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INTRODUCTION TO THE TERMINOLOGY OF FAN FICTION

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<p>The primary purpose of this study is to create a glossary of some of the central terms and concepts used in the special subject fields of “fan fiction” and “fandom”. The study is intended to provide a concise overview of some of the English language terms that are used in discussing and describing fan fiction stories that are posted on the internet. The study considers the terms and concepts as part of a language of special purpose (LSP) of the subject fields of fan fiction and fandom.</p> <p>The theoretical basis of the study relies on the traditional and applied theories and methods of terminology, while also attempting to take into account some of the more recent methods and theories in the field. The study is predominately descriptive in nature and focuses on examining and recording terms and their usages, rather than a normative terminology work which deals with providing instructions and recommendations on the definitions of terms and how they should be used.</p> <p>The glossary was compiled by using the methods and stages of a typical terminology work. However the nature of the glossary’s source materials, which were largely collected from the internet, did require minor modifications to the methods which generally expect the terminology work to be multilingual and based around traditionally published sources. The analyses of the concept systems found in the concepts contained in the study’s glossary reveal a variety of conceptual relations.</p> <p>The glossary resulting from this study includes 69 terminological entries and a total of 8 concept systems. The intention is that the glossary could benefit researchers examining the subject fields of fan fiction and fandom, especially researchers in the emergent field of fan studies. Both the terms and their related concepts could benefit from more detailed studies and possible research topics are suggested in the conclusion.</p>			
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Also, thank you to my family and friends for their encouragement and support throughout the writing of this study.

Joensuu, May 2012

A handwritten signature in black ink, reading "Mette Pesonen". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

Mette Pesonen

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## **1. INTRODUCTION**

### **1.1. Purpose and structure of the study**

This study will endeavour to create a glossary that will provide a concise overview of some of the English language concepts and their related terms that are used in discussing and describing “fan fiction” stories that are posted on the internet. The study will consider these terms and concepts as part of a language of special purpose (LSP) and “fan fiction” as a special subject field.

“Fan fiction” is a narrative text based on and inspired by an existing story, whether in the form of e.g. a book, a television series or a movie, that is written by a fan of the existing story. Fan fiction stories are posted on various internet forums, communities, email mailing lists and websites for other fans, and possible non-fans, to read and comment on. A “fandom”, another central concept in this study, is in essence the community of fans and the activities that these fans engage in, such as writing and reading fan fiction.

At present there exists no academically constructed glossary, i.e. a glossary written by the academic community – at least not in English – that focuses on the concepts and the resulting terms used in relation to fan fiction, or fandom in general. There are several such glossaries and term lists posted on the internet by the people involved in fandoms and a few rudimentary term lists that accompany books and articles related to the subject field. In other words, definitions for concepts do exist, for both general and fandom-specific terms, though these definitions rarely adhere to the principles of the form and content of terminological entries. It is these aforementioned online glossaries that will provide the

primary basis for the definitions compiled in this terminological study.

Fan fiction and current internet-based fan culture appear to be subjects that have not been extensively researched so far. However it is plausible to assume that studies on such topics will increase in the future in the emergent field of “fan studies”. Therefore, constructing a glossary that could be utilised in academic research would be a useful act and spare researchers the time and effort needed to construct their own and possibly contradictory glossaries. A reliable and academically recognised glossary of fan fiction concepts would provide further consistency to the field and the individual researchers planning to study any number of subjects related to fan fiction that would require the knowledge and use of fan fiction terms.

The less academically based motivation behind the decision to examine this subject is a matter of personal interest. Having dealt with fan fictions and fandoms in various roles during the course of over a decade, I have obtained at least a basic knowledge of the subject, which has proven to be advantageous during the writing of this study. Furthermore, the prospect of creating something new and useful is attractive to me.

The terminology work done in this study was commenced during the October of 2011. An initial 18 terminological entries were compiled as a final assignment for the course “Terminology and Lexicography”, which took place between 29<sup>th</sup> of November of 2011 to 31<sup>st</sup> of January 2012. As such, the aforementioned assignment functioned as a test run of sorts for this more extensive study. In addition to the Terminology and Lexicography course, conducted by Päivi Pasanen (2011), the primary sources of theoretical and methodological information for this study are Tekniikan Sanastokeskus (1989) and Picht’s and Draskau’s Terminology an Introduction (1985). The books of Sager (1990),

Cabré (2000), Kageura (2002), Temmerman (2000) and Suonuuti (2006) and the articles of Nuopponen (2003 and 2004) will be used when applicable.

This study is primarily descriptive in nature. A descriptive terminology work focuses on examining and recording terms and their usages, while a normative terminology work deals with providing instructions and recommendations on the definitions of terms and how they should be used (Tekniikan sanastokeskus, 1989). However, Picht and Draskau (1985: 173-175) claim that the concepts of normative and descriptive are not mutually exclusive in terminology. This assertion would suggest that there are features of normative terminology work in descriptive studies which are not actively attempting to standardise their subject glossaries. The issue of standardisation, in relation to fan fiction terminology, will be explored in further detail in the Terminology Theory chapter of this study.

Chapter 2 will discuss the **Terminology Theory** and attempt to cover the basic theories and background of the field along with central ideas of terminology, like concept systems, and the differences between a language of general purpose (LGP) and a language of special purpose (LSP). Chapter 3 will examine the practical methods of **Terminology Work** which are used to study the terms and concepts and to construct the actual glossary and how these methods have been applied in this particular study. This is followed by Chapter 4 which will present an analysis of the **Concept Systems Related to Fan Fiction** and elaborate on the systems constructed in the course of the terminology work. The **Conclusion** will comment on the outcomes of the terminology work and discuss possible future questions worth considering. The glossary of fan fiction terms along with its terminography, alphabetical index, source index and concept systematic index will be included in the **Appendices I- V**.



## 1.2. Fan fiction, fandom and fan studies

As mentioned previously in this chapter, “fan fictions” are stories written by fans of, and based on, an existing narrative. These fans are a part of a larger, if not at times very loose, community called a “fandom“. While Hellekson and Busse (2006: 6) point out that there is no single fandom, but rather numerous fandoms that each revolve around a specific existing story known as a “canon”, this study will generally use the term fandom in the singular form.

Fandom both produces, in the form of a fan fiction writer, a “ficcer”, and consumes fan fiction. Readers of fan fiction comment on the stories, make recommendations for good stories and request stories that they would want to read (Hellekson and Busse, 2006). Wright (2009: 119-120) notes that fans have a desire to examine and revisit features of the canon, possibly suggesting that the writing of fan fiction is at least partially motivated by this desire. In Hellekson and Busse’s (ibid.) view, the significant difference between fan fiction and professional literature is the direct and oftentimes public interaction that occurs between the writer and the readers that forms a dynamic community. It is the concepts used by this dynamic community of writers and readers to both discuss and categorise the fan fictions that is the subject of this study.

Previously fan fictions also appeared in fan magazines, fanzines, but the phenomenon has in recent decades become very focused on the internet (Busse and Hellekson, 2006; see also Coppa, 2006). As such, modern fan fiction is not only a part of fan culture, but also a part of internet culture and its language could potentially be viewed as a part of a larger “internet language“.

Wright (2009: 26, 174) states that fans create their own terms to more readily identify their stories and

their content, which in turn creates a hegemony of sorts in fandom, one example of which is the general rejection of characters perceived as “Mary Sues“, i.e. as idealised versions of the writers made for his or her own wish fulfillment. In relation to this study, the concepts and their terms are being exercised on individual fan fiction writers by the fandom. When not used to discuss fan fictions, some of the concepts can also be used in the fandom in a more general way that is not directly related to fan fiction stories, e.g. when discussing fans’ favourite “pairings“, that is, which characters the fans would prefer to see in a romantic or sexual relationship. In that sense, the study is not solely about fan fiction concepts, but rather concepts which are primarily, but not exclusively, related to fan fiction.

