although their station prospers thanks to the electricity they provide to the other stations, it is quite isolated and the only tunnel connecting it with the rest of the metro suddenly becomes impassable. No caravans are able to reach the station, no soldiers sent to investigate the problem return and there is no telephone connection. Something has happened in the nearest inhabited station Tuskaya and the situation threatens to cut off Sevastopolskaya forever, which can lead only to deaths of its residents. However, it is on this station, where Hunter, the stalker from the original novel, appears. It was he who sent Artyom on his quest to destroy The Dark Ones and who was considered to be dead. Nevertheless, Hunter is heavily scarred on the body as well on mind. He has a large scar covering half of his face and he is behaving more like an animal or predator than human. When he hears of the situation he voluntarily proposes to go to Tuskaya and eliminate the threat. He also demands, that two other people must accompany him. One of them is a randomly selected soldier from the station named Ahmed and the other one is an old story teller named Nikolai Ivanovic, who is called Homer for his love for stories of any kind and from whose perspective much of the story is being told.

In order to reach Tulsckaya, they must first cross two stations inhabited only by mutants and monsters, Nachimovsky Prospekt and Nagornaya.

On Nachiomovsky Prospect they encounter hideous, but harmless mutated scavengers, but on Nagornaya they are lost in an anomaly, which resembles a sapient mist. They are attacked by large monsters hidden in the mist and Ahmed is killed. Homer witnesses, that Hunter is utterly brutal and uncaring and that his only goal is to reach Tulsckaya at any cost. At the entrance to Tulsckaya they are stopped by guards and after an argument between Hunter and the guards, which results into a firefight, Hunter announces Homer, that the station is occupied by bandits. The entrance is subsequently hermetically sealed. On the way back to Sevastopolskaya, Homer finds a notebook on a corpse in the scavenger's lair, which belonged to one of the soldiers sent from Sevastopolskaya to investigate. It is a diary and Homer learns from it, that Hunter lied him and there are no bandits on Tulsckaya, but an highly contagious and deadly fever has spread on the station. Hunter reports the fictional bandit invasion to the leaders of Sevastopolskaya and it is decided, that he will try to reach other stalkers in the Polis station and together they will attack Tulsckaya. Because the entrance to the station is sealed, he must go through the surface, where a very high radiation and also monsters are present. Once again, he wishes Homer to accompany him. Old Homer fears Hunter and although he knows, that he is lying, he obeys him and equipped with the hazmat suits, they try to make their way through the devastated surface. He secretly hopes, that by following Hunter, he will finally find his inspiration to write a story, which will make him truly immortal, just like the ancient Greek author, after whom he is named.

After complications along the way, they finally reach the tunnels of metro and encounter a young girl Sasha. Her father and she were expelled from the station Autozavaodskaya long ago during a communist putsch. After her father's death she was trying to get to the station by hitchhiking the trading caravans, but was captured by a hateful enemy of her father. Hunter kills her captor and after pleads from Homer, he decides to allow her to join them.

While Homer sees the girl as a muse and decides to start writing the book, he realizes, that he also might be infected by the fever from Tuskaya, because he touched the notebook and its former bearer could have been infected as well. Sasha is fascinated by the unmerciful but enigmatic Hunter and grows strongly attached to him. On the other hand, Hunter becomes increasingly unstable and after needlessly slaughtering a whole guard post at Autozavodskaya, Sasha decides to help him, she tries to calm him and lessen his rage. After searching through the bodies of dead guards, Hunter is terribly frightened after seeing a face of an Afro-American he killed, but it is not clear why.

