

Bibliotekarstudentens nettleksikon om litteratur og medier

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Sist oppdatert 09.06.23

Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Fanfiksjon

Engelsk: “fan fiction”. Fanfiksjon er ikke skrevet for penger (“fanfic” – i motsetning til “profic”, dvs. profesjonell skriving). En type intertekstualitet.

“Fanfictions are fan-created texts that are based on forms of popular culture such as books, movies, television, music, sports, and video games. [...] Fanfiction [...] is fiction written by fans about pre-existing plots, characters, and/or settings from the favorite media.” (Rebecca W. Black i *Adolescents and Online Fan Fiction*, 2008; her sitert fra Lüdeke 2011 s. 214) Disse skriverne “set out to challenge the boundaries between authors and readers and disrupt the stability and sanctity of the “text.” ” (Bronwen 2011)

Det er tekster/litteratur skrevet av fans (dvs. ikke-profesjonelle skrivere) etter inspirasjon fra en historie (primærhistorien). Austen-fans som dikter videre på romanen *Pride and Prejudice* og skriver om f.eks. Elizabeths ekteskap med Darcy, skriver fanfiksjon. Tekstene skrevet av fans er alltid avhengig av kjennskap til primærteksten for å bli skikkelig forstått og verdsatt. En fanfiksjon-skriver gjør bruk av “an accepted canon of characters, settings and plots generated by another writer or writers” (Pugh 2005 s. 25).

“While fans are hugely protective of the canon, and often reverential toward the authors of the source texts, the very concept of fanfiction displaces the idea of the text as somehow being in the ownership of any individual or beholden to any specific set of aesthetic ideals.” (Bronwen 2011)

“In fan fiction, there is an acknowledgment that every text contains infinite potentialities, any of which could be actualized by any writer interested in doing the job: fic authors [...] explore situations that the makers of the source text simply cannot, because of the need for continuity and chronological coherence in the source text’s universe (and the lack of such a requirement in fan productions)” (Abigail Derecho sitert fra <https://journals.openedition.org/narratologie/10441>; lesedato 15.02.22).

Fanfiksjon-tekster er tydelig inspirert av (og i noen tilfeller som et nært tilknyttet alternativ til) et publisert verk. Dette publiserte verket kan være en verbal tekst av

en forfatter, en film av en regissør, en tegneserie, et dataspill osv. Det går altså an å skrive fanfiksjon til et dataspill eller en tegneserie. Det finnes store mengder fanfiksjon om Pokémon-verdenen, altså om det japanske dataspillet's imaginære virkelighet (Barnabé 2017 s. 263). “My Pokéreality: Voyage à Kanto” er en franskspråklig fanfiksjonstekst inspirert av dataspillene i *Pokémon*-serien (Barnabé 2017 s. 66). I kapitlene i denne teksten oppdager en gutt at han har blitt projisert inn i spillverdenen, som har blitt en slags virtual reality. På grunn av en feilprogrammering i spillene blir denne virtuelle virkeligheten stadig mer realistisk, farlig og grusom. Gutten blir utsatt for voldelige hendelser og blodige kamper som står i skarp kontrast til det fredelige og humoristiske preget *Pokémon* har, der ingen kan dø (Barnabé 2017 s. 66).

“Fan creative texts expand the world of the source text in potentially infinite directions, and, as Roberta E. Pearson (2003) has argued, fans often focus on texts that have expandability built into their structure” (Barnabé 2017 s. 263).

“There’s a certain power that’s achievable in fandoms. These are people, young or old, that love a character, musician, or world so much they don’t want it to end. They give it life over and over again so fans like them can continue to experience those worlds and people. Fanfiction is transforming literature for both readers and writers. [...] Certain fanfictions have even been published into novels, like Anna Todd’s Wattpad sensation “After.” Fanfiction is a basis – a take-off area for budding authors and writers everywhere. [...] at the University of Utah, Professor Anne Jamison of the English department is also an avid fanfiction defender, “Fanfiction today is a vast engine that drives an international exchange of fiction and ideas. It connects people of all ages and skill levels through a shared love of the stories and characters that inspire them.” Jamison has also written a book on fanfiction and it’s relation to academia as well, entitled “Fic: Why Fanfiction is Taking Over the World” ” (Palak Jayswal i <https://dailyutahchronicle.com/2018/06/28/fanfiction-a-terribly-underappreciated-art/>; lesedato 06.05.20).

“Fan fiction is a way of the culture repairing the damage done in a system where contemporary myths are owned by corporations instead of owned by the folk” (Henry Jenkins sitert fra Barnabé 2017 s. 260). Men det kan skilles mellom offisielle og apokryfe forfattere (Dena 2009 s. 21-22), og FF-skrivere tilhører de apokryfe, dvs. de “tvilsomme” og ikke offisielt anerkjente.

Fenomenet fanfiksjon skal ha blitt beskrevet i et publisert verk i 1975 med tittelen *Star Trek Lives!*, og denne omtalen førte til langt flere skrivere (Lüdeke 2011 s. 216). “The term gained its current connotation when the fans released *Spockanalia*. *Spockanalia* was a fan-made magazine – fanzine – replete with fan created content distributed amongst the fans of *Star Trek*.” (<https://www.khuranaandkhurana.com/2022/03/30/fanfiction-fan-culture-fan-art-and-copyright-law/>; lesedato 06.05.20) TV-serien *Star Trek* (1966 og senere; skapt av Gene Roddenberry m.fl.) er science fiction. I 1967 ble den første *Star Trek*-fanzinen lagd, og mange begreper som

gjelder ulike former for fanfiksjon, har sin opprinnelse hos denne fansen, f.eks. Mary Sue-varianten (navngitt etter en *Star Trek*-historie) og crossover.

Overordnet om fenomenet kan en med Sheenagh Pugh si at “fanfic writers recognisably belong to a time when consumers in general were becoming more demanding and less passive.” (Pugh 2005 s. 224) Fascinasjonen er intens og ønsket om *mer* lar seg ikke stoppe. “[P]eople are trying to continue the story. We always try to do that when the story ends before we’re prepared for the ending.” (Neil Postman gjengitt fra Pugh 2005 s. 13) Noen lesere mener også at de har forstått en karakter bedre enn forfatteren har, og dikter – i fantasien eller på papiret – videre på livet til denne personen. “Fanfic happens in the gaps between canon, the unexplored or insufficiently explored territory. [...] Fanfic writers can change events, timelines, almost anything they want, but the characters must remain recognisable.” (Pugh 2005 s. 92-93) Mange varianter er mulig, f.eks. “using named real people [f.eks. en skuespiller] as fictional characters”. (Pugh 2005 s. 26) En romankarakter kan altså i fanfiksjon ofte ha umiskjennelig fysisk likhet eller andre egenskaper med skuespilleren som hadde rollen i en beundret filmversjon av romanen.

Skriverne driver “joyful pillaging” (Nelson 2013). De “actively engage with, rework, and appropriate the ideological messages and materials of the original texts.” Rebecca W. Black sitert fra Lüdeke 2011 s. 215) “For fans, updating helps to fulfill both the “desire for the inexhaustible story” (Douglas 2001), and the “enactment of [the] denial of death” (Murray 1997). [...] in direct opposition to the need for closure, central to many models and theories of narrative.” (Bronwen 2011)

“Helen Bigge has been writing fan fiction based on games and TV shows for about a year. She said that reading fan fiction that other people have written can add depth to the original story and provide inspiration for her own writing. “A lot of times, I can get even more involved into the original story because of the fan works that I read,” Bigge said. “It’s just a whole new layer, and people do completely different things with the same setup and characters. It’s a great way to explore things that could have happened or focus on parts of the story that didn’t get enough attention before. Sometimes, I have 15 ideas on what to write, and then I read someone else’s fanfic, and it gives me 20 more.” ” (Ewan McInerney i <https://lasaliberator.com/2699/entertainment/fanfic-hobby-fuels-a-community-enthusiasts-use-the-medium-to-add-personal-content-to-fictional-works/>; lesedato 06.05.20)

Fanfiksjonskriverne kan i prinsippet deles inn i to kategorier: de som er enige med den opprinnelige forfatteren og primært vil forlenge og utvide dennes tekstkorpus, og de som er uenige med den opprinnelige forfatteren og vil forandre og forbedre noe som de synes er mangelfullt hos forfatteren. Ikke alle skrivere er fans, noen skriver tekster fordi de misliker en serie, en bok eller lignende, og skriver som hån og parodi (Lüdeke 2011 s. 214).