When it comes to previous studies made of fan fiction, Hellekson and Busse (2006: 17) point out the disproportionate amount of attention paid to “slash”, a pairing involving two or more male characters, and the motives behind writing and reading it. This would seem to correspond with the number of articles on “slash” that were found while searching for reference sources for this study. On the subject of fan studies as a whole, Hellekson and Busse (2006: 18-19) claim that, based on studies conducted in the early 1990s, much of the currently existing research into fan fiction has taken one of three paths; media studies, anthropology or psychoanalysis. These early studies were largely based on fan cultures prior to the proliferation of internet use. Since then more variety and viewpoints have been added into the field, taking into account different types of possible paradigms and methodologies. Among the most notable researchers in the field Hellekson and Busse (ibid.) list Henry Jenkins, who was one of early researchers and who continues to develop the field of fan studies.

On the development of fan culture, Jenkins (2006: 1) states that around the early 1990s fans were still seen as a marginal factor in overall culture, whereas currently fans play a central role in popular culture, a shift which Jenkins (2006: 152) refers to as “media convergence“. According to Jenkins

(2006: 4-6), the academic study of fan culture has also moved away from the ideals of ethnographical research, where the researcher does not affect or participate in the culture or community that they are studying. Jenkins (ibid.) himself made the controversial decision of being both a researcher of fan culture and an open fan, referred to as an “acafan” which is abbreviated from “academic fan”. The resolution was informed by more recent and participatory methods in anthropology and gender studies, which prefer a somewhat autobiographical style of approach to their subjects (ibid.). In the vein of this approach, this study is also done based both on existing sources and personal observations of the language of fan fiction and the ways it is used.

Hellekson and Busse (2006: 23-25) point out that fans themselves produce analytical material on fandoms and fan fiction, which in their opinion can equal or even surpass the studies made by academics. When reading the sparse available Finnish material published on the subject of fan fiction (compare Saarikoski, 2011 to Benigni and Virman 2011), it is easy to see how a person immersed in the subject (i.e. a fan) could generate a more insightful and accurate analysis or description of a phenomenon such as fan fiction. In the case of the articles above, two 9<sup>th</sup> grade students (Benigni and Virman, 2011) manage to give a succinct account of fan fiction in approximately, even given the not strictly academic style of their writing, two pages while a researcher (Saarikoski, 2011) cannot give a generally accurate description of fan fiction, as most people involved in the writing and reading of fan fiction would see the subject, in ten pages. Hellekson and Busse (2006.) believe that the approach of an acafan, such as Jenkins (2006) and themselves, can provide both critical and useful insight into the study of fan culture.

Hellekson and Busse (2006: 7) describe the study of fandom, as well as fandom itself, as a work in progress. “Like the fantext, with its complementary and contradictory readings of the source text, the

academic text seeking to describe and understand fandom also creates a work in progress as it attempts a larger understanding of fan culture.” Fandoms are constantly changing entities and it may be impossible to provide a definitive definition of any concept found in fan fiction. However, the changing nature of an entity or an event is not a valid reason to ignore the study of the entity or event as it currently exists. Or to paraphrase, simply because a definition of a concept provided in this study may someday become obsolete, this does not mean that the study would be irrelevant as language as a whole is constantly changing and evolving.

It is pertinent to be aware of the fact that this study will not be discussing the issues of legality related to fan fiction. Furthermore it will not directly examine the contents of any individual fan fiction. While the actual, and very plentiful, subject matters of fan fiction may be suggested by the concepts described in the study, the study will go no further into analysing them.

## **2. TERMINOLOGICAL THEORY**

### **2.1. What is terminology**

Tekniikan Sanastokeskus (1989: 22, translation mine) states that terminology is “the study of concepts and the terms used to describe them”. Perhaps taking its cue from this definition, Terminologian sanasto (2006: 30, translation mine) gives this entry for terminology, “study of the structures of concepts and terminologies, of their formation, development, usage and management”.

As a term “terminology” may be used to refer to a number of things. According to Sager (1990: 3),

“terminology” is a polysemous misnomer and can be used to refer to the below concepts:

1. [...] the set of practices and methods used for the collection, description and presentation of terms;
2. a theory, i.e. the set of premises, arguments and conclusions required for explaining the relationships between concepts and terms which are fundamental for a coherent activity under 1;
3. a vocabulary of a special subject field.

Therefore, as a field of study terminology is, according to Sager (1990:2), centred around the “collection, description, processing and presentation of terms”. However, it is worth noting that Sager (1990:1) does not regard terminology as an independent discipline, or as a system of knowledge, but rather as a methodology used to achieve said knowledge. This of course does not negate the importance or validity of the separate methods and principles contained in terminology, as Cabré (1999: 10) notes in her description of Sager’s (ibid.) views. Cabré (1999: 8), on the other hand, is of the opinion that terminology is independent of linguistics and lexicology, because of terminology’s different approach to and methodology of the subjects it examines.

In contrast Kageura (2002: 31) answers the question of what terminology is in the following way:

1. *Terminology* precedes *term* as well as terms as empirical objects, logically and *de jure*, and terms as empirical objects in turn precede terminology as an empirical object.
2. *Terminology* is externally supported by the concepts *vocabulary* and *domain*.
3. From the point of view of the study of terms/terminology, vocabulary and domain as empirical phenomena can be externally identified and their empirical characteristics can be assumed to be known.

Both Sager (1990: 2) and Cabré (1999: 25-55) state that terminology is an interdisciplinary field, with Cabré (ibid.) paying particular attention to this notion. The varied disciplines that terminology relates to (e.g. linguistics and information science) are focused, at least to some extent, on the relationships between concepts and terms and how they can be organised (Sager, ibid.). Both Felber (1984: 99) and

Cabré (1999: 88) mention the need for specialists and their input when conducting terminology work.

Pasanen (2009: 13-15) states that the purposes of terminological studies include such things as the development of terminological tools and improving the communication within special fields. As such, and as has been previously established, practical terminological works are currently conducted by specialists wishing to manage the concepts of their fields (ibid.).

For the sake of clarity, i.e. in order to avoid confusion between the different possible interpretations of “terminology”, in this study “**terminology**” will be used in reference of the “**study of terms**”, as a scientific field. And the term “**glossary**” will be used to refer to a “**collection of special vocabulary**“, such as the resulting glossary of this study.

## **2.2. History of terminology**

Auger (1988, quoted in Cabré, 1999) divides the history of modern terminology into four periods:

- a. the origins (1930-1960)
- b. the structure of the field (1960-1975)
- c. the boom (1975-1985)
- d. the expansion (1985-present)

Sager (1990: 2) states that terminology is the offspring of several ancestors. In the 18<sup>th</sup> century, what could be seen as the seeds of terminology were sewn in the fields of chemistry, botany and zoology. Scientists from each of these fields became increasingly interested in the subject of the naming of the scientific concepts in their fields. The gradual internationalisation of these fields gave rise to a need for a set of rules that could be used in the formulation of new terms; however, these early forms of

terminology did not pay attention to the ideas of concepts or term formation, unlike later – more clarified – forms of terminology (Cabré, 1999).

From natural sciences terminology moved on to engineering when Eugen Wüster began to develop what would eventually become modern terminology in the 1920s and 1930s in Austria, including his dissertation in 1931 on language standardisation. His first point of interest appeared to be the practical methods and standards, later followed by an interest in theory (Cabré, 1999). Wüster's dissertation, which was later expanded, established such things as the primary nature of concepts and the practices of language standardisation. This led to what is called the Vienna/Viennese School of terminology, which later evolved into the Infoterm organisation, intended to be the progenitor of the Vienna School (Felber, 1984).