Before the station Paveleckaya, where the group decides to rest after the long journey, they are attacked by monsters from the surface and Hunter is heavily wounded in a fight against the mutant attacking Sasha. He is subsequently healed at Paveleckaya and while he lies in a hospital, Sasha buys him a new knife, as a token of appreciation. She is harshly dismissed by Hunter and in her desperation, she puts on the hazmat suit and runs away on the surface, where she is timely rescued by another stalker from the mutated beasts. When she returns to Paveleckaya, she encounters a young musician Leonid, who decides to try and seduce her. When Homer finds her again, he tells her about the plague on Tuskaya, his mission and that Hunter is becoming more and more brutal. He fears, that he will kill everyone in the station, the infected and the healthy alike. Leonid overhears them and lures Sasha away from Homer, promising her, that he knows the cure. He claims to be an inhabitant of a legendary metro station called "The Emerald City", where the cure is hidden and together they run away from Homer to find it.

Although Homer does not agree with Hunter's solution to the plague, he follows him from fear. Shortly after reaching Polis, where Hunter wants to gather his stalkers and destroy Tuskaya, Hunter falls in a bloody rage, strangling one guardsman with his bare hands and falls into a catatonic state. Old Homer contacts Melnik, the stalker leader, and together they recover Hunter from the prison, where he was put. From Melnik Homer finally gets the

answers to Hunter's instability. It was him, who first revealed the existence of The Dark Ones and after sending Artyon on the quest to destroy them, Hunter tried to fight them himself. He was defeated and The Dark Ones telepathically revealed their true nature to him and cursed him, because he caused the events, which would lead to their destruction and the end of hope for humanity. Hunter was driven mad by his deeds. This was also the reason for his fear from the dead Afro-American, because when he saw his black skin, he feared for a moment to have killed another Dark One. His personality was split into the desire to protect the inhabitants of metro and into the desire for slaughter and in order to resist his madness, he required constant human company.

Meanwhile, Sasha is lead by Leonid to the supposed entrance of The Emerald City, but while drunk, Leonid reveals her, that he lied to her. He is not a citizen of The Emerald City, but son of the leader Moskvin, who rules the communist faction in Metro. While in exile for his disputes with his father, he wanted someone to accompany him and so he took her away from Homer. Nevertheless, he also reveals her the cure for the fever. The communist faction already encountered the fever and found the solution to cure it. The virus is killed by a simple radiation. Together they run back to the station Dobryninskaya, the station from the other side of Tuskaya. Unknown to them, the infected residents of Tuskaya, who have so far been kept in quarantine by their healthy members and soldiers, break free and in desperation attack the neighboring Dobryninskaya.

When Sasha and Leonid arrive at the station, they meet Homer, who is waiting for Hunter to bring the stalkers. Sasha informs him about the cure and that the virus in him was surely killed during his journey on the surface. They try to stop the invading infected people, but the situation escalates, as Hunter arrives with his troop of stalkers equipped with flamethrowers. He decides to purge not only Tuskaya, but also the surrounding stations, not heading Sasha's pleas. In the subsequent chaos, the remaining soldiers, who were keeping the infected in the quarantine detonate the bomb hidden in the weak ceiling of the station, releasing the surface river into the tunnel. One of the

guards begins to lower the hermetical barriers on the both ends of the station in order to stop the water from flooding the whole metro and is killed by Hunter (it is hinted in the book, that this soldier could have actually been Artyom, the main character of *Metro 2033*). The stalkers, Hunter and Homer manage to slip under the lowering barriers, but Sasha, Leonid and everyone else drowns. In the end of the story, Hunter loses his mind, but his final fate is not stated.

## 4.5 Other similar projects

Many authors today are trying to combine their works with the new media, especially internet, whether through cooperation with fans on author's blog, or simply releasing their books online. Dmitry Glukhovsky himself was originally inspired by Stephan King's online project *The Plant*, which basically invented the possibility of internet publishing. Authors like Frederick Forsyth and Sergey Lukyanenko are some of the most famous ones, who followed this example, but also authors from Czech Republic have recently produced books in cooperation with new media, namely Martin Fendrych and Jaroslav Erik Frič.