Uansett graden av beundring for det opprinnelige verket, kan det skrives forhistorier (førfølgertekst), oppfølgere, utvidelse av scener med flere detaljer m.m. De kritiske skriverne er tilbøyelige til å fylle inn “manglende scener”, skrive “dypere personbeskrivelser”, løse opp tilsynelatende ulogiskheter som de har irritert seg over eller vært fascinert av, skifte synsvinkel, skifte forteller, se hendelser i et nytt lys, foreta store forflytninger av handlingen i tid og/eller rom, lage et alternativt fiktivt univers som ligner på romanuniverset og å dikte til nye personer (f.eks. en foredlet versjon av skriveren selv, i såkalte Mary Sue-tekster). “Fanfic writers are also fond of extending the ocean by going over and over an incident working out different resolutions for it.” (Pugh 2005 s. 224) Noen lar en avdød person gjenoppstå som levende i sine egne fortellinger (på engelsk kalles dette “un-kills”). Det går også an å la personer i forfatterens ulike bøker møtes i samme tekst. Manglende scener kan enten være scener som *må* ha foregått eller som *kan* ha foregått. Noen måter å skrive på kan høre til innen både den forfatterbeundrende og den forfatterkritiske.

Allerede på begynnelsen av 1960-tallet ble det lagd fanziner som inneholdt fanfiksjon i Tolkiens *Lord of the Rings*-verden (Barnabé 2017 s. 251).

På 1960-tallet ble science fiction-serien *Star Trek* svært populær i USA, og fans lagde fanziner (bl.a. en kalt *Spockanalia*) der de diskuterte episodene, lagde tegninger, skrev historier og dikt, fant opp manus for nye episoder, sanger m.m. Etterhvert ble det etablert forskjellige begreper for ulike typer fanproduksjoner, f.eks. “Mary Sue” skapt av Paula Smith i 1973 i fanfiksjon-parodien “A Trekkie’s Tale” (Barnabé 2017 s. 248). En Mary Sue-historie har en hovedperson som vinner hjertene til alle andre i historien og løser alle problemer. I Smiths parodi står det f.eks.: ““Gee, golly, gosh, gloriosky,” thought Mary Sue as she stepped on the bridge of the Enterprise. “Here I am, the youngest lieutenant in the fleet – only fifteen and a half years old.” Captain Kirk came up to her. “Oh, Lieutenant, I love you madly. Will you come to bed with me?” “Captain! I am not that kind of girl!” “You’re right, and I respect you for it. Here, take over the ship for a minute while I go get some coffee for us.” [...] While the four officers languished in Sick Bay, Lt. Mary Sue ran the ship, and ran it so well she received the Nobel Peace Prize, the Vulcan Order of Gallantry and the Tralfamadorian Order of Good Guyhood” (her sitert fra Barnabé 2017 s. 249). Den mannlige varianten av Mary Sue kalles Gary Stu (Barnabé 2017 s. 82).

“Although there were and are many men in Star Trek fandom – making visual art, writing articles, organizing conventions – Star Trek stories are written almost entirely by women. [...] fan historian Mary Ellen Curtin has calculated that 83 percent of Star Trek fan writers were women in 1970, and 90 percent in 1973” (Francesca Coppa sitert fra Barnabé 2017 s. 250).

Å komme andre i forkjøpet eller å finne den “riktige” løsningen kan være en grunn til skriving. En fanfiksjon-skriver har fortalt dette om sin Harry Potter-fascinasjon og motivasjonen for egne tekster: “I like filling in holes. ... See if you can figure out a plausible way that would fit into the established canon to explain why Snape left Voldemort and went to serve Dumbledore. There are so many explanations for that, but we don’t know for sure yet, so when we find out, if we find out, there are going to be so many people reading it, and if someone gets it right, they are going to go, yes, I nailed it.” (sitert fra Jenkins 2008 s. 191)

“[U]pdating stories usually consists of changes or expansions to plotlines and aspects of characterization, or responses to criticisms based on departures from the “canon.” In some instances, updates may more explicitly respond to the unearthing of some new fact or interpretation of the canon. In Harry Potter fandoms, J. K. Rowling’s revelation that she had always thought of Dumbledore as being gay led to a number of new and revised fictions exploring the implications of this.” (Bronwen 2011)

“JK Rowling, in 2020 wrote a series of tweets and a blog which were attributed as transphobic. This led to many trans readers of the *Harry Potter* series to ‘reclaim’ their beloved stories by rewriting them by introducing trans characters.” (<https://www.khuranaandkhurana.com/2022/03/30/fanfiction-fan-culture-fan-art-and-copyright-law/>; lesedato 06.05.20)

“Fan writers use the narrative of a television show, book, movie, or computer game as a starting point for original stories, incorporating characters, story lines, settings, and other elements of the ‘source’ texts into their fan fiction works. [...] the practice of fan fiction is evidence that fans do not passively consume cultural products; rather, fans discuss and reflect on the media content they consume and also produce original content through which they subvert, alter, and customize this received content.” (Abigail De Kosnik, Laurent El Ghaoui m.fl. i <http://journals.sagepub.com/doi/abs/10.1177/1354856514560313>; lesedato 19.01.18)

“[M]ultiplicity allows fans to take pleasure in alternate retellings [...] the concept of multiplicity paves the way for us to think about fan fiction and other forms of grassroots expression as part of the same transmedia logic” (Henry Jenkins sitert fra <http://journals.sagepub.com/doi/pdf/10.1177/1354856516675252>; lesedato 16.01.18).

“A fanfic challenge involves authors committing to write to a set theme, within a set time period.” (http://www.supernaturalwiki.com/index.php?title=Fanfic_challenges_%26_exchanges; lesedato 06.02.18) Det kan være en utfordring til (andre) fanfiksjon-skrivere om å skrive fortellinger der bestemte hendelser skal skje, f.eks. det første kysset mellom personene X og Y.

Den amerikanske forfatteren Eric Flint ga ut bokserien *1632* (2000 og senere). Flint ga dessuten ut utgaver av det digitale magasinet *The Grantville Gazette* der han mellom sine egne historier inkluderte fanfiksjon som han selv hadde oppfordret fans til å skrive. “The earliest Gazettes were technically rated as fan fiction, which meant the authors did not qualify as members in the Science Fiction Writers Association, which requires three stories be published in an accredited publication before a writer is eligible. This changed with Grantville Gazette X when the publication became qualified as a SFWA publication and began paying better than usual pro-rates. The gazettes idea began because there was so much good fan fiction submitted for Ring of Fire, which included half the stories written by established authors. Flint had in fact, solicited input for ideas from fans before setting out to field research” (https://ericflint.fandom.com/wiki/The_Grantville_Gazettes; lesedato 06.05.20).

Med Internett (nettsider, nettforum og blogger) økte mengden fanfiksjon enormt, skribernes alder gikk ned og det samme har blitt hevdet om tekstenes kvalitet (Kim Barthel og Anna Hutnik i Lüdeke 2011 s. 217). Publiseringprosessen gikk langt raskere enn på papir. På Internett er det dessuten mulig med svært rask tilbakemelding på tekstene, og for online diskusjoner.

“Harry Potter lever et aktivt liv også utenfor JK Rowlings bøker. [...] Velkommen til fic’enes verden. Fan fic – eller “fan fiction” – er en av de mange nye planetene som stadig dukker opp i cyberspace. Kort fortalt dreier det seg om nettsted der helter og heltinner fra film, TV og litteratur lever videre – godt hjulpet av sine fans verden rundt. [...] De mest komplette arkivene på internett kan skilte med over en million fortellinger. Ethvert tenkelig idol er representert, fra Hamlet til Britney Spears. Bare på det eldste nettstedet viet Harry Potter (www.harrypotterfanfiction.com) er det lagt inn nærmere 18.000 historier, men totalt finnes det over 200.000 Harry Potter-bidrag på nettet. De kommer fra alle verdens kanter og kan variere fra noen korte dialoger til eventyr i full romanlengde. [...] Har du en forfatter i magen, er ikke fanfic'ene langt unna. Fordelen er at du starter med et allerede ferdig univers. Det blir som å gå til dekket bord hvor karakterer, navn og steder ligger der fiks ferdig – det er bare å sette seg til bords og starte skrivingen. [...] Og dreier det seg om sex, skjerper redigererne seg. Et stort antall fanfic-forfattere har spesialisert seg på å utvikle romanser mellom sine favorittkarakterer. [...] Et stort antall av bidragene faller inn under en egen kategori hvor karakterene skifter fil fra hetero til homo, som i eksemplet med Harry Potter og Draco. Denne typen, også kalt “slash fiction” har sin opprinnelse i fanfic’er skrevet på 70-tallet der jentemagneten Captain Kirk og Mr. Spock fra Star Trek ble koblet sammen i en homoallianse. Overraskende nok er denne sjangeren dominert av kvinnelige, heterofile bidragsytere.” (*Avis I* 22. september 2005 s. 47)