Thanks to the influence Wüster's early theories, the study of terminology grew in the USSR, bringing about the birth of the Soviet School of Terminology, or the Moscow School, in 1933, initially led by Lotte and Čaplugin (Tekniikan Sanastokeskus, 1989; Cabré, 1999, Pasanen, 2009). Lotte's research, gathered into a monograph in the early 1960s, focused on establishing concepts systems and the elements of terms. As the Soviet/Moscow School was separated from the West, due to the political climate of the time, an equivalent school of terminology arose in the Czech Republic, i.e. the Prague School (Pasanen, 2009) also known as the Czech School (Cabré, 1999). The Prague School was based around the school of functional linguistics, which in turn was influenced by the works of Saussure. This provided a functional basis for the school's terminological theory and led to the codification of concepts, terms and definitions (Felber, 1984).

The second period (1960-1975) of development in terminology was characterised by progress in computers and documentation techniques and the birth of databanks. Also, at this time, first steps were taking in “international coordination of terminology processing”. During the third period (1975-1985) was focused on “the proliferation of language planning and terminology projects” and the central role that terminology plays in modernisation of language also became evident. Among the latest features of the fourth period (1985-present) are such things as the propagation of user-friendly computer tools and the emergence of the language industry. Furthermore international cooperation between terminologists has become more frequent and established (Cabré, 1999).

### **2.3. Traditional terminology and the general theory of terminology**

According to Temmerman (2000: 4-15; see also Felber, 1984), the principles set up by the Vienna School are the foundation of what she calls “traditional terminology”. Temmerman (ibid.) divided these doctrines into five distinct principles that can be summarised in the following way:

1. *The onomasiological perspective*, according to which the initial part of terminology is the concept and the delineation of this concept.
2. *The clarity of concepts*, according to which concepts should not be examined as parts of a concept system. This study of concept systems should be based on studying the characteristics of concepts.
3. *“Concepts and terminological definitions”*, according to which there are three types of definitions: “a) intentional, b) extensional or c) part-whole”.
4. *Univocity principle*, according to which terms are “assigned permanently to a concept either by linguistic usage or by individuals or specialists of terminology commissions”.



5. *Synchrony principle*, according to which terminology should focus on synchrony and the concept system, rather than language development.

What Temmerman, and this study, calls traditional terminology, is otherwise called general theory of terminology (GTT) by such sources as Picht and Draskau (1985: 27-29) Cabré (1999: 7-9) and Felber (1984).

Picht and Draskau (1985: 27-31) state that GTT is based on the theories first presented by Wüster in 1931 and who also led the testing of these theories and principles, while Felber (1984: 96) claims that GTT was brought about by a combination of the theories created by all of the “three classical schools” even though the Vienna School played the main role in this development. Picht and Draskau (ibid.) describe GTT having its foundation in the principles of the fields of linguistics, logic, information and documentation, standardisation and a growing number of other “scientific disciplines and their practical applications”. Cabré (1999: 7) also comments that terminological theory has been developed through practical work, that is, done because of the need to provide answers for language-based problems. Felber (1984: 102-103) focuses on the central position of a concept, even going as far as to claim that characteristics themselves are concepts.

According to Cabré (1999:7-8), GTT is focused on the idea of the significance of concepts and their relationships to terms. In an onomasiological approach, common in GTT, a term is attached to concept, rather than the typical lexicographical, semasiological approach where a term or word precedes the concept. To Cabré (ibid.), it is the onomasiological approach that differentiates terminology from lexicography.

Felber (1984: 96-98) states that GTT's research is divided into three main approaches:

1. "the subject field oriented approach, which centers on concept relations and the relations between terms and concepts;
2. "the philosophy oriented approach", which centers on categorising concepts philosophically, in the vein of classification theories;
3. "the linguistics oriented approach", which centers on glossaries as the sub-sets of LSP and LSP as a sub-set of LGP, and the use of linguistic tools.

Felber (1984: 97) describes GTT as "a scientific discipline which developed from practice for practical purposes". Felber (ibid.) separates GTT from what he calls "Special Theories of Terminology" (STT) which involve terminological principles of specific subject fields and individual languages. Felber (ibid.) also distinguishes GTT from theories which centered around LGP with the help of features like the importance and delimitation of concepts, the sole attention paid to terms as opposed to things like syntax and the significance of the present terms and concept relations.

#### **2.4. Recent developments and criticism of traditional terminology**

Temmerman (2000: 15) points out that previously described traditional approach, GTT, to terminology confuses its principles with facts. According to Temmerman (ibid.), univocity should not be seen as a desirable objective, since polysemy and synonymy are bound to occur. Therefore traditional terminology does not adhere to Temmerman's (2000:16) observations of the reality of terminology. It could be interpreted that Temmerman (ibid.) is implying that the traditional tendency towards strict standardisation limit's the field too much and that new principles would need to be created to improve

on the lacking traditional ones.

Kageura (2002:17-19) also states that while the historical significance of GTT is undeniable, it is a limited approach to the field. Among Kageura's (ibid.) objections is the allegation that traditional terminology's assertion of the "precedence of concept over term" is questionable. Furthermore, though concept is seen as the cornerstone of GTT, its nature in the traditional approach is too restricted, especially when compared to recent theories concerning perceptions of concept formation that have developed in the linguistic field (ibid.).

The prescriptive nature of traditional terminology, according to Kageura (2002:19), goes against the modern idea of "theory". In a theoretical study of terms there is no space for prescriptive or normative features. While giving credit to GTT's concept of the deliberate creation of terms, Kageura (ibid.) states that a normative study, seeking standardisation, could deviate too far from the reality of a term's definition and usage. Thus the discussion revolving around the issue of the deliberate creation of terms would preferably be dealt with in descriptive studies.

In an attempt to identify some of the shortcomings of GTT, Sager (1990:13) defines three "dimensions of a theory of terminology" that have been neglected in the traditional approach; the cognitive, the linguistic and the communicative dimensions. The cognitive dimension connects linguistic forms with the corresponding conceptual content. The linguistic dimension studies both "existing and potential" forms of terminological representation. The communicative examines the application of terminologies and endeavours to justify the "human activity of terminology compilation and processing" (ibid.).

Cabré (1999: 9) attributes the recent developments in terminology to the progress made in technology

and the necessity for “specialised communication among communities with different languages”. Other recent developments that challenge the ideas of GTT include the re-examinations of the nature of concept and the recognition of the vigorous interaction between LGP and LSP. However, though the limitations of GTT are being supported by the varied aforementioned developments, there are some issues that continue to be examined and debated by researchers (Kageura: 2002).

As it can be assumed that much of the practical methods of terminology work are based on the theories and principles of GTT, the methods of this study will be based largely on GTT. Still, it is imperative to note the criticism directed at GTT and to be aware of the recent developments in the field, especially, if they should somehow influence the study, in ways such as the relatively equal attention paid towards both concepts, the mental constructs, and terms, the practical lexical units, rather than giving clearly more attention to the concepts.

## **2.5. LGP and LSP**

As with defining terminology, defining the concepts of a “language for general purpose” or LGP and a “language for special purpose” or LSP, alternatively referred to as “special language” or SL, is also something of a challenge, and there appears to be no consensus on what counts as a LGP and what counts as a LSP. However, regardless of these challenges, several people have endeavoured to describe what constitutes a LSP. And while this chapter will primarily use Cabré (1999) as its source, it will also examine some of the alternate explanations, whether they are complimentary, contradictory or supplementary.

According to Cabré (1999: 56), rather than being a homogenous entity, language is a complex system.