### 4.5.1 Stephan King: *The Plant*

Stephan King is frequently considered to have started the era of internet publishing. It was his novel *Riding the Bullet*, which brought him (and other authors) to consider online publishing as a serious possibility. He released *Riding the Bullet* as an e-book and against unfavorable expectations, he succeeded in creating completely new way of publishing and more than 400,000 digital copies were downloaded by the readers. Following this success, in the year 2000 he decided to release on his website [www.stephenking.com](http://www.stephenking.com) another e-book titled *The Plant*. This time however, the novel was divided into parts. The reader was able to download the desired part freely and could voluntarily pay for it after doing so. If at least 75% of readers paid for his latest part of the novel, King wrote and released another. The

system of serial publishing was already used by authors before the era of the Internet (like Herman Melville or Edgar Allan Poe), who published their works in serial form in newspapers. Unfortunately for King, his serial format soon encountered difficulties. While 80% readers paid for the first part, only 45% decided to pay for the fifth. The subsequent parts also became longer and so the fee was raised from 1 dollar to 7 dollar per part. Great wave of disapproval from the ranks of paying readers was raised after author's announcement following the release of the fifth part, in which he stated that he no longer possessed inspiration for the creation of further parts and the project would be temporarily stopped. Although he later released the sixth part of *The Plant* completely for free, the story remains unfinished even today. Despite all these problems, the novel earned him 500,000 dollars and his model of internet publishing influenced many authors around the world.

Full name of this American author is Stephen Edwin King and he was born in 1947 in Portland, Maine. He attended the Grammar School in Durham, Lisbon Falls High School and studied at the University of Maine at Orono, where he began to write a weekly column for the university newspaper called *The Maine Campus* and where he was also active in the Student Senate. He tried to work as a teacher at the university, but his financial situation was complicated. King began to sell his short stories to men's magazines and also worked at an industrial laundry. While his first professional short story was *The Glass Floor* (published in *Startling Mystery Stories*), it was his novel *Carrie*, which started his career as the most selling author in the world. The list of his many works from horror, science fiction and fantasy genre and even comics includes *The Dark Tower* saga, *Green Mile*, *It*, *Insomnia*, *Jerusalem's Lot*, *The Running Man*, *The Dead Zone*, *Dreamcatcher*, *American Vampire* and *Children of the Corn*. Many of them served as inspirations for Hollywood's movies.

### 4.5.2 Frederick Forsyth: Quintet

In the year 2000 another famous author Frederick Forsyth decided to follow Stephen King's example in online publishing and created five short stories under the collective title *Quintet*. Forsyth arranged a partnership with electronic publisher Online Originals and released them on Online Original's website and also other online bookstores. Although Stephen King's success made online publishing a highly sought after way of book creation, his difficulties also warned Forsyth from repeating his mistakes and he decided to plan his releases more carefully and provided his e-books in a range of e-book formats (Microsoft Reader, Glassbook, Adobe PDF and others). While the system of Forsyth's online publishing was similar to King's own (in order to be able to download the short story, the reader had to pay), each short story was sold for 2.99 dollars. The whole collection was later published in printed version.

Each short story from the *Quintet* collection has its own independent story line. The first story *The Veteran* was released on 1. September 2000 and follows the events in Detective Inspector Jack Burns crime investigation in north-east London.

The second story released on 22. November 2000 named *The Miracle* tells about the encounter of an American tourist and his wife with a stranger in the city of Siena in France, who tells them of a tale from the city's past.

The third story *The Citizen* was released on 13. December 2000. The story line concentrates on the flight of the plane Speedbird One Zero from Bangkok to London and a conspiracy, of which the captain of the plane did not know.

The fourth short story titled *The Art of the Matter* was published in 2001 and deals with an unemployed actor Trumpington Gore, who is in a financial crisis and decides to sell an old painting to earn money. This leads to series of events which damage the House of Darcy, which evaluated the painting. The guilt is thrown on an a junior valuer, who is subsequently fired and decides to

contact Trumpington Gore. The actor was cheated by the House of Darcy and together they plot their revenge.