Betegnelsen “Spirk” er “ett av de mange navnene på fan-teorien om at rollefigurene Spock og Kirk fra tv- og filmserien *Star Trek* har et homoerotisk forhold. Spirk, eller Kirk/Spock, er et klassisk tema i fanfiction. Denne litterære sjangeren slo ut i

full blomst med internett på 1990-tallet. I dag finnes det fanfiction-noveller om alle temaer du kan drømme om, fra Harry Potter (“Jeg er en komplett galning, tenkte Draco mens han holdt armene tettere og tettere rundt Harry Potters nakne kropp [...]”) til boyband-stjernen Harry Styles (“Harry Styles er ikke faren min, han er stefaren min. Eller egentlig eksstefaren min. Mamma giftet seg med ham [...]”). “Brokeback Mountain”-forfatter Annie Proulx har forsøkt å få sine fans til å slutte å sende henne det hun kaller “grufulle manuskripter med pornoaktige omskrivinger” av hennes originale tekst. Den kampen taper hun. Bill Tancer, internettstatistiker og forfatter av boken *Click – What millions of People Do Online and Why it Matters*, påsto i 2008 at så mye som en tredjedel av alt litterært innhold på nettet var fanfiction.” (Askild M. Aasarød i *Morgenbladet* 22.–28. desember 2017 s. 39)

Fanfiksjon-tekster kan på den ene siden oppfattes som sekundære i forhold til det verket de forholder seg til (det verket som inneholder primærhistorien). På den andre siden kan de oppfattes som kunstneriske endringer og utvidelser som retter opp svakheter og mangler ved eller gir forklaringer på noe i primærhistorien. Alle gåtefulle eller uklare steder i primærteksten kan være et springbrett for fansen til å spinne videre primærteksten/kanonteksten. Kvinner og menn dikter ofte videre på helt ulike måter, med “kjønnet skriving”, f.eks. slik: “Female fans transform *Star Trek* into women’s culture, shifting it from space opera into feminist romance, bringing to the surface the unwritten feminine countertext that hides in the margins of the written masculine text.” (Jenkins 2006 s. 59) Tekstene skrives ofte “tilvirkningsvennlig” (“herstellungsfreundlich”; SPoKK 1997 s. 63), dvs. med tomrom og uklarheter, slik at de inviterer andre fans til å bli produktive. Mange fanfiksjonshistorier er “first times” (Staiger 2005 s. 103), med kyssing og seksuelle møter. Kvinner som skriver om “the first time” mellom to personer fra et *fiksjonsunivers*, vil vise selve transformasjonen fra “an emotional bond to sexual intimacy” (Staiger 2005 s. 110).

“Genderswap is a fanfiction and fanart trope in which one or more characters switch sex. Genderswap fic is a subset of the more general genderfuck type of fic. The swap is usually carried out by some magical or technological device, making the trope popular in sci-fi or fantasy stories. In most genderswap stories, the character is restored to their original sex by the end, although some stories consciously subvert this trope. [...] A variation on the genderswap trope is “always been a girl” AUs [alternative univers], where one or more of the canon characters are written as if they have always been the opposite of their original sex. These stories tend less towards crackfic and more towards seeing what might have changed in a favored character if this one piece of their life had been changed. [...] “Crackfic” is a term for a story which takes a ridiculous premise as its starting point, such as casting all the canon characters as My Little Ponies. It may or may not deal with this premise in a serious way.” (<http://fanlore.org/wiki/Genderswap>; lesedato 06.06.13)

Sheenagh Pugh gjengir et eksempel på en fanfiksjonskriver som lar Darcy fra Jane Austens roman *Pride and Prejudice*, etter å ha fått nei på sitt første frieri til Elizabeth, dra til en herreklubb i London. Der møter han mange av de mannlige protagonistene i Austens romaner, først Bingley fra samme roman, som sier: ““I tell you, Darcy, there’s no other girl has caught my fancy like her! Why – why she’s like ... like ... Like Spring itself!” Darcy was not moved. “If your poetry is an indication of your heart, Bingley, you’re in a very poor way all around. If you’ve any desire to take lessons in the manner of your writing, I could direct you to a certain Captain Wentworth of my acquaintance ... Ah, Knightley! I’d no idea you were in Town!” In fact just about every Austen male protagonist turns up during the course of the evening – Brandon, Ferrars, Henry Tilney and Edmund Bertram are not far behind – and all hopelessly lovelorn. It is one “missing scene” Austen would never have written, since it involves only men. [...] Putting characters who never met in the same room is a fanfic speciality and often gives the reader a new light on them” (Pugh 2005 s. 39).

“Austen readers are not suggesting that *Emma*, for instance, is incomplete without Mr Knightley’s private reflections; merely that they existed and that it might be interesting to explore them. As previously indicated, the men in the Austen universe are especially likely to be explored in this way, because we know less about their emotional life than about that of the female characters through whose eyes Austen chooses to look. Minor characters – Charlotte Lucas, Mrs Weston (formerly Taylor) – are popular as triggers for alternative viewpoint stories like Aja’s ‘So Much of Gratitude’ at the Derbyshire Writers Guild, which takes Charlotte’s viewpoint on the marriage market. [...] many “plain” girls, or girls who worried that they were plain, must have identified with Charlotte Lucas.” (Pugh 2005 s. 81) I forholdet mellom Austens menn dikter noen skrivere opp forhold som Austen neppe har drømt om: “The premise of this fic [“Two Sides of the Same Coin” av Lizard] is credible enough [mener Sheenagh Pugh] – that Darcy and George Wickham, in their shared boyhood, become for a while more than friends and that this (in particular Darcy’s embarrassment about it) accounts for some of the animosity between them.” (Pugh 2005 s. 105; “one thing which anti-slashers accuse them is demeaning the nature of friendship by sexualising it”, s. 107)

Den amerikanske Austen-fanen Debbie McNeil “devoured the *Pride and Prejudice*-inspired fan fiction she found online. [...] She stored her favorite unpublished fan fiction –140 stories, whittled down from more than 200 – in twenty-five loose-leaf binders, which she kept in a closet.” (Yaffe 2013 s. 23)

Noen forfattere prøver å motsette seg at folk skriver fanfiksjon med utgangspunkt i deres bøker. Et eksempel på dette er den amerikanske horror-forfatteren Anne Rice, som i 2002 hadde denne kommentaren på sin nettside: “I do not allow fan fiction. The characters are copyrighted. It upsets me terribly to even think about fan fiction with my characters. I advise my readers to write your own original stories with your own characters. It is absolutely essential that you respect my wishes.” (sitert

fra Pugh 2005 s. 12) Rice og andre forfattere som misliker at andre skriver fanfiksjon knyttet til deres bøker, kan bare appellere, prøve å mobilisere lesernes respekt, true med å slutte å skrive og lignende, ikke faktisk hindre fanfiksjonsskriving. Det er ikke juridisk ulovlig å skrive videre på en historie når det ikke gjøres for profitt, ifølge Pugh.

Forfatterene Robin Hobb og George R. R. Martin oppfatter fanfiksjon om deres fiksjonsverdener som en fornærmelse og tyveri (Barnabé 2017 s. 260). Men en tysk forsker hevder at fanfiksjon som fenomen betyr en avvisning av en “ideology of authorial ownership” (Thomas Ernst gjengitt fra <https://www.jstor.org/stable/pdf/26583336.pdf>; lesedato 05.12.22).

Anne Rice og Robin Hobb har begge “forbudt” fans å skrive tilknyttet deres fiktive verdener. Hobb hadde i en periode på sin nettside et aggressivt angrep på fanfiction. “The Fan Fiction Rant is an essay written by science-fiction author Robin Hobb and posted on her own website (since removed). [...] Hobb, author of Farseer, Liveship Traders, and Tawny Man trilogies, is outspoken in her dislike and disapproval of fanfiction. In her essay, she explores why, pointing out what she’s been told in favor of fanfic, and what she finds wrong with each of those points. [...] claims it is identity theft [...] says, “the original author really screwed up the story, so I’m going to fix it” [...] fanfiction is to writing what a cake mix is to gourmet cooking [...] is infringing on copyright [...] and ultimately: “When I write, I want to tell my story directly to you. I want you to read it exactly as I wrote it.” ” (https://fanlore.org/wiki/The_Fan_Fiction_Rant; lesedato 06.05.20)

“Authors like Diana Gabaldon are famous for discouraging their fans from creating fan-fictions in any form, print or digital. Diana further clarifies her stance by calling fan-fictions “immoral” and “illegal.” JK Rowling, on the other hand, considers fan-fictions as “flattering” and is known to reference them in her work. This diverse stance of authors towards fanfictions, however, does little to deter their fans from creating them. The only effect of an author’s detestation towards fanfictions is how overtly accessible fans will make them on an online platform. [...] In the year 2019, Archive of Our Own, an online archive of fanworks won the Hugo award for Best Related Work. The award was unprecedented for a website, and especially for unpublished work. The award was vital for the fandom subcultures because art presented in the form of fan-fictions is widely considered a product of frivolity. The award was significant, because it encouraged a new perception of fanfictions, as a creative piece of literature.” (<https://www.khuranaandkhurana.com/2022/03/30/fanfiction-fan-culture-fan-art-and-copyright-law/>; lesedato 06.05.20)