In Cabré's (ibid.) system language is divided into five interrelated levels; phonological, morphological, lexical, syntactical and discourse. In addition to these levels, Cabré (1999: 59, 62) states that LSP needs to consider the elements connected to communication, an aspect that she views as essential in LSP, namely "the participants, the communicative circumstances, and the purposes or intentions associated with the communication". To Cabré (1999: 45-46) there exists both a "special communication" and a "common communication".

Somewhat similarly to Cabré (1999), Picht and Draskau (1985: 3) speak of "levels of complexity", though in a sole relation to LSP communication rather than a more general kind of communication that could be attributed to Cabré's (ibid.) elements. These levels range from more complex (i.e. LSP-heavy) communication that occurs between highly skilled and knowledgeable professionals who know the "language" of their field, to a communication of lesser complexity which can occur between a professional and a less knowledgeable person, like a student. The level of the complexity of communication is therefore dependent on how acquainted the sender (e.g. the professional) and the receptor (e.g. the student) is with the subject field that is being discussed (Picht and Draskau, ibid.).

Picht and Draskau (1985: 1) state that the exact nature of the relationship between LSP and LGP is unclear. Particularly the question of whether or not LGP and LSP should be seen as total opposites as remains unresolved. Even the issue of whether or not one should speak of a singular LSP or several LSPs is uncertain. Yet, in spite of this lack of clarity and delimitation, to Picht and Draskau (ibid.) see LSP as a valid concept. According to their (ibid.) definition, LSP is a "formalised and codified variety of language [...] with the function of communicating information of a specialist nature". Similarly Terminologist Sanasto (2006: 30, translation mine) says that LSP is a "language used in the communication of a subject field".

Despite Cabré's (1999: 61) claim that, as stated before, there is a lack of clear definition of LSP, she states that there are some key characteristics that a "language" should include in order to be considered a LSP. These characteristics consist of ideas such as the view that the elements of LSP are interrelated rather than isolated, that the "purpose of communication" has more importance than any other similar function, and that the differences between "subject field, user knowledge and area of usage" is what creates the special nature of a LSP. Similarly, establishing the difference between LGP and LSP and between common words and terms is also rather complicated (ibid.).

Cabré (1999: 59) also attempts to define LGP, which according to her is made up of the set rules and units known by the majority of a language's speakers, while a LSP consists of subcodes that are recognised by features such as the subject field and the LSP user's intentions.

Sager (1990: 18) defines LSP as "the linguistic subsystem selected by an individual whose discourse is to be centred on a particular subject field". Sager (1990: 19) further states that the need "to avoid overlap between concepts" leads to the delimitation of a concept in a LSP while concepts in LGP are generally less limited in their definitions, though exceptions do exist. Like Sager (ibid.), Kageura (2002: 16) describes the definitions of common words as being ambiguous. Kageura (ibid.) also places terminology, and LSP, between natural language and artificial language, e.g. Esperanto. In apparent agreement, Cabré (1999: 60-61) says that LSP includes a mixture of features from both natural and artificial languages, illustrating this by stating that LSP allows synonyms, unlike most artificial languages, and that LSP also has a limited function, like artificial languages generally have.

Terminology and terms themselves are a part of LSP (Picht and Draskau, 1985; Pasanen, 2011). By

that reasoning, it can be claimed that LGP does not include terms, but rather it includes common words. Picht and Draskau (1985: 14) place LSP beside LGP and place both under the umbrella of “language”, while terminology is contained within LSP. Cabré (1999: 45) states that terms play an essential role in the communication of specialists and that they help in separating LSP from LGP and one LSP from another. Sager (1990: 19, see also Cabré 1999: 80) asserts that the lexical units used in LGP are referred to as “words“, with several word forming a “vocabulary“, while lexical units used in LSP are referred to as “terms“, which in turn form a “glossary“.

De Beaugrande (1987, quoted in Cabré , 1999) presents the following three positions on LSP:

1. Special languages are linguistic codes that differ from the general language and consist of specific rules and units. Definitions like the following are representative of this approach:  
[...]
2. Special languages are variants of the general language. In this view, the languages of physics or computer science are just as different from each other as they are from a sociolect or a dialect. Theoretical or descriptive linguistics generally support this position.  
[...]
3. Special languages are pragmatic subsets of language as a whole.

Meanwhile Picht and Draskau (1985: 11-12) state that all LSPs share four characteristics:

1. They are used by a specific group and for a specific purpose, i.e. they are monofunctional;
2. they are used by a limited number of people;
3. they are typically acquired voluntarily or subconsciously;
4. their existence, or inexistence, does not have a marked effect on LGP

A LGP may incorporate a concept or a term used in a LSP, creating an occurrence called a “**determinologisation**”. Such shifts from LSP to LGP happen frequently, along with one subject field

taking linguistic elements or units from another subject field (Picht and Draskau, 1985). It is partially because of these very shifts between LSP glossaries and LGP vocabularies that make the attempt of distinguishing between the two “languages” so challenging. The possible overlap between different subject fields and the concepts in these subject fields is another problem that people examining LSP can encounter.

In the case of the concepts and terms examined in this study, the aforementioned characteristics given by Picht and Draskau (1985: 11-12) can arguably said to be filled. Fan fiction terms are employed by members in a fandom for the purposes of categorising and discussing fan fiction, and the terms are very rarely used outside of the special subject field. Members of a fandom are likely to pick up new terms and concepts as they gradually gain more knowledge and experience in their chosen fandoms.

Picht and Draskau (1985: 4) claim that a LSP is brought about by the needs for “precision and economy” in communication. The English language as a whole would most likely not experience any manner of crisis, should the fan fiction terms stop existing and, at present, these terms are not affecting the English LGP. Though the lack of these terms and concepts would probably influence the efficiency of communication within fandoms. Equally, since LSP requires a LGP to act as its basis, English fan fiction terms would could not exist without the general English language.

When analysing the terms connected to a LSP, it is important to differentiate between “terms belonging to a special subject field and terms used in a special subject field” (Cabr , 1999). In this study, fan fiction utilises terms commonly used in fiction, such as genres like “horror” or “romance”, while simultaneously constructing genres not utilised in in field of fiction like “AU” or “Alternate Universe”, and “PWP”, “Plot, What Plot?”. Because concepts such as horror and romance belong to another



subject field, they are not included in the study's glossary. Both the issues of what terms were selected for this study and how this selection was done will be discussed in more detail in Chapter 3, along with the details involved in the delimitation of the study's subject.

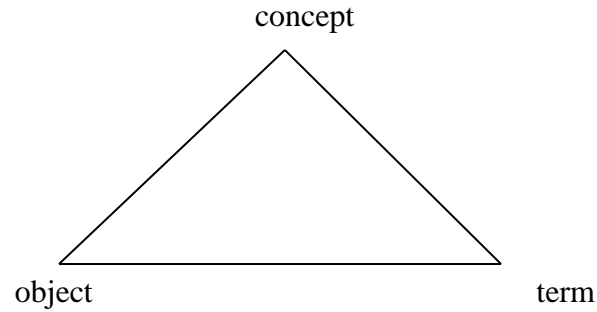
## 2.6. Basic terminological concepts

### 2.6.1. Concept

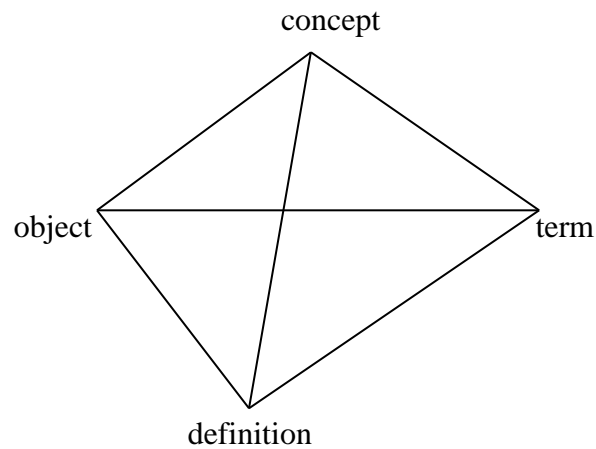
Pasanen (2011) describes a **concept** as an idea formed by a person to signify an **object**, while a concept in turn is signified by a **term**. In essence, in this unity of reality, thought and language a concept is the mental image formed around an object, while a term is the word or phrase used for the mental image of a concept.