Finally, the last short story from 2001, *The Whispering Wind* is set in the Wild West and concerns itself with the scout who falls in love with an Indian girl from the Cheyenne tribe. He rescues her from being raped by his own army and finds asylum in the Cheyenne village, but the tribe disapproves his love to the girl. The lovers decide to run into the mountains, but they end up being hunted in the wilderness.

An English author and political commentator Frederick Forsyth was born on 25. August 1938. In age of only 19 years he became the youngest pilot in the Royal Air Force, but abandoned this career and became a journalist for BBC. His most well-known thriller *The Day of the Jackal* (which he completed within 35 days) was sold in more than 10 million copies and became a huge success. It was followed by numerous movie adaptations. Among his other thrillers are *The Odessa File*, *The Fourth Protocol*, *The Dogs of War*, *The Devil's Alternative*, *The Fist of God*, *Icon*, *The Afghan* and *The Cobra*.

#### **4.5.3 Sergey Lukyanenko: Transparent Stained-Glass Windows**

A web novel *Transparent Stained Glass Windows* from Sergey Vasilievich Lukianenko is the last part of his cyberpunk trilogy *The Labyrinth of Reflections* (*Labyrinth of Reflections*, *False Mirrors*, and *Transparent Stained-Glass Windows*). It was originally released only as an online novel, but printed version was later also published. Together with Stephan King's *The Plant* and Frederick Forsyth's *Quintet* it was Sergey Lukianenko and his involvement of internet in the book production, which influenced Dmirty Glukhovsky during the creation of *Metro 2033*. Unlike all his previous printed works, Lukianenko began to publish parts of his novel *Transparent Stained Glass Windows* online and asked the readers to write its story with him together.<sup>26</sup> Glukhovsky and Lukianenko share not only their nationality but also the same genre, which is science fiction and fantasy. *The Labyrinth of Reflections* trilogy is the less



known from the author's works, but even so a considerably large community was created around it and so far even other authors have been adding their stories to this cyberpunk universe.

Russian author Sergey Lukianenko was born 11. April 1968 in Karatau in Kazakhstan (at that time Soviet Union). He studied medicine at the Alma-Ata State Medical Institute, where he also started his career as an author and then moved to Moscow, where he lives today. Lukianenko himself considers his writing genre to be "Fantastic of hard action" and although he is an successful und well known science fiction and fantasy author in Russia, he became to be a world-known author only recently. Not many of his considerable amount of works (his complete bibliography counts 108 works) have been translated into English, but after the introduction of the movie "*The Night Watch*" in 2004, which is based on the first book of his "*The Watch*" pentalogy (*Night Watch, Day Watch, Twilight Watch, Last Watch* and *New Watch*) he was "discovered" by the rest of the world. The movie was a great success for Lukianenko, because it became the most visited movie in Russian cinemas, it earned 13 million dollars only after 3 weeks and attracted readers to Lukianenko's works from the whole world. Sergey Lukianenko was awarded many literary prizes for his works, most notably he became the youngest laureate of "Aelita" – the oldest native prize given for the common contribution to development of fantasy.<sup>27</sup>

#### **4.5.4 Martin Fendrych: Slib, že mě zabiješ (Promise You Will Kill Me)**

Martin Fendrych's first Czech blogonovel (as he himself named it) *Promise You Will Kill Me* is a typical example of author's online interaction with his readers. Chapters of the blogonovel, as inclines the name, were published every week on a blog server Tyden.cz.

The story itself is based on true characters, whose names were changed in the novel for anonymity. Martin Fendrych decided to write a story of ordinary

people with ordinary problems, which can nevertheless have tragic consequences on their lives. The main characters Ladislav, Věra and Martin are all connected in their love for mountaineering. After an incident during one such trip, Ladislav tells to Martin, that if he ever was to had an accident and could no longer be able to climb, it would be better if Martin kills him. Indeed such accident happens and Ladislav lies immobilized in a hospital. In the end of the story Martin decides to pay him a visit, but it is not clearly stated whether he plans to kill him, or not.