“I have also seen some published authors post stories for feedback, or for their online fans. OK, this is getting complicated. An author writes fanfiction of their favorite author and then writes fanfiction of the fanfiction for their fans. Oh my! Many of our popular Austenesque authors got their start at fanfiction web sites. Off

the top of my head I can think of Abigail Reynolds of the *Pride and Prejudice Variations* series, Pamela Aidan of the *Fitzwilliam Darcy Gentleman* series, Marsha Altman of the *Darcys and Bingleys* series and Sharon Lathan of the *Darcy Saga* series, to name a few.” (en ellers anonym Laurel Ann i <http://austenprose.com/2010/12/05/jane-austen-101-fanfiction-web-sites/>; lesedato 21.12.12)

Marion Zimmer Bradley, en amerikansk forfatter som er kjent for sine fantasybøker, opplevde da hun i 1992 var i ferd med gi ut en ny bok, at en fan anklaget henne for å ha benyttet seg av en av FF-skriverens ideer. Denne skriveren krevde å få sitt navn som medforfatter på omslaget til den nye boka og få en del av inntektene. Som følge av dette ble boka aldri utgitt. Etter dette ble Bradley svært skeptisk til fan fiction.

Copyrightproblemene er kompliserte, og kan føre til paradoksale konsekvenser. “One paradoxical result is that works that are hostile to the original creators and thus can be read more explicitly as making critiques of the source material may have greater freedom from copyright enforcement than works that embrace the ideas behind the original work and simply seek to extend them in new directions. A story where Harry and the other students rise up to overthrow Dumbledore because of paternalistic policies is apt to be recognized by a judge as political speech and parody, whereas a work that imagines Ron and Hermione going on a date may be so close to the original that its status as criticism is less clear and is apt to be read as infringement.” (Jenkins 2008 s. 198-199)

J. K. Rowling, forfatteren av bøkene om Harry Potter, har lovprist fanfiksjon til hennes fantasiunivers: “I only recently found the web pages devoted to Harry, and it was like Christmas – Christmas in August.” (Rowling i 1999, gjengitt fra Pugh 2005 s. 124) “J. K. Rowling’s website (<http://www.jkrowling.com>) has links to many fan sites, and she declares herself a “huge fan” of “Leaky” or The Leaky Cauldron (<http://www.the-leaky-cauldron.org>). She has also given interviews to fan sites (e.g., to The Leaky Cauldron on July 16, 2005).” (Bronwen 2011)

Rowlings litterære agent Christopher Little har på hennes vegne gitt sin velsignelse til alle “uskyldige” former for fanfiksjon: “KJ Rowling’s reaction is that she is very flattered by the fact there is such great interest in her Harry Potter series and that people take the time to write their own stories. Her concern would be to make sure that it remains a non-commercial activity to ensure fans are not exploited and it is not being published in the strict sense of traditional print publishing.” (gjengitt fra Pugh 2005 s. 125) Little la til at “writers had to ensure that the stories were not obscene and were credited to the author and not to JK Rowling”. (Pugh 2005 s. 125) Og “Rowling’s agent have been sending “sharply worded cease-and-desist letters” to sites featuring adult material” (Pugh 2005 s. 234).

“Many moderators and administrators of fan fiction sites have received warnings or cease-and-desist letters from studio lawyers demanding that content be removed from the Internet” (Abigail Derecho sitert fra Barnabé 2017 s. 259).

“Rowling’s declared interest in the fanfiction produced by her readers has led to all sorts of rumors about the extent to which the direction of the series may have been influenced by ideas generated on these sites.” (Bronwen 2011)

Fanfiksjon om Harry Potter-verdenen “illustrates how intrinsically intertextual and transmedial this kind of narrative is, as in addition to the novels the stories frequently draw on the film adaptations, interviews with Rowling, and other fanfics, making it difficult if not impossible to identify any single “source text.” ” (Bronwen 2011)

“Kva gjer du når “SKAM” [en norsk dramaserie, første gang vist i 2015] har pause, men du ikkje orkar å vente på å høyre meir om livet til Isak og Even? For Stig Dyrdal (29) blei løysinga å sjølv skrive vidare på historia. [...] - I gjennomsnitt bruker eg to timar dagleg på å skrive fanfiksjon om “SKAM”, fortel han. Men hobbyen hans er ikkje unik, ei heller eit nytt fenomen, ifølgje førsteamanuensis Kristine Ask ved NTNU. - Kort fortalt er fanfiksjon historiar skrivne av og for fans. Denne typen litteratur skil seg frå anna ved at karakterane og verda historia utspelar seg i allereie eksisterer. Ofte er det populære seriar eller filmar som blir gjenstand for dette fenomenet, fortel Kristine Ask. [...] Harry Potter er sjølve krem-eksempelet på eit verk som fansen ikkje vil legge frå seg. På nettstaden Fanfiction.net fins det nemleg over 760.000 historiar som spelar vidare på den magiske verda til Harry. [...] - Namnet på fiksjonen min er “Lykke til Evak” og tek for seg tilfeldige scenar, frå Isak sin ståstad, som ei fortsetjing på tredje sesong, fortel Stig. [...] Også italienske Camilla Riccadonna bruker fritida på å skrive “SKAM”-fanfiksjon. - Eg har skrive hundrevis av sider om serien.” (<http://p3.no/bruker-to-timar-dagleg-pa-a-skrive-skam-historiar/>; lesedato 17.02.17)

Noen ganger er reelle personer, ikke minst kjendiser, blant personene som blir karakterer i fanfiksjonstekster (Barnabé 2017 s. 245). Boka *Westlife Fan Fiction* (2003), redigert av Lesley Slee og Aisling O’Hagan, er en “collection of fictional stories about the world famous boyband, Westlife written by their fans of all ages from around the world.” Eksempler på tekster i denne antologien er “The Wedding”, “October 9th 2002”, “Soulmate”, “Dreams Can Come True”, “The Stalker” og “Life And Love”. Slee skriver i forordet: “I came across these stories while visiting fan sites on the internet, searching for sound files and unusual pictures among other things. [...] I went on to contact the writers and explain what I was planning, the response was amazing and I was soon flooded with stories from around the world”.

LotRiPS er fortelling med skuespillere fra *Lord of the Rings*-filmene.

Fanfiksjon kan ha samme funksjon som reklame og dermed fremme salget av et verk. Derfor er en del produsenter positive til fenomenet. Filmselskaper “are now, for the most part, treating cult properties as “love-marks” and fans as “inspirational consumers” whose efforts help generate broader interest in their properties“ (Jenkins 2008 s. 200). Men det kan oppstå problem f.eks. når en forfatter, filmskaper eller annen produsent i ettertid skaper noe som ligner på en allerede skrevet fanfiksjontekst. I den såkalte Marion Zimmer Bradley-saken i 1992 ble Bradley, en amerikansk forfatter av bokserien *Darkover* som hadde ført til mye fanfiksjonskriving siden 1977, anklaget for å ha hermet etter en fanfiksjonskriver. Bradley hadde vært positiv til fanfiksjon “and even contributed material to the fanzines, until she was unfortunate enough to run across an unreasonable fan who accused her of plagiarism and threatened to sue. Ever since, writers and especially their lawyers have worried about this possibility and even those who are tolerant of fanfic understandably make a point of stressing in public that they never read it, lest this accusation be made against them.” (Pugh 2005 s. 124)

Verket det skrives fanfiksjon om/til kan være f.eks. en bok, tegneserie eller et dataspill. Det skrives mye fanfiksjon også til filmer og TV-serier: “[W]hen the film *Pirates of the Caribbean* had been out about two months, I checked on the umbrella website fanfiction.net and found upwards of 1,500 fanfic stories written about it.” (Pugh 2005 s. 11) Actionfylte TV-serier kan hos noen seere skape behov for f.eks. mer personkarakterisering: “Some fans, often female, wanted the action to slow down enough to give the characters and relationships time to evolve; they wanted more overt emotion and personal interaction than the scriptwriters were giving them. They wanted vulnerability in the characters, too, so that they could feel with and for them. [...] And what they wanted but weren’t getting from official sources they invented for themselves. In fact, they invented whole fanfic genres for it. One was hurt/comfort (h/c), the point of which was to take some hero-figure, the tougher the better, completely apart either physically, emotionally or preferably both, before having him rescued and consoled by some other character.” (Pugh 2005 s. 20).

Hurt/comfort er historier der hovedpersonen er “emosjonelt såret” eller gjennomgår en vanskelig periode, og blir trøstet av en annen person (Barnabé 2017 s. 262).