Nuopponen (2003: 13-14) states that concept analysis is not only a theoretical construct, but also a practical tool. Nuopponen (ibid.) reiterates the idea posed in Tekniikan Sanastokeskus (1989: 25) of the central role that a concept plays in terminology and terminology work, despite the assumption that a term would be a logical starting point for terminology work.

Tekniikan Sanastokeskus (1989: 25) mentions two different models for illustrating the relationships between concept, object and term. The first of these models is called the Ogden and Richard's triangle, where the concept is placed at the top and term and object are at the bottom (see Figure 1). The other model (see Figure 2), utilised in applied terminology, is the tetrahedron model which takes into account the **definition** as well as the aforementioned three elements, paying particular attention to the relation between definition and concept (ibid.).



**Figure 1. Ogden and Richard's triangle**



**Figure 2. Tetrahedron model**

According to Nuopponen (2003:14-17), there exists a theoretical conflict concerning the relation of the term and the concept and how the position of the concept should be viewed. Nuopponen (ibid.) states that this conflict between the semantic and linguistic approaches to terminology can be exemplified by the theoretical stances taken by Felber (1984) and Temmerman (2000). Temmerman (2000:5-6), with her linguistic approach, questions how a concept can exist independent of a term, while the semantic approach of Felber (ibid.) claims that a concept does precisely that. For Temmerman (ibid.) there are no concepts that do not have a term attached to them, as it would be difficult, if not impossible, to conceive of or communicate a concept without language. Essentially, the question is whether or not a

coherent mental image can exist without the related lexical equivalent. This conflict between the two approaches, while having little to no influence on practical terminology work, is theoretically significant, as Temmerman's linguistic approach could call into question the GTT position of the importance concept over term.

A **concept analysis**, according to Pasanen (2011), is done by determining the content (i.e. the characteristics) of a concept and the relations a concept shares with other concepts, which leads to the eventual formation of a concept system. Nuopponen (2003: 17-18) divides concept analysis into three possible levels of approach, based on the previously mentioned Odgen and Richard's triangle model. First is the **object level**, where the focus of examination is the actual object behind the concept and the term. The second approach is the **concept level**, where the reality or object is viewed through the concept. Third is the **level of expression**, i.e. the studying of the terms and words (Nuopponen, *ibid.*). The concept analysis in this study is focused primarily, though probably not exclusively, on the concept level.

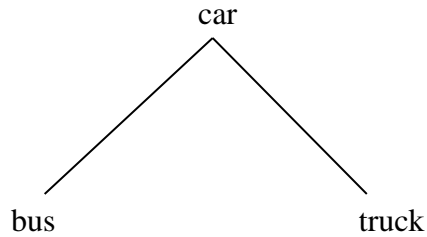
Both Pasanen (2011), Terminologian Sanasto (2006) and Tekniikan Sanastokeskus (1989: 25-26) divide concepts into **general concepts** and **individual concepts**. Individual concepts refer to a single object (e.g. Paris) and general concepts refer to several objects that share characteristics (e.g. a city). Consequently, individual concepts are rarely researched from a terminological perspective, while general concepts are the typical targets of terminological research (Pasanen, *ibid.*).

### 2.6.2. Concept systems

A concept does not exist autonomously, instead it has relations with other concepts (Suonuuti, 2006). Cabré (1999: 99) states that terms, and by that connection concepts, function as “elements that form a part of a specialised linguistic system”, and that concepts relate to other concepts within their own special subject field. It is these relations and their nature that form a **concept system**. Analysing concept relations is an essential part of terminology work and the construction of definitions (Suonuuti, *ibid.*). Conceptual relations can be divided into three different types, based on the nature of the relation and whether this nature is ontological, functional or logical (Picht and Draskau, 1985).

A **generic relation**, based on a logical connection, occurs when two concepts share some characteristics. One of these concepts, called a **subordinate concept**, will possess a delimiting characteristic that separates it from the **superordinate concept**. In other words, a subordinate concept is a type of superordinate concept (Suonuuti, 2006; Picht and Draskau, 1985). A superordinate concept commonly has more than one subordinate concept. These subordinate concepts are known as **coordinate concepts**. Furthermore, a subordinate concept can act as a superordinate concept to other concepts. Concepts and their position in a generic relation is determined by selecting a particular characteristic, or **facet**, that is then used to arrange the concepts (Tekniikan Sanastokeskus, 1989; Suonuuti, *ibid.*).

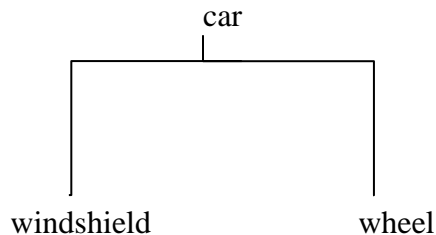
Figure 3 below shows an example of a graphical representation of a generic relation: the term “car” acts as a superordinate concept to the two subordinate concepts of “bus” and “truck”, which in turn are each other’s coordinate concepts. The primary facet in the figure is the purpose of the vehicle type (i.e. trucks being used to transport material and buses being used to transport people).



**Figure 3. Generic relation**

A concept system based on an ontological kind of relation is referred to as a **partitive relation**. In this type of conceptual relation there exists a “part-whole” structure between the concepts, with the “whole” referred to as a **comprehensive concept** and the “part” below it known as a **partitive concept** (Tekniikan Sanastokeskus, 1989; Terminologian sanasto, 2006). As with the generic relation, a partitive relation may include several levels (Suonuuti, 2006).

The Figure 4 below is what is referred to as a “comb diagram”. In this diagram the term “car” acts as the comprehensive concept and the terms of “windshield” and “wheel” are examples of a car’s partitive concepts.



**Figure 4. Partitive relation**

An **associative relation**, based on a functional relation, is the third kind of concept system. The conceptual relations contained in an associative relation cover a variety of relations that cannot be seen as being either hierarchical or part-whole in nature. These relations include such things as causal (i.e.

reason and cause) and genetic (i.e. producer and product) connections, and as a result associative relations are frequent in a field that includes actions (Suonuuti, 2006; Tekniikan Sanastokeskus, 1989).

Figure 5 below is an example of an associative relation between a “manufacturer” and a “car”, that share a genetic relation, which is illustrated via the use of an arrow.



**Figure 5. Associative relation**

While Sager (1990: 29) claims that the division of conceptual relations into these three categories “has been generally abandoned” as inadequate and simplistic, his criticism may be more directed at the fact that there is no conclusive interpretation of concept systems. In Cabré’s (1999: 88) opinion, concept systems are constructed by experts of the special subject field and represent the currently valid systems found in a subject field. It is plausible that one concept system could be contested by a different concept system composed of the same concepts, as a wholly non-subjective analysis of conceptual relations would be challenging, if not impossible. In fact Sager’s (ibid.) assertion of the existing three relations being insufficient did not appear to be true for this study. Perhaps the associative relation could be seen as too broad a relation type, but that issue did not impose any particular challenges for the completion of the analysis of this study.

Concept systems can range greatly in complexity, from a simple structure with one type of relation to lengthy structures with several types of relations (Suonuuti, 2006). A concept system containing more than one type of relation is referred to as a **mixed system** (Picht and Draskau, 1985). The concept relations found during this study are discussed in Chapter 4.