After each online published chapter, Fendrych enabled the fans to write their comments, expectations and critic on the blog (See Appendix 2). These unchanged, uncensored and authentic comments were subsequently included in "a blogodiscussion" located at the end of each chapter in the final version of the novel. In the discussion were also present comments from the actual people, who inspired the story. Much like Glukhovsky himself, Fendrych allowed his fans to participate on the novel's creation, although in a different manner.<sup>28</sup>

Martin Fendrych was born in Prague in 1957. He did not finished his studies and during the era of communism he worked in various manual jobs, like hospital attendant, storeman, stoker or plane loader and was also active in the underground culture. After The Velvet Revolution in 1989 he was active in politics. Fendrych acted as spokesman for Minister of the Interior and later as deputy minister in the same ministry. Since his withdrawal from political scene he works as commentator for *Týden* magazine and updates his blog every week. Among his published works are diary *Jako pták na drátě* (*Like a Bird on Wire*) and poem *Kotlino úst – Mundhöhle* (*Mouth-hollow*).

#### **4.5.5 Jaroslav Erik Frič: Psáno na vodu palbou kulometnou (Written On The Water By Machine Gun Fire)**

Jaroslav Erik Frič began to write his latest work *Written On The Water By Machine Gun Fire* on his online blog in 2007. The work itself is not a coherent

text divided into chapters, but rather a collection of blog-diary entries from authors own life. His blog was regularly updated and soon created a community of fans and supporters around itself and although the collection was already released in printed version, his blog remained quite popular.

The author was born on 14. 8. 1949 in Horní Libina u Šumperka. He studied on philosophical faculty in Brno and Olomouc and during his career as a poet, musician and publisher he worked as waiter and street performer. Frič is mostly known for organizing underground festivals Napříč-Konec Léta (Crosswise-Year's End), Potulný dělník (Wandering worker) or Uši a Vítr (Ears and Wind). Among his published works (often written in cooperation with other authors) are anthologies *Kolotoče bílé hlasy* (Carousel's White Voices), *Houpací kůň šera a jiné básně* (Rocking Horse of Gloom and Other Poems) , *Americká antologie* (American Anthology) and *Poslední autobus noční linky* (Last Bus on The Night Line).

## 4.6 Metro 2033 in other media

The *Metro* saga became very popular among science fiction readers and by 2009 only in Russia was sold over 400,000 copies of the first novel. Especially the original *Metro 2033* became a bestseller and because of its popularity, the novel has seen its adaptation in other media too.

### 4.6.1 Metro 2033 video game

Although the success of Glukhovsky's novel was considerable, it was its video game adaptation from 2010, which brought the story of post-apocalyptic Moscow to many readers in the west. This video game raised the popularity of the novel and even created large community of fans for itself. *Metro 2033: The Last Refuge* is a first-person-shooter video game made by 4A-Games, an Ukrainian game developer and published by THQ publishing company. It was criticized for not implementing more interaction with terrain and dialogues, not

making more use of the novel's story and not following the events in the story line properly, but it generally retained the depressing atmosphere of hopelessness of its original. It was accepted well by the public and the game achieved the metascore of 81 out of 100 on the Metacritic.com, a website aggregating ratings and reviews of games, music albums, movies and TV shows. Despite problems connected with the game's publishing, over 1.5 million copies were sold since its release on PC and Xbox 360 (video game console). The game (as well as the novel) presents a picture of "Slavic" post-apocalypse, which is not entirely common in the western society.