En australsk fanfiksjon-entusiast sa dette om sitt eget forhold til fanfiksjon: “What I like about fan fiction is that you still get that very highly trained audience that can understand very, very complex and allusive things [...] I love that I can write a couple of simple words [...] and they come already heavily pre-packed with a host of connotations and associations and emotional resonances for the audience I’m writing for.” (gjengitt fra Pugh 2005 s. 34) Om inspirasjonen til å skrive forteller en annen fanfiksjon-skriver: “I’ve liked the idea of being a writer (not in the “I’d like to pen a bestseller and go to cocktail parties” kind of way, but in a “I’d like to write and have people read it” way.) I have a good grasp of the English language, and, I like to think, a modicum of talent at stringing words together. But I never had any

ideas, at least not any good ones. And, over and over, I'd heard professional writers being asked "where do you get your ideas?" and responding that ideas are the easy part. They just come to you. They visit you in the shower, they mug you on the streets. Ideas never did that to me. I had writing ability but nothing to write about, and sadly concluded that I really wasn't a writer by nature. Then I got into fan fiction, and suddenly, whaddaya know, I was getting ideas! Ideas were coming to me, they were visiting me in the shower, in bed, they were mugging me on the street. They were lodging themselves in my brain and jumping up and down waving their arms until I had to write them down just to get them to shut up and leave me alone. But they were all ideas that were specifically related to these existing TV characters, in these existing TV universes. Apparently, this is just how the creative part of my brain works." (gjengitt i Pugh 2005 s. 149)

Den britiske forfatteren E. L. James (pseudonym for Erika Leonard) ga i 2011 ut den erotiske romanen *Fifty Shades of Grey*. "Forfatteren E.L. James' begynte å skrive historien som såkalt fan fiction til [den amerikanske forfatteren Stephenie Meyers romanserie] "Twilight". Fan fiction er et internettfenomen der fans av filmer og bøker kan dikte videre på historiene, ofte med et erotisk tilsnitt. Etter hvert flyttet James fortellingen vekk fra fan fiction-nettstedet og over til sin egen blogg, og utviklet den til en uavhengig historie. Da hun til slutt bestemte seg for å utgi den som bok – eller rettere sagt boktrilogi, var det ikke hos et tradisjonelt forlag, men som e-bok og "print on demand"-papirbok gjennom et australsk internettforlag. [...] Siden ble de plukket opp, revidert og utgitt på nytt av det større forlaget Vintage Books. Men da var suksessen allerede et faktum." (*Dagbladet* 23. juli 2012 s. 42)

"Britiske Gillian Griffin (58) ble så lei av å vente på E. L. James' nye bok at hun skrev sin egen versjon av "Fifty Shades", fra Christian Greys perspektiv. Fan fiction-tekstene har fått 8,8 millioner klikk, ifølge New York Times. Slik gjentar historien seg – "Fifty Shades" var opprinnelig "Twilight"-fan fiction." (*Dagbladet* 27. juni 2015 s. 53)

En fanfiksjon-skriver uttalte angående *Twilight*-bokserien: "Stephenie Meyer is the *genius* behind this world and these characters and I'm just diving in her creation. No copyringt infringement indented." ("Live720" sitert fra Lüdeke 2011 s. 227) En av hovedpersonene i denne romanverdenen er Bella, og en annen fanfiksjonskriver inkluderte i en av sine tekster en fiktiv liste over Bellas yndlingsmusikk (teksten har tittelen "Things That Go Bump in the Night") (Lüdeke 2011 s. 228).

Lesere som er misfornøyd med slutten på en roman eller et annet verk, har av og til lest fanfiksjon for å finne en alternativ og for dem selv mer tilfredsstillende slutt.

Noen skrivere ser stadig større mangler ved kanon-verket (eller -verkene) ettersom de skriver fanfiksjon, andre beholder sin fascinasjon for kanonverket og ser nye dybder i det (dybder som kan være deres egne projiseringer, egen fantasi).

Kvaliteten på mye fanfiksjon har ofte blitt kritisert for å være lav. Noen fans skaper det som skrekkeforfatteren Stephen Kings kaller “the siren song of crap” (sitert fra Mathijs og Mendik 2008 s. 420).

Å skrive fanfiksjon til historiske romaner kan være spesielt krevende: “The Sharpetorium, devoted to the TV series *Sharpe*, about a soldier in Napoleonic times (ITV 1993-97, based on the books by Bernard Cornwell), contains an invaluable set of links to factual sites on the life in the 18th century, to help writers get their historical references right. This is very important to fan writers in an historical canon: *Sharpe* fanfic writers need to become expert on conditions and practices in the British army at the time, because many of their potential readers will be. The same goes for *Hornblower* writers who need to do their research on naval life of their period”. (Pugh 2005 s. 121)

“As authorship and reviewing overlap, authorship is (re)constructed to incorporate the activity of responding to comments and advice, while readers are (re)constructed as active participants in the creative process.” (Bronwen 2011)

Fanfiksjon kan være ulike grader av samarbeidsprosjekt. Noen sender kritikk av hverandres tekster på e-post eller legger dem ut på nettsidene der fanfiksjon publiseres. En “beta-reader” er person som leser gjennom en fanfiksjonstekst før den publiseres og kommer med innspill til å forbedre teksten (Pugh 2005 s. 120). “Beta” som bokstav nummer to i det greske alfabetet impliserer at beta-leseren er den første utenom skriveren selv som får kjennskap til teksten. En fanfiksjonskriver oppga at “I had a pretty good idea what the others wanted to read. The feedback gave me enough clues after all.” (gjengitt fra Pugh 2005 s. 180) Det hender dessuten at tekster bare blir offentliggjort på en nettside for fanfiksjon etter en nøye “review process set up by the members of the site” (Pugh 2005 s. 121). Såkalt “hackfick” er en slags sabotasje: “Those who dislike someone’s creative works may hack the story, writing commentary that satirizes the original piece [dvs. en fanfiksjonsfortelling].” (Staiger 2005 s. 105)

“Fanfiction sites have built-in mechanisms facilitating systematic and ongoing reviews that help to generate a “review culture” among fans, whereby the roles of authors and readers become virtually interchangeable (Chatelain 2002). On these sites, social interaction is, in theory at least, the by-product of a process whereby some kind of aesthetic critique of the stories is to be offered, and where departures from the “canon” may be highlighted and debated. Before publication, authors are able to draw on the services of so-called Betareaders who may do anything from correcting errors of spelling and punctuation to offering advice on plotting and characterization.” (Bronwen 2011)

“The “Reviews Lounge” on www.fanfiction.net has been formed by a “community of authors” who set out to draw attention to what they consider to be under-

reviewed stories on the site. Once the stories achieve the required number of reviews, they are moved to another section. The implication is clearly that the sheer number of reviews received is somehow an indication of the quality or merit of the story.” (Bronwen 2011)

“[M]ost writers of fanfiction see themselves as novices, often prefacing their stories with apologies and disclaimers, and actively encouraging advice and suggestions for improvement. [...] menu pages carry information about the number of reviews a story has attracted, and authors sometimes actively solicit reviews, demonstrating once again the extent to which they are seen as a mark of popularity and even quality. [...] in the menu, where stories are ranked as Completed/Uncompleted. [...] On www.mugglenet.com, authors’ responses appear alongside reviews, creating a sense of ongoing dialogue.” (Bronwen 2011)

“Regular reviewers can gain a reputation within the fan community, and www.mugglenet.com carries lists of the ten most prolific reviewers along with a list of the ten most reviewed stories and awards for the best reviews. Reviewers may wield considerable power, therefore, although this is usually accompanied by awareness of the responsibilities of the role and the need to be seen to be fair and evenhanded. Criticism, where it occurs, is apologetic, and comes only after praise or expressions of support. Thus “amber-chick” starts her review of “A Little More Time” on www.fanfiction.net by calling it a “brilliant story,” and appears reluctant (“though I have to say”) to go on in her second paragraph to challenge the author’s characterization and plotting. Instead of overt criticism, questions are often asked about the direction in which the story is going, especially if the post is a “chapter” forming part of an as-yet incomplete whole. Quotations from the story may be used where issues of style emerge, for example if a reviewer takes issue with a line of dialogue that is felt to be out of keeping with the kind of language used for a character in the “canon.” Departures from “canon” produce the most adverse criticism, so that instead of friendly advice, the reviewer may take it upon herself to correct or challenge the author’s interpretation of an event or a character. For example, “Lady of the dungeon”’s review of “A Little More Time” launches into a direct attack on the author’s characterization of Remus (“I just can not believe he is just so stupid!”). As is so often the case, the review links criticism of this specific story with a more general complaint (“I just hate it when I read about this Remus who keeps sacrificing himself”), demonstrating how reviewers constantly make connections across stories, and between the stories and the canon.” (Bronwen 2011)

Nettsider som samler fanfiksjon har noen ganger linker til sider med ordbøker og skriveråd, f.eks. råd om hvordan oppdage gjentakelser og interessante måter å la en karakter dø på (Barnabé 2017 s. 257).