### 2.6.3. Terms

A **term** is “the designation used to refer to a general concept that is used in a special subject field” (Terminologian Sanasto, 2006, translation mine). Term is the pragmatic linguistic unit, which may consist of one or more words and include other elements such as non-lexical symbols (e.g. /, ! or #), that is used to communicate the concept (Tekniikan Sanastokeskus, 1989; Suonuuti, 2006).

Tekniikan Sanastokeskus (1989: 73-80) lists nine features which are considered to be the qualities of a good term. As it is not always possible for a term to fulfill all of the features, a person conducting terminology work – in particular a person working on term formation – must determine which features should take priority over the other ones. These features are the following:

1. **Clarity:** a term should describe the concept and its characteristics;
2. **Coherence:** a term should be able to form a logical concept system along with other related concepts;
3. **Appropriateness:** a term should not imply an incorrect usage;
4. **Dissimilarity:** a term should not be confused with other, similar terms;
5. **Brevity:** a short term is more likely to be used than a longer equivalent term as shorter terms are more convenient to use;
6. **Productivity:** a term should be usable in the formation of derivative terms;
7. **Simplicity of pronunciation, spelling and conjugation:** a term should be easy to use, this can be particularly problematic in the case of borrowed words and terms;
8. **Linguistic impeccability:** a term should adhere to the norms of the relevant LGP;

9. **Use of the local language:** a term should be in the local language since, beyond comprehensibly, it aids in keeping a language vital and to develop it into a broader direction.

As this study does not intend to form new fan fiction terms or truly evaluate the “quality” of the terms used in the field, whether or not the terms included in the glossary (APPENDIX II) adhere to any of these features will not be discussed. However, a cursory glance of the glossary would suggest that many fan fiction terms at least fulfill the requirement for brevity, so the subject could be worth examining in any future studies and would lend further detail to individual terms.

According to Kageura (2002: 10-11) the issue of what a “term” is has been a notable source of discussion in the field of terminology. Any definition given to the concept of a term is connected to its immediate context and should be specified and given theoretical support (ibid.). For the purposes of this study, the description of term given in the first paragraph of 2.6.3. will be applied as the definition of what counts as a term.

There are number of theories by which the differences between LSP terms and LGP words can be defined. Kageura (2002: 11-15) dividedes language between the levels of realisation (langue) and abstraction (parole), placing terms into the level of realisation and words on the level of abstraction. Conversely Cabré (1999: 80-81, also 112-114) focuses on the role of terms as "units used in specialised communication", which separate them from words. And finally Picht and Draskau (1985: 97) claim that a term is more precise in characteristic s and content and involves subjects that are not contained in LGP word. However, ultimately the separation between terms and words is not inflexible as the two lexical unit, like LGP and LSP as a whole, interact with each other in a fluid manner (Kageura, 2002).



### 2.6.3.1. Term and concept relations

According to Tekniikan Sanastokeskus (1989: 70) the most notable relations that can occur between a term and a concept are **monosemy**, **polysemy**, **synonymy**, **quasi-synonymy**, **homonymy** and **equivalence**. Out of these relations, Tekniikan Sanastokeskus (ibid.) regards monosemy, i.e. one term for one concept, as the ideal circumstance. However this circumstance it is a rare one and its preferred position in terminology has been challenged by people like Temmerman (2000, especially Chapter 4).

When a LGP word and a LSP term which have similar forms, or in other words are written or spoken in the same way, but have different concepts or definitions attached to them, homonymy occurs (Terminologian Sanasto, 2006). Particularly in the case of homonymy occurring in closely related subject fields, this relation may be problematic and lead to misinterpretations (Tekniikan Sanastokeskus, 1989).

Polysemy refers to a single term being related to more than one interconnected concept. These concepts have a perceptible similarity, even though they only share a limited number of characteristics. Polysemy may be used as an effective tool in the act of **terminologisation**, making a LGP word or expression into a term. One example of terminologisation in fan fiction is taking the LGP word for the narcotic substance known as “crack” – a form of cocaine – and turning using “crack” to signify a genre of fan fiction characterised by its absurdity, as if the story was written by someone who was using the drug (Tekniikan Sanastokeskus, 1989; Terminologian sanasto, 2006).

Synonyms are terms which refer to more than one concept. This type of relation is particularly common in an emergent subject field, which fan fiction may be viewed as being. While in LGP synonyms are

rarely problematic and can, in fact, enrich a language, in LSP synonyms can cause difficulties. Several terms with the same meaning can interfere with the essential comprehensibility of a LSP. Conversely, quasi-synonyms exist when two or more terms have concepts which share nearly identical characteristics. On the whole, this relation is more common in LGP than in LSP, where quasi-synonyms should be avoided (Tekniikan Sanastokeskus, 1989).

The reason why these relations, especially homonymy, are brought up in the context of this study is because of the occurrences of homonymy in the glossary. The LSP of fan fiction uses terms which have different meanings in LGP, i.e. the terms are a part of "more than one subject field" (Sager, 1990). The word "dark" usually applies to a lack of light, but in relation to fan fiction "dark" refers to a genre containing a more emotional interpretation of "darkness" (i.e. something of an evil nature). Other examples of homonymous terms found in the glossary include "shipping" (supporting a particular pairing, as opposed to transporting goods), "fluff" (a genre involving a warmhearted scenario, as opposed something of a soft consistency) and "crack" (intentionally absurd or bad written story, as opposed to a break). The glossary, however, also includes monosemous entries like "fanon", i.e. story elements not proven to be canon but seen as factual by the fans, where neither the term nor the concept have equivalents elsewhere.

The glossary also includes a great number of synonyms. For the 69 concepts in the glossary there are 71 synonyms and alternate spellings of terms. This illustrates the ambiguity and disharmonious nature of the subject fields of fandom and fan fiction; the concepts are the same, but there are a number of acceptable ways to designate the concept. Sager (1990: 59) states that when synonyms exist, it is necessary to "establish criteria for identifying the one regular and proper name for a concept to which the others are variants". In the case of fan fiction concepts and their many alternative terms, what Sager

says could be interpreted as favouring the most commonly used term to specify a concept, but trying to impose this idea in this particular study would probably be impractical for the same reason as a normative terminology work of the subject field would not be readily viable. Also, ascertaining the most frequently used terms would be highly impractical, if not impossible, due to the numerous internet sites where the terms are used.

Equivalence, unlike the previous relations, is a feature found solely in multilingual glossaries, and must be organised in accordance with international terminological standards (Tekniikan Sanastokeskus, 1989). These standards are managed by the International Information Centre for Terminology or Infoterm, located in Vienna, Austria (Suonuuti, 2006).

Tekniikan Sanastokeskus (1989: 137) states that during the course of a terminology work, one should endeavour to include equivalent terms in other languages when the option to do so is available. In the case of conceptual equivalence, the ideal situation would involve **absolute equivalence**, which occurs when concepts and concept systems in more than one language match each other perfectly. When an absolute equivalence does not exist between concepts, but there is still a level of similarity, a **partial equivalence** occurs. There is also the possibility that the scope of a concept in one language is either narrower or wider than in another language. Such levels of equivalence are determined primarily through concept analyses and the comparison of the concept systems constructed around the concepts of each language (ibid.).

As the glossary assembled in this study is monolingual and does not attempt to suggest either absolute or partial equivalents for the concepts contained therein, the issue of conceptual equivalence will not be elaborated on beyond this point. The reason this study focused on a monolingual glossary is that, based

on the observation of Finnish fan fiction communities, Finnish fandoms appear to primarily utilise the same English terms included in this study. There would appear to be very few localised Finnish equivalents to be examined in contrast with the English glossary, therefore the subject is not particularly relevant, But since the issue of equivalence is central to terminological theory and terminology work, it seemed sensible to discuss it here.