In the first quarter-year of 2013 is supposed to be released a sequel to the *Metro 2033: The Last Refuge* under the name *Metro: The Last Light*. According to the developers, the game will not follow the events of *Metro 2034*, the sequel to the novel, but will follow its own story line. Dmitry Glukhovsky will be present as a consultant. Although the game is still in the state of development, it already became infamous for its financial problems, difficulties regarding the story line and even the whole concept of the game. *Metro: The Last Light* will not be a first-person-shooter, but will be changed into a psychological survival horror in order to better with the novel and the story will no longer be situated within the tunnels of Moscow underground, but rather on the surface of the destroyed city of Moscow itself. The whole situation escalated in the end of 2012 with the announced bankruptcy of the game's publisher THQ. The publishing company, as an owner of the Glukhovsky's Metro franchise, was forced to sell the license to a potential customer in the auction. The franchise was finally bought by German publishing company Koch Media, which continues in the development of the game.<sup>29</sup>

#### **4.6.2 Metro 2033 movie**

In the year 2012 an American media company MGM (Metro-Goldwyn-Meyer Studios Inc.) bought rights to make *Metro 2033* movie. Because the

project is still in the process of development, certain crucial information have not yet been announced to public. At the moment is still unknown, who will be the movie director, or what will the cast look like. Nevertheless, some other information have been already released. The producer will be Mark Johanson, known for his work on *The Chronicles of Narnia*, *Galaxy Quest*, *Rain Man*, *The Notebook*, *Donnie Brasco* and *Good Morning, Vietnam*. The script for *Metro 2033* movie is being written by F. Scott Frazier.

It is also a matter of discussion, whether the movie will follow the events of the book or the above mentioned video game adaptation. There are currently several other movies in pre-production, which are based on video games (*Bioshock*, *Halo*, *Uncharted*, *Assassin's Creed*, *Need for Speed*, and *Metal Gear Solid*), so the second option is quite legitimate. The release date has not yet been announced.

## **4.7 Dmitry Glukhovsky**

Dmitry Glukhovsky is one of the most respected living science fiction authors and he plays an important role in the literature scene and also journalism. In order to understand why he chose to create his bestseller *Metro 2033* the way he did, it is necessary to know something about the author himself.

### **4.7.1 Life**

Glukhovsky' s full name is Dmitry Alekseyevich Glukhovsky and he was born on 12 June 1979 in Moscow. He had natural endowment for languages and it was at The Elementary School of V. D. Polednov in Moscow with extensive French language where he began to study. Including his native Russian, Glukhovsky can speak five languages, namely English, French, German, Spanish and also Hebrew.

Being an author and journalist, he already traveled most of the world in his relatively short career. He spend one year in Germany, three years in France and also half a year in Israel and Abkhazia, where he acted as Kremlin's correspondent. There he was stationed in the city of Kiryat Shmona, which in that time was the target of 80% attacks of Islamic militant group Hizballah. Although Glukhovsky as a journalist is mostly known for his work in RT (Russia Today) television network, during his stay in Europe he also worked for TV networks Euronews and Deutsche Welle. It was during his activity in Euronews when he was accused by his colleagues of espionage based on their believe, that "young man aged 23 years cannot know 5 languages and not be working for an espionage group".<sup>30</sup> Over the years he became famous throughout the world for his novels and also the criticism of his motherland's politics.

#### 4.7.2 Works

Dmitri Glukhovsky represents a modern author of science fiction, magic realism and dystopia genre, who is not afraid of new ways of book production. Besides his science fiction novels, his latest work are satirical series Stories of Motherland, which gained him much publicity. The novel *Metro 2033* became his most successful bestseller and in the year 2007 he was awarded for this novel the Encouragement Award of the European Science Fiction Society at Eurocon in Copenhagen. So far it has been translated to more than thirty languages.

Following is the list of Glukhovsky's works:

- *The Story of One Dog / История одной собаки (1998)*
- *When you're alone... / Когда ты один... (1998)*
- *Night / Ночь (1998)*
- *Eight Minutes / Восемь минут (1998)*
- *The Case at the Zoo / Случай в зоопарке (1998)*

- *Stories about animals / Рассказы о животных (1999)*
- *Infinita Tristessa (2005)*
- *Metro 2033 / Метро 2033 (2005)*
- *The end of the Road / Конец дороги (2006)*
- *It's Getting Darker / Сумерки (2007)*
- *Eh how much? / Чё почём (2008)*
- *Before and After (2008)*
- *Panspermia / Панспермия (2008)*
- *A Cold Spell / Похолодание (2008)*
- *Fly (Lyeti/Лету) (2008)*
- *Metro 2034 / Метро 2034 (2009)*
- *Tales of the Motherland / Рассказы о Родине (2010)*