Det som har blitt kalt “fantomlesere” er de som leser uten å skrive en kommentar eller gi en annen tilbakemelding etterpå (Barnabé 2017 s. 78). Dette har blitt

sammenlignet av en fanfiksjon-skribent med å ignorere noen som snakker direkte til deg (s. 78).

Noen ganger blir det debatt om innsendte teksters status på nettsidene: “Tolkien uses poetry in the books, so there can be no doubt that fics in poetic form are compatible with canon. But when members submitted poems in forms Tolkien had not used, like the sonnet and villanelle, it sparked a debate as to whether they should be allowed into the archive.” (Pugh 2005 s. 122) En stor andel av personene som jevnlig besøker fanfiksjon-nettsider er “lurkers”, dvs. lesere som ikke selv publiserer tekster, men som gjennom sin omfattende lesing har opparbeidet store kunnskaper som de er villige til å dele med andre hvis de blir bedt om det (Pugh 2005 s. 128). En FanQ er en litterær pris innen en kategori av fanfiksjon, oftest med vanlige lesere som jury.

Forlaget/produksjonsselskapet Fantasy Productions (FanPro) i Tyskland har arrangert konkurranser for fanfiksjon-skrivere, der vinnernes historier publiseres i en bok og noen vinnere får i oppdrag å skrive en egen roman.

Begreper og forkortelser:

- character rape: å la personen du skriver om være helt annerledes enn i forfatterens tekst

- crossover fiction: “characters from one fictional universe are “crossed” with those from another” (Bronwen 2011). En historie som har elementer fra to eller flere forskjellige fandoms, f.eks. hvis Harry Potter og Gandalf gir seg ut på eventyr sammen. “Examples of crossover fiction found on www.fanfiction.net include stories where Harry Potter is crossed with the *Lord of the Rings*, with Pokemon, and with the TV shows *Buffy the Vampire Slayer* and *Monty Python’s Flying Circus*.” (Bronwen 2011)

- fanon: fanfiksjonstekster som er så gode og overbevisende at de aksepteres nesten på lik linje med kanon-verket eller -verkene (Pugh 2005 s. 41); “Something not in the canon, invented by a fanfic writer but convincing enough to be adopted by others” (Pugh 2005 s. 242) “The term *fanon* has emerged to refer to information regarding the fictional universe that has become accepted over time within the fan community but is not necessarily verifiable by reference to the source material alone.” (Bronwen 2011) Fanon blir forbilder for andre skrivere (Barnabé 2017 s. 447).

- ficathon: “a number on people on a mailing list or in a blogging community will sign up to both write and receive a fic. They will state perhaps three things they want or don’t want to see in the fic someone writes for them (e.g. a request for a particular character, or a happy ending, and also what they themselves feel capable or otherwise of writing (perhaps no explicit sex). Then the ficathon organiser will

try to match each reader on the list with a potential writer, from the same list, as well as she can, so that everyone both writes a story for some specific person and receives a story, not necessarily from the person they wrote for. One result of this is that, for all the attempts at matching requirements, many writers find themselves doing something they would not usually contemplate, perhaps writing about a character or a time zone of the series that they normally avoid. This, of course, is part of the reason they do it: for the challenge.” (Pugh 2005 s. 190)

- “filing off the serial numbers”: tilpassing til et bredt publikum eller en slags brukeradaptasjon; “making a piece of fan fiction suitable for more mainstream publication by removing specific references to the fan universe” (Pugh 2005 s. 83)

- gen: passende for en “general audience” og derfor uten f.eks. obskøniteter

- HEXers: en gruppe personer “dedicated to providing positive endings (Happy Ending Expeditors)” (Pugh 2005 s. 243)

- jossed story: når en forfatter selv i en senere tekst (eller TV-serieepisode e.l.) fyller inn et “hull” i historien, noe som kan få fanfiksjonskrivere som allerede har fylt inn hullet til å oppdage at de har tatt ”feil” i sin egen versjon – “a story wrong-footed by a later canon development is sometimes said to be ”jossed”, from the name of Joss Whedon, creator of *Buffy the Vampire Slayer*, whose unexpected plot twists and penchant for filling in gaps were particularly likely to make this happen” (Pugh 2005 s. 55)

- OC (“original character”): “a minor character who was little fleshed out in canon can be expanded into what amounts to an original character” (Pugh 2005 s. 81-82)

- OTP (“One True Pairing”): “Those who believe two characters were made for each other sometimes do not want to read or write about them with anyone else.” (Pugh 2005 s. 110)

- SADists: en gruppe personer som foretrekker triste, ulykkelige avslutninger på fortellingene side

self-insert: skriveren selv til stede i fiksjonsverdenen (Barnabé 2017 s. 265)

- shipper: “[T]he term ‘shipper’ (from relationship) was coined to describe writers and readers to whom emotional relationships between the characters (with or without sex) were the most important factor.” (Pugh 2005 s. 76)

Sjangrer:

- angst: fanfiksjonstekster som handler om emosjonelle problemer, indre kvaler, avstandsforelskelser og lignende; “the point is not what happens to the heroes but how they cope with it (or, quite often, don’t cope)” (Pugh 2005 s. 76)

- AR (“alternate reality”; eller AU: “alternate universe”, også kalt “what ifs”): en historie der handlingen er bevisst svært annerledes enn i forfatterens verk – “deliberate departures from canon; what if this, and not that, had happened. They can be pure curiosity on the writer’s part, a desire to go down a road not taken, or they can be attempts to alter something the writer really wishes hadn’t happened in canon. The name “AU” comes from the idea, familiar in futuristic fiction, that there might be any number of parallel universes in which the same people live out different destinies.” (Pugh 2005 s. 61)

- BUAR (“beat up and rape”): en ekstrem versjon av H/C

- deathfic: lar en person som er viktig i kanon dø (Barnabé 2017 s. 262)

- Domlijah: ett eksempel på en spesiell, smal undersjanger av fanfiksjon. Handler om homoseksuelle relasjoner mellom Dominic Monaghan (hobbiten Merry i Jacksons *Lord of the Rings*-filmer) og Elijah Wood (Frodo i filmene) (Pugh 2005 s. 160)

- filk: en sang med tekst lagd av en fan til en kjent melodi

- H/C (hurt/comfort): “genre in which one character is given a hard time physically, emotionally or both before being consoled/rehabilitated by another” (Pugh 2005 s. 243)

- Mary Sue: Mary Sue: En historie med en “perfekt” karakter som klarer alt, f.eks. å redde verden, og som dessuten er vakker og ofte har en romantisk relasjon til hovedpersonen. Mary Sue-personen er vanligvis beundret eller elsket av de andre i historien, og kan på slutten ofre seg selv for å redde dem. Denne karakterens navn skal stamme fra fortellingen “A Trekkie’s Tale” av Paula Smith fra 1974 i fanzinen *Menagerie* nr. 2, som var en parodi fra Star Trek-verdenen der løytnant Mary Sue redder livet til Spock, Kirk og McCoy. “This term, used now in all fandoms, seems to have been coined in 1974 in the context of *Star Trek* fan fiction, in a satirical story by Paula Smith which lampooned the worst excesses of such characters. The term describes a character who is basically an idealised version of the author (and was, therefore, at least in the early days, generally young, female and beautiful). This character will go into the fanfic universe, save its characters, sort out all their problems, probably earn their undying love and often die an heroic death at the end.” (Pugh 2005 s. 85) Mary Sue blir oftest oppfattet som en nybegynnerfeil (Barnabé 2017 s. 449), men slike tekster oppfattes som akseptabel moro hvis de er ironiske og selvbevisst lekende.

- metafic: fanfiksjon om å skrive fanfiksjon om noe
- mpreg: en historie der en mann blir gravid (man + pregnant). “Mpreg, a portmanteau of “male” and “pregnant,” is a genre of fanfiction and fan art featuring men who have become pregnant. [...] Male pregnancy has been used as a theme in various works of fiction, including the 1978 comedy film *Rabbit Test*” (<https://knowyourmeme.com/memes/mpreg-male-pregnancy>; lesedato 10.01.20).
- OC: forkortelse for “original character”, altså en karakter som ikke allerede finnes i det verket som fanfiksjon-historien forholder seg direkte til.
- PWP (“Plot? What plot?”): en fortelling uten nevneverdig ytre dramatik, men med utvikling i forholdet mellom personene; ”it consists of characters doing nothing but interact, in any way from talking to sleeping together”. (Pugh 2005 s. 76)
- RPF (“Real Person Fiction”): historier med ekte, faktiske eksisterende person som karakterer (f.eks. fantasering om en berømt skuespillers privatliv), eventuelt med avdøde, historiske personer
- slash: historier som kretser rundt “a sexual relationship (which might be of varying degrees of explicitness)” (Pugh 2005 s. 91)
- songfic: “Fanfic story inspired by a song title or lyric” (Pugh 2005 s. 244)

En OS (“One Shot”) er en avsluttet, relativt kort fanfiksjon (Barnabé 2017 s. 256).