#### **2.6.4. Characteristics**

One of the purposes of a concept analysis is to determine the **characteristics** of a concept (Pasanen, 2011). Cabré (1999: 95-96) describes a concept as being a “unit of content consisting of a set of characteristics” and that it is the differences in characteristics that separate one concept from the other. In essence, characteristics are the features or semantic elements connected to the object (Suonuuti, 2006, see also Kageura, 2002).

Tekniikan Sanastokeskus (1989: 25) states that one of the primary purposes analysing of characteristics is to decipher the properties of a concept and the ways in which concepts relate to each other. They function as the basis for definitions, as they are used to describe and delimit concepts (ibid.).

There are a number of ways to categorise types of characteristics, though the division between **extrinsic** and **intrinsic** characteristics is probably the most common and logical. Extrinsic characteristics, based on comparing different concepts with each other, can be divided into three subgroups; characteristics of purpose (e.g. the way in which the concept is used), characteristics of origin (e.g. how the concept is manufactured) and characteristics of relation (e.g. the concepts location). Meanwhile intrinsic characteristics include such features as material, form and size. Such

characteristics are best used when describing a concept of a physical nature, i.e. a tangible object (Tekniikan Sanastokeskus, 1989).

The characteristics described above may not be applicable when dealing with abstract concepts, like the concepts examined in this study. When dealing with abstract concepts, characteristics must be determined based on the criteria of the special subject field (Tekniikan Sanastokeskus, 1989). In the case of the concepts in this study, the chief method of determining characteristics, beyond the existing definitions, was done by examining the differences between concepts.

Sager (1990: 10) further divides characteristics into **essential** and **inessential** characteristics, i.e. characteristics that are divided by their perceived importance with essential characteristics being more important in the distinction of a concept than the inessential characteristics. Cabré (1999: 99) points out that essential characteristics do not necessarily equal intrinsic characteristics, nor do inessential characteristics equal extrinsic characteristics. In Cabré's (ibid.) opinion, the different characteristic types belong to different criteria and can interact with each other.

A concept may also be defined by its **intention** and its **extension**. Intention refers to the combined characteristics of a concept, these characteristics can be both essential and inessential characteristics. Extension, on the other hand, refers to the objects that are exemplified by the intentions of a concept. If a concept has a large number of extensions, the less detailed the characteristics of that concept are, i.e. the more objects that share characteristics, the less detailed these characteristics are and the more general the concept is (Tekniikan Sanastokeskus, 1989). The concept of a "city", for example has a great number of potential objects – a large number of extensions –and the characteristics of what is a "city" is therefore general, while the concept of an "industrial city" or a "French city" are more detailed

in their characteristics and therefore have more intentions.

### **2.6.5. Definition**

A definition is the means by which a concept is described. According to Suonuuti (2006: 16, translation mine) “the quality of a glossary is largely dependent on the quality of the definitions”. As a definition helps to distinguish a concept from its coordinate concepts and to clarify the relations the concept has with other concepts (Tekniikan Sanastokeskus, 1989), a definition is partially determined by the concept’s relations. As such, in order to construct a valid definition, one must be aware of the concept’s placement in a concept system and the way in which the system is organised (Suonuuti, *ibid.*).

Definitions can be typically divided into two types: **extentional** and **intentional** definitions. An extentional definition includes all of the objects and generic subordinate concepts related to the defined concept, while an intentional definition includes the essential and delimiting characteristics that the concept has. This study utilises the intentional type of definition, which is the most common type of definition in terminology work. A concept can consist of a potentially unlimited amount of characteristics, but it would be impossible to include all of them into a definition. Therefore, one should choose the characteristics that are connected to the nearest superordinate concept, and the characteristics that separate the defined concept from its coordinate concepts (Suonuuti, 2006; see also Tekniikan Sanastokeskus, 1989).

There are a number of specific practices involves in the form and construction of a terminologically valid and accurate definition. This chapter will discuss those practices.

A definition should only describe a single concept and if a term should have more than one definition, each definition should have its own terminological entry (Suonuuti, 2006). According to Tekniikan Sanastokeskus (1989: 41), a definition should be easy to comprehend and the language should be unambiguous. Taking into account the expected knowledge of the glossary's target group, a definition should only include LGP words or LSP terms that have been defined in the same glossary (Tekniikan Sanastokeskus, *ibid.*).

A definition should be concise. In a hypothetical text, a writer should be able to use either the concept's term or the definition, and therefore a definition is generally written as a single sentence. However, this practice can lead to some problems in regard to the clarity of the definition in the form of complicated sentence structures. One way to avoid an overly complex sentence structure is to create a separate note included in the terminological entry after the definition. A note in a terminological entry can be used to state useful information that is not or cannot be included in the definition. This note should be clearly separated from the definition and, unlike a definition, the note should be started with a capital letter and concluded with a period. The ways of separating a note from a definition include means like indentation and a smaller font (Tekniikan Sanastokeskus, 1989).

In regard to the practical structure of a definition, Tekniikan Sanastokeskus (1989: 56, translation mine) gives the following guidelines:

- a definition is started with a lower case letter
- the term should not be repeated in the beginning of the definition, and a definition does not include any introductory phrases such as: is, refers to, is known as etc.
- a definition is not started with an article [...]
- a definition is always written singular form, unless the concept itself is in a plural form.

Suonuuti (2006: 21) states that a definition must be systematic; by this she is referring to the need of a

concept to be a part of a concept system. The matter of definitions and generic relations has previously been discussed. In the case of partitive relations, the relation is mentioned either in the comprehensive or partitive concept's definition. In an associative relation the definition should start with the concept's superordinate concept followed by characteristics connected to the relation (ibid.).

According to Suonuuti (2006: 24, translation mine) "the common mistakes done in the construction of definitions are **circular definitions**, **negative definitions** and **incomplete definitions**". A circular definition involves defining the concept with the concept itself. A circular definition can further be divided into an **internal circular definition** and an **external circular definition**. In an internal circle, the concept is defined by its term, while in an external circle several definitions are used to refer to each other. A negative definition contains a description of what the concept is not rather than what the concept actually is. An incomplete definition is either too broad, when it does not provide sufficient information and the concept ends up referring to too many object, or the definition is too narrow and contains too many characteristics, thus excluding relevant objects (Suonuuti, 2006; see also Tekniikan Sanastokeskus, 1989).

## **2.7. Descriptive and normative terminology work**

There are more than one kind of terminological work. The typical dichotomy in terminological works is between descriptive and normative or prescriptive terminological works (Cabr , 1999). In descriptive terminological work, the center of attention is in recording existing concepts and their related terms and in describing how these concepts are being used (Tekniikan Sanastokeskus, 1989). Normative terminology work, in turn, not only describes its chosen glossary, but it also attempts to give recommendations on the usage of concepts and to standardise their definitions (Cabr , ibid.; Tekniikan



Sanastokeskus, *ibid.*). Felber (1984: 182) suggests that a descriptive terminological work may function as an initial stage for a normative terminological work.

According to Picht and Draskau (1985: 173-175), the division into normative and descriptive terminological works is a largely false dichotomy and that no terminological work is exclusively descriptive or normative, but rather varying degrees of both. Therefore, if this claim is taken as factual, it is possible to include features of normative terminology work in a descriptive terminology work and vice versa.

Picht and Draskau (1985: 174) state that not all fields of LSP make themselves available for standardisation, and such is the case of fan fiction terms. Due to the highly diverse and fragmented nature of fandom and fan fiction, it would be highly impractical, if not impossible, to attempt to impose a normative study of fan fiction terms on the field. As such, it is more sensible to concentrate in describing the terms and their usage, rather than prescribing definitions and favouring one term over its synonyms. Also, unlike such fields as medicine or technology, misunderstandings and contradictory interpretations of concepts are unlikely to lead to any serious consequences, like physical injuries and broken equipment, so there is no pressing need to standardise fan fiction concepts.