## 5 CONCLUSION

Glukhovsky's novel *Metro 2033* (and also other works mentioned in this thesis) is a proof of possible advantages for today's authors, who decide to cooperate with new media. The crisis and subsequent changes in the publishing industry have led many authors to try new ways of creation, advertisement and publishing of their works. Thanks to the internet, those who lack necessary funds are no longer limited by these creative restrictions and can use the internet to find the support of online communities and fans, as well as publish their works online without additional costs. The easy accessibility of e-books and wide-spread usage of modern portable electronic devices, such as tablet computers, created considerable potential for incorporating the internet into the creation of books, thus allowing the authors to get closer to their fans, or even allowing them to participate on the writing. Because of a high competition in today's book industry, all these features may become advantages by addressing larger audience and the success of *Metro 2033* supports this opinion. Although the next few years will be crucial in determining the final position of new media (and their use in online publishing and book creation) as an equal counterpart to traditional publishing and writing methods nothing so far indicates, that it should become otherwise and they represent an important element in book industry.



## 6 ENDNOTES

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## 8 ABSTRACT

This Bachelor thesis concerns itself with the authors' use of new media during the creation of their books, subsequent publishing of their works and reflects upon the internet culture, which influences them during these processes. The main analyzed example of a book created in cooperation with new media is the science fiction novel *Metro 2033* written by Russian author Dmitry Glukhovsky. The thesis also aims to answer, whether the internet publishing and authors' cooperation with new media have managed to become an equal counterpart to the traditional book publishing in the printed version. Based on the demonstrated examples and provided information, the answer to this question is positive, although the whole book industry is currently undergoing some serious changes. The research methods used during the writing of this thesis included extensive analysis of the development of the novel *Metro 2033* along with individual methods and inspirations of its author, search for similar examples of literary works created in cooperation with new media and gathering of information describing the situation of book industry, internet culture and creative possibilities offered to the authors by the new media.



## 9 RESUME

Tato bakalářská práce se věnuje spisovatelům, kteří při tvorbě svých knih užívají nová média, následnému publikování jejich děl a také reflektuje internetovou kulturu, která je během těchto procesů ovlivňuje. Jakožto hlavní příklad knihy vytvořené za spolupráce s novými médii je použit vědecko-fantastický román *Metro 2033* od ruského publicisty a spisovatele Dmitrije Glukhovského. Cílem práce je rovněž zodpovědět, zda se internetovému publikování knih a spolupráci autorů s novými médii podařilo stát se rovnocennými tvůrčími způsoby oproti tradičnímu publikování knih v tištěné verzi. Na základě uvedených příkladů a poskytnutých informací je odpověď na tuto ukázkou kladná, a přestože knižní průmysl jako celek právě prochází řadou významných změn. Metody výzkumu použité při psaní této práce zahrnovaly obsáhlou analýzu vývoje románu *Metro 2033* společně s jednotlivými postupy autora a jeho inspiracemi, hledání podobných příkladů literárních děl vytvořených za spolupráce s novými médii a shromažďování informací týkajících se situace v knižním průmyslu, internetové kultury a tvůrčích možností, které autorům nová média nabízejí.

## 10 APPENDICES

### Appendix 1

#### Comparison of a UPC (upper) and QR (lower) barcode



#### Sources:

Dan Sung. "QR codes filling the void while NFC dawdle." *Pocket-Lint*. Last modified 2 October, 2012.

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## Appendix 2

### Map of the Moscow metro from the novel Metro 2033



#### GUIDE-MAP TO THE MOSCOW METROPOLITEN



Source:

"Post-Apocalyptic Metro System." *Metro Video Game Wikia*. Accessed April 20, 2013.