“Peggy Sue. Not to be confused with Mary Sue, a Peggy Sue fic gives a character, usually at the end of a story or series, the chance to go back and relive her/his life with the knowledge he gained from living through his story the first time. This sometimes uses a Death Fic-type setup as a starting point, where one of the things the character intends to do with his knowledge is prevent the death of a loved one – or himself. It can turn out that they’re perpetuating a time loop. Or, less commonly, breaking it. In some hands, this can turn into a Fix Fic. While this might seem as a recipe for an overly powerful character, the Peggy Sue is not without its risks. Often the only way they made it through the first time was because of fate or luck giving them Plot Armor, a luxury that they will be unlikely to have a second time around, though they can try for Tricked Out Time. They may also have to deal with a weaker and less experienced body, mental baggage, gaps in their knowledge regarding past events, negative reactions by anyone who realizes that they know things they shouldn’t, or worst of all, that another, less friendly, individual has also pulled the same stunt. The trope name comes from the 1986 film *Peggy Sue Got Married* starring Kathleen Turner and Nicolas Cage, in which Turner’s character was able to relive her high school days.” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/PeggySue>; lesedato 15.02.13)

“Fix Fics come in two varieties. Either they can be an Alternate Universe Fic that ignores the unwanted elements and replace them with something better. Or they can be an elaborate explanation in story form that gives a whole new spin to the latest episode/chapter/volume. The motivations for writing these can vary greatly, along with the perceived justification – they may want to “correct” something that went just fine, or want to offer an alternative to something incredibly stupid. If the writer is lucky, the trend may be popular enough the fans don’t mind at this point. Some Fix Fics use a Peggy Sue to get the ball rolling. Others bring in a Fixer Sue.” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/FixFic>; lesedato 15.02.13)

“The Fixer Sue is a unique entity in the Mary Sue class in that he or she was never meant as a character so much as a plot device. They may or may not represent the author or indulge in the Common Mary Sue Traits, but what they do is use their magical plot altering powers to get things “back on track” in the eyes of the author. The plot still elevates the character to unrealistic heights, but instead of it being done for the greater glory of the author, it’s to get to a particular end within the canon. Once the character is done fixing all the “problems”, he or she will usually get unceremoniously removed” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/FixerSue>; lesedato 15.02.13).

“Patchwork Fic is when the writer uses particular characters from different adaptations of the same single story. Most of the time, this is to combat particular instances of Character Derailment, or because the author really just has a particular dislike for a character, but feels that using a different version is more magnanimous than not at all. Sometimes it’s due to not having seen a certain adaptation of the character (a comic book hero versus a television version of the hero). Other times, one odd version of the character ended up being more interesting than every other, especially an Ascended Extra. And perhaps the writer just doesn’t *realize* that the character is different in this version. Occasionally, a particularly creative writer will adapt an otherwise unseen character *into* the universe he's using with what he thinks is the appropriate “mood”, making it a quasi-Original Character.” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/PatchworkFic>; lesedato 15.02.13)

“Deconstruction Fic. One of the central tenets of Fanfic is Fix Fic. A desire to change or explore the original content in a way that makes more sense to the writer, or that the writer felt was wrong or simply because their favourite Shipping pairing didn’t get together. This trope is when, instead of using the hammer of Fanfiction to repair, a fic writer deliberately and often lovingly smashes it to bits with a Deconstruction. They take aspects of the work to extremes or down a logical path that shows the faults therein, either deliberately or simply by pulling the loose threads until something breaks. A Fan Fic writer may take the setting, characters, tropes, plots, or the genre as their target. In addition, the fic may directly deconstruct the original work or any number of Fanfic Tropes, cliches, or elements

of Fanon common to Fan Works based on that canon.” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/DeconstructionFic>; lesedato 15.02.13)

“WAFF. “Warm And Fuzzy Feeling”. A Fanfic whose sole purpose for existence is to make the reader go “Awww! That’s *so sweet!* ” at regular intervals and/or at the end. Frequently labeled as Fluff, not to be confused with the other kind. Mostly made and read by female audiences or male audiences who make sure no one is watching behind their backs. In Hentai works (which are generally assumed to be Darker and Edgier by default), this type of story is labelled “vanilla”. Often used in the context of “I need some vanilla to get the bad taste of Netorare out of my mouth.” Frequently seen as a feature of Continuation fics that attempt to tie up the romantic loose ends left by a series that ended without resolving them, but can be found for just about any reason for any fandom.” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/WAFF>; lesedato 15.02.13)

Fluff-historier forteller om omtanke og ømhet mellom karakterene, og står i skarp kontrast til angst-historier der personene lider psykisk og/eller fysisk (Barnabé 2017 s. 255). Lemon-historier inneholder eksplisitt sex, mens lime-historier har sex-scener som ikke er like eksplisitte (Barnabé 2017 s. 256).

“Curtain Fic. Fan Fic that has a domestic chore as *the* plot. The classic situation is shopping for curtains, hence the name. Other sorts of shopping also work. This can also mean just a fic of a couple, either Het or Slash, spending the day at home. This is a variety of WAFF, a fan-created Breather Episode; the point is showing the characters doing something quiet and mundane together. Interestingly, this genre is popular even (especially?) for fandoms where the work itself (including official Breather Episodes) is action-packed.” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/CurtainFic>; lesedato 15.02.13)

“Crack Fic. Fan Fic on crack. The easiest type of fanfic to write, and one of the hardest to write *well*. Crack Fic is not merely humorous. In fact in many cases it doesn’t *have* to be humorous. While it is similar to Alternate Universe Fic, in that they both change some fundamental aspect of the source material, the “something’s different about this” idea taken to the extreme. In its broadest sense, Crack Fic is any story whose premise and events would be *completely implausible* in Canon. These frequently include bizarre settings and explorations of improbable relationships between characters – not merely unlikely in canon, as in Foe Yay, but totally irrational and turned up a notch beyond that, as in Crack Pairing.” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/CrackFic>; lesedato 15.02.13)

“Log Fic. One style of Mockumentary, where it’s a recognizable type of computer document – IRC chat log, forum posts, guestbook, Facebook posts, blog entries, email, etc. It’s almost always a Fan Fic or history fic, mainly because it’s an “easy” form, and it’s almost always at least part-comedy, mainly because it would be hard to take this seriously anyway. It could also be an Apocalyptic Log. May be

integrated with a Fourth Wall Mail Slot. Character Blog is a variant usually done as part of a larger work. Compare Gag Dub [Redubbing with rewritten or ad-libbed dialogue, usually for comedic purposes]" (<http://tvtropes.org/pmwiki/pmwiki.php/Main/LogFic>; lesedato 15.02.13).

“In a Meta Fic, characters know they’re fictional characters. They know their fictitious motivations, fictitious friends and fictitious enemies, but see no reason to be constrained by them. [...] Meta Fic provides an opportunity to comment on Fan Fic itself (for instance, by having a character complain about the amount of Wangst writers saddle him or her with), or produce stories that are Just Too Silly even to be Alt Fic (for instance, the continuing saga, in the Doctor Who fanfic community, of fairy tales being read to toddler versions of the characters, and acted out, against their will, by the adult versions).” (<http://tvtropes.org/pmwiki/pmwiki.php/Main/MetaFic>; lesedato 05.06.13)

Noen skrivere publiserer også metatekster som er sakprosa og handler om det å skrive fanfiksjon: motivasjon, utfordringer, samarbeid med andre osv. Et eksempel er en kvinne som kaller seg Melusina. I hennes essay “Why I Write Fanfiction” forteller hun: “I’ve been thinking a lot lately about why I write fanfiction. The short answer is easy. I’d read it for years, I’d been writing nonfiction, and trying and failing to write original fiction for a while, and I thought that trying my hand at established characters would be like learning to swim using water wings. I could borrow someone else’s characters and situations and give them a little spin, work on plotting and description, instead of character and world creation. The goal was to do that for a while and then make another try at original fiction. But the more I write fanfic, the more I realize that there is more to it for me. Part of it was a feeling, justified or not, that I was not fully participating in the community as a reader. This is partially due to my own tactic of mostly lurking – I rarely sent feedback, even to writers I loved, and I almost never participated in discussions about fanfic, although I did participate fairly actively in message boards devoted to discussing the source material, and I lurked on all kinds of fanfic mailing lists.” (<http://www.culturalinfidelities.com/Meta/why-i-write-fanfiction.htm>; lesedato 04.06.13)