### **3. TERMINOLOGY WORK AND METHODS**

#### **3.1. The stages of terminology work**

Nuopponen (2004: 223, see also Suonuuti 2006) divides the first stages of terminology work into a) selection and delimitation of subject, b) estimation of need, c) setting goals and d) creating a plan for the project, which includes such things as determining the schedule and resources needed for the completion of the terminology work. These stages of this study's terminology were conducted around October and November of 2011. A preliminary schedule was also constructed at this time, though the terminology work was given the possibility to continue until the very end of the study, which was expected to be in the earlier half of May 2012. This preliminary schedule later proved unnecessarily long, as the study was concluded, barring some minor editing related primarily to grammatical details, by April of 2012. The need for the glossary of fan fiction terms was justified primarily by the absence of an equivalent, terminologically valid, glossary. The details concerning the delimitation of the subject will be elaborated later in this chapter.

These stages are followed by the preparatory of the terminology work which, particularly in the case of terminological work done by a group, includes a) gathering a work group, b) providing group's members with information and directions, c) selection of working methods, d) selection of tools, e) reviewing the project's initial plan, f) surveying sources and references and g) orientation to the subject field (Nuopponen, 2004). As this particular study was conducted by a single person, the need for the group-related stages were unnecessary. Initial selection of working methods and survey of potential sources was done with the help of common sense and later refined through the information gained during the Terminology and Lexicography- course led by Pasanen (2011). As the basics of fan fiction

were already known, the field did not require any separate orientation. Still the search for prior research literature to provide grounds and further details on the existing information on fan fiction and fandom could be seen as part of the field orientation stage. Details on the sources used in this study will be included later in this chapter.

Once the actual terminology work is underway, Nuopponen (2004: 228) describes the compositional stages of terminology work as including six stages:

1. Inventory of concepts and terms
2. Concept analysis, which together with stage 1 leads to the creation of concept systems
3. Defining concepts
4. Evaluation and selection of terms
5. In the case of multilingual terminology work, the search and selection of equivalent concepts
6. Recording the collected information

In this study the stages 1 and 2 were conducted somewhat in reverse, as the inventory and analysis were done after a rough version of mind map -like concept system, which Nuopponen (2004: 228-229) refers to as a "satellite model". In a system proposed by Nuopponen (*ibid.*), terms and their synonyms are gathered together and arranged into central a "satellite" and "nodes" which in turn have branching "satellites" of their own, much in the way entries in a mind map develop their own sub-entries. Once the concepts included in the satellite model were refined into more conventional concept systems, decisions were made as to which concepts and terms would be used in the glossary (stage 4, essentially). After this, the work began on constructing definitions based on the sources. The resulting information was recorded as it accumulated. As the glossary is monolingual, there was no need to take

into account stage 5.

Nuopponen depicts the (2004: 231) the later stages of the terminology work as consisting of a) composition of glossary, b) commenting and c) revision and fine-tuning, which includes features like the assembling of indices and the publication of the glossary. Comments received in stage b) lead to the re-examination in stage a), so the processes are not strictly linear. The glossary in this study was composed gradually, starting around December of 2011. Comments were gathered on various stages of the glossary's construction. This stage and its effects on the study and the glossary will be further discussed later in this chapter. Fine-tuning of the glossary's content was done once the rounds of comments were finished, during late March 2012.

These three stages are followed by the evaluation, gathering of feedback marketing, updating of the glossary (Nuopponen, 2004). Beyond the final feedback and evaluation that will be received for this study, it is unlikely that the study or the glossary will be updated in the foreseeable future. And as this kind of pro-gradu study is unlikely to have any commercial interest attached to it, there is no need for marketing.

While the realisation of many of the phases depicted above, in the context of this study, have already been dealt with, further discussion is necessary. As the details concerning the execution of some of the phases described in this chapter will require elaboration, the following two chapters will be examining these details.

## **3.2. Preparatory phase**

### **3.2.1. Delimitation of the subject field**

Kageura (2002: 10) defines a subject field as being "an area of knowledge which is established for the purpose of grouping into conventional categories the concepts considered as belonging together". Picht and Draskau (1985: 165) point out that one of the common stumbling blocks in terminology work, particularly in the case of students, is the inadequate delimitation and knowledge of the subject field that is being examined. Therefore, the issue is one which requires consideration. Suonuuti (2006: 34) also advises that a terminology work's subject field should be clearly delimited. In her opinion, this delimitation should be based on the needs of the target group and the realistic evaluation of the available sources and the circumstances related to the terminology work (e.g. funding and schedule).

Unlike the traditional terminology work described in the Tekniikan Sanastokeskus (1989: 135), this study was not being dictated by an outside source like a client that had commissioned the creation of a glossary. Instead, the delimitation of the subject field in this study was solely up to the judgment of the person constructing the glossary.

Trying to distinguish between the concepts of fandom and the concepts of fan fiction is at times challenging and the concepts of these two fields do overlap, since fan fiction itself could arguably be seen as contained within the larger field of fandom. To cite an example, beyond the context fan fiction the concept of "pairing", a romantic or sexual relationship between characters, is also used in the broader field of fandom, to discuss things like the validity of possible "pairings". In this instance the essential definition of the concept, the romantic or sexual relationship between characters, remains

unaltered. Rather than attempting to separate or exclude any overlapping concepts from the glossary, it appeared reasonable to allow these concepts to remain in the glossary with the definitions that are more focused on fan fiction.

### **3.2.2. Selection of concepts**

According to the Tekniikan Sanastokeskus (1989: 153-154) during the process of selecting what concepts to include in a glossary and what to leave out the first things that should be excluded are common words. The elimination of common words does not apply to concepts that are homonymous with common words and some LGP words may be included in a concept system to illustrate the concept relations. Ideally, a glossary that results from terminology work would only, or at least primarily, contain concepts from a single subject field. However, this ideal is often impractical due to the overlap of subject fields and the difficulty of clearly defining the scope of a single field (ibid.).

Suonuuti (2006: 35) states that the source material of a terminology work must be analysed in order to ascertain the concepts of a subject field. The concepts that are ultimately chosen to be included in the glossary should adhere to one or more of these criteria:

1. concepts that are unique to the subject field, and are not used in any other field
  2. concepts shared and used by more than one special subject field
  3. concepts borrowed from related subject fields
- (Suonuuti, 2006, translation mine)

Concepts borrowed from other fields should only be included when they are necessary, while using concepts shared by several subject fields can be regarded as more acceptable. Furthermore, though in

both of these cases the definitions of the concepts may be simplified, the essential content of their original definitions should not be altered (Tekniikan Sanastokeskus, 1989).

As to the number of concepts contained in a terminology work, Pasanen (2011) recommends that a Master's thesis, such as this one, should include approximately 50 concepts. This study includes 69 concepts, selected on the basis of my subjective assessment as to which concepts should be deemed as central to the subject field of fan fiction and its comprehension. The "additional" 19 concepts did not cause any delays in the terminology work and so their inclusion was thought to be beneficial for the overall study.

### **3.2.3. Target group**

Since the perceived needs of the target group plays a large role in determining the contents and style of the glossary, the target groups and their needs must be determined (Cabr e, 1999). According to the Tekniikan Sanastokeskus (1989: 130-131) the delimitation of the target group determines the majority of the glossary's content such as the number of concepts, the style of the definitions and the selection of terms.

As has been previously mentioned, the principal intended audience for this study's glossary are researchers in the field of fan studies. However it is also hoped that the contents of the glossary will be accessible for readers who do not have any deeper