[http://metrovideogame.wikia.com/wiki/Post-Apocalyptic\\_Metro\\_System](http://metrovideogame.wikia.com/wiki/Post-Apocalyptic_Metro_System)

**Appendix 3**  
**Examples of oil paintings from Anton Grechko depicting the Metro universe**





Source:  
"Gallery." *Anton Grechko*. Accessed April 20, 2013.  
<http://antongrechko.com/gallery/>

## Appendix 4

### Extract from the discussion on the blog (Promise You Will Kill Me)

#### Míša

14.07. 14:48

Chudák Láďa, a přitom mu za to všechno mohla jenom nepřemožená zlost na sebe sama, že má syna gaye... život je boj :-)

Poor Láďa and it all happened to him only because of his unsuppressed anger on himself about having a gay son... life is tough :-) (Translated by author)

#### Lúca

27.06. 17:21

dost mě Láďův konec vzal... fakt z toho mám husí kůži. doufám, že se z toho vylíže aspoň Věra... taky sem k postavám románu docela srostla!

I was quite taken by Láďa's end... I really gave me goose bumps. I hope at least Věra will get out of this... I also have grown quite fond of the characters! (Translated by author)

#### alfa

26.04. 21:54

Vase žena malo otevrena? To mi pride nefer...:) Brala bych to, ze ste je nechal zuchnout, jako darek pro ni na vasi ceste zpatky domu:) A pokud se to stalo doopravdy, pak je mi jich lito - a vic Ladika, je napsanej vic s laskou, je lidstejsi a me sympatictejsi, Verka mi prisla vic vymyslena sama sebou a uvnitr ne moc smirena /krestansky?/. Ale nejzajimavejsi, ctivejsi, vtipnejsi...polemictejsi blogy - dik!

Your wife is not open enough? I don't think that's fair. I would take that you have let her down, as a gift for her on your way back home :) And if it really

happened, than I am quite sorry for them - and more for Lad'ik, he is written with more love, is more human and I like him more, Věrka seemed to me to be more invented by herself and not much at peace inside /christianly?/. But most interesting, readable, funnier... polemical blogs - Thanks! (Translated by author)

### **Myshka**

01.09. 22:44

Nominovala jsem pana Fendrycha v Křišťálové lupě na blog roku. Přidá se někdo? ;-)

I have nominated Mr. Fendrych for the blog of the year in "Křišťálová lupa" prize. Will someone join me? ;-)

### **Karin**

19.08. 21:39

Nemate pocit, že bychom to měli nechat být? Nekdy je lepší nevědět, neptat se, nechat věci plynout, třeba se do Martyho života Vera za nějaký čas zase vrátí, zaplete se a třeba to bude propletení jiných dvou větví než jsme pozorovali doposud...

Don't you have the feeling we should leave it be? Sometimes it is better to not know, to let the things flow, maybe Vera will return to Marty's life after some time, she will get involved and maybe it will be an embroilment of two another story lines we were following until now. (Translated by author)

### **lehkoživka**

20.08. 14:23

Možná. Ale je to těžké, radši bych věděla, připadá mi jako bych Věru znala osobně. Každopádně Martine děkuju moc za ten příběh, píšete výborně a máte co říct.

Maybe. But it's tough, I would rather know, it's like I know Vera personally. Anyways, thank you Martin for that story, you write great and you've got something to tell. (Translated by author)

**tap**

19.08. 09:15

uff. uz jsem se bal, ze jste prestal "blogovat" .....

uff. I have already been afraid you stopped "blogging"..... (Translated by author)

**Petr z Liberce**

19.08. 09:07

Takže Láďa skončil na obláčku? To je mi vážně líto! A co Věra? Jak to vypadá s ní?

So Laďa ended going to that great hunting ground in the sky? I'm really sorry about that! And what about Věra? How does it look with her? (Translated by author)

Source:

Martin Fendrych. "Soukromý očko." *Martin Fendrych: Blog Týden*. Accessed April 20, 2013.

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