Melusina skriver også: “[A]rt and culture are things to participate in, not things to sit back and consume. You can’t get the full pleasure out of being a passive consumer, although how you choose to participate may vary. [...] I don’t think you can be a full member of the community if you don’t get involved in some way or another, and get to know the other participants. It’s the problem that plagues all lurkers – you know all kinds of things about the people you’re reading, but they don’t even know you exist. It’s a weird, one-sided relationship that, for me, was uncomfortable and ultimately unsatisfying. There’s another, more textual, reason I write fanfic. It’s one of the most significant ways that fans converse about the source material. The body of work in a particular fandom is a detailed and nuanced conversation about the original text, and about the various takes on it that have

been presented in different pieces of fanfiction (“Yes,” I can hear you all groaning, “we know – intertextuality”). One of the reasons I started writing fanfiction was that I walked out of *Pirates of the Caribbean* with an aching need to see the story go somewhere that canon was never going to take it, no matter how many sequels Disney turns out. I felt compelled to explore what that might look like. As I wrote, I was also reading other people’s stories/responses, and incorporating my reactions to what they wrote into my stories. One of the most fascinating aspects for me has been the ways in which my understanding of the characters and their relationships has been inalterably shaped by certain pieces of fanfiction, and how that’s shaped what I wrote. The flip side of that is the pleasure I’ve taken in actively collaborating in and contributing to that collective understanding.” (Melusina i <http://www.culturalinfidelities.com/Meta/why-i-write-fanfiction.htm>; lesedato 04.06.13)

“One of the benefits of fanfiction over original fiction is the common agreement to accept a multiplicity of meanings. Yes, there are people who insist their interpretation or pairing is the only way to read the text, but for the most part, fanfic writers and readers are a flexible bunch. We can read (and often write) a variety of pairings, vastly different post-canon scenarios, and drastically different characterizations without batting an eye. In general, in original fiction, once you’ve written a scenario, you can’t go back and write the same situation with the same characters and change the outcome (the exception is worlds like the Buffy-verse, where alternate universes are canon), in fanfiction I can write a story where Jack and Will and Elizabeth are a happy triad, and follow it up with one in which Jack and Will have a brotherly relationship and Jack’s in love with James. I can dip back into the source material infinitely, reshaping and reinterpreting the original text, exploring all the various permutations of my favorite characters.” (Melusina i <http://www.culturalinfidelities.com/Meta/why-i-write-fanfiction.htm>; lesedato 04.06.13)

“I haven’t abandoned my goal to write original fiction – I enjoy playing with my own characters without feeling the constraint of someone else’s ideas. But I no longer see fanfiction as merely a stepping stone to that goal, or as Neil Gaiman has described it, “writing with training wheels.” It’s much more complicated and intriguing than that, and also, I think it’s fair to say, more worthwhile than that description would imply. The textual aspects of it are not unique – I could write original fiction that was grounded in Arthurian myth or Shakespeare and derive some of the same satisfaction of playing with archetypes; but the community aspects of it – the visceral pleasure of participating in an ongoing conversation with all these wild tangents and sudden changes of focus – are somewhat more unusual, and very enthralling. Ultimately, that’s why I write fanfiction – to be a part of that sprawling conversation and to contribute my two cents.” (Melusina i <http://www.culturalinfidelities.com/Meta/why-i-write-fanfiction.htm>; lesedato 04.06.13)

Briten E. M. Forsters roman *Maurice* ble publisert posthumt i 1971, og filmatisert av James Ivory i 1987. Den handler om homoseksualitet i britisk overklasse, og den finnes minst én fanfiksjon-sequel til den: “ ‘The prince and the woodcutter’, posted 13 Aug 2011, <http://archiveofourown.org/works/238967>. [...] Maurice and Alec’s adopted son Georgie loves to hear a favourite fairytale which is, of course, a retelling of his two fathers’ own love story” (Claire Monk i <http://www.participations.org/Volume%208/Issue%202/3h%20Monk.pdf>; lesedato 07.09.16).

Amerikanske Catherine Tossenberger skrev i 2007 en avhandling med tittelen *Potterotics: Harry Potter Fan-fiction on the Internet* (ved University of Florida).

Innen *Harry Potter*-fandomet er det en type fanfiksjon som kalles “Drarry”, som er historier om skurkekarakteren Drago Malefoy og Harry, mens det innen fandomet til dataspillet *Kingdom Hearts* finnes sjangeren Akuroku om karakterene Axel og Roxas (Barnabé 2017 s. 262).

“Det er selvfølgelig litt vemodig at dette er den siste filmen, men jeg ser ikke på den som en absolutt slutt. Harry Potter-universet kommer til å leve videre. Ikke minst nå [i 2011] som J.K. Rowling lanserer “Pottermore”.” (<http://oslopuls.aftenposten.no/film/article571721.ece>; lesedato 31.08.11) Pottermore er et nettsted der J. K. Rowling oppfordrer sine fans til å dikte videre.

“*My Immortal* is the most famous, notoriously bad fan fiction ever written. Based very loosely in the *Harry Potter* universe and featuring the blatant Mary-Sue protagonist Ebony (or often times “Enoby”) Dark’ness Dementia Raven Way, it reads like a detailed list of everything a fanfic author could ever possibly do wrong, only taken to exaggerated, horrifying extremes. Written by super-tard Tara Gilesbie, *My Immortal* was originally posted to sometime in 2006, but was subsequently deleted by the staff after causing a severe drop in the site’s collective IQ. In fact, the fanfic is so unbelievably bad that many refuse to accept that it’s real, insisting that Tara was only trolling and that the story is really a parody. Regardless of the author’s intent, *My Immortal* remains one of the most cringe-worthy, unintentionally hilarious, so-bad-it’s-good pieces of literature the internet have ever shat out.” (<https://www.fanfiction.net/s/6829556/1/My-Immortal>; lesedato 01.06.16)

En visuell parallell til fanfiksjon er fan art, dvs. amatørkunst lagd av en artist, som illustrasjoner til en tekst, med drakter fra en kjent film osv. Fan art kan være illustrasjoner til fanfiksjon.

“It should be noted that AO3 [= Archive of Our Own, a fanfiction site operated by the Organization for Transformative Works] has allowed users to post multimedia fan works including art, audio recordings of fan fiction (podfic)” (Abigail De Kosnik, Laurent El Ghaoui m.fl. i <http://journals.sagepub.com/doi/abs/10.1177/1354856514560313>; lesedato 19.01.18).

I boka *Fan Fiction and Fan Communities in the Age of the Internet: New Essays* (2006, redigert av K. Hellekson og K. Busse) bruker Abigail Derecho i sin artikkel “Archontic Literature: A Definition, a History, and Several Theories of Fan Fiction” den franske filosofen “Derrida’s definition of the “archontic text” and assesses its suitability to her attempt to describe fanfiction as being derivative and relying on a conscious and explicit relation to its intertexts. She describes an archontic text as having four defining features: open-endedness, continually shifting boundaries, a drive to expand and a hierarchical structure. [...] Derecho points out that “an archontic text’s archive is not identical to the text but is a virtual construct surrounding the text, including it and all texts related to it.” (Suzanne R. Black i [http://www. forumjournal.org/site/issue/15/suzanne-r-black](http://www.forumjournal.org/site/issue/15/suzanne-r-black); lesedato 05.06.13) “Archontic texts” gjelder tekster uten klare grenser, et slags tekst-arkiv eller -reservoar der alle kan forsyne seg etter behov.

“Abigail Derecho describes fan fiction as a literature of archives, relating its production of new stories around old texts to Jacques Derrida’s description in *Archive Fever* of the archive as “always expanding and never closed,” where every addition to the archive alters what the archive itself constitutes (Derecho 2006, 61). [...] Derecho finds that archontic writing in general and fan fiction in particular appeal to subordinated groups looking to create “ethical projects” that “oppose outdated notions of hierarchy and property” (Derecho 2006, 61). Media corporations are, unsurprisingly, rather attached to such outdated notions, and in recent years have sought to blur the distinctions between subcultural fan activity and the archontic supplements created for media properties by their producers. Fans have been enlarging corporate media’s archives for generations, creating fiction and visual art based in the fictional worlds of TV shows, books, and movies. But they have often built their antiprofit world using Web services owned by companies who seek to profit from every byte of data archived on their servers, companies to whom subcultural norms are irrelevant [...]. Fans’ archontic production has been seen by corporations less as a danger, like digital piracy, than as a resource to be exploited – “user-generated content” that enables the selling of advertising space. While fans bring the content, corporations keep the revenue.” (Alexis Lothian i <http://journal.transformativeworks.org/>; lesedato 05.06.13)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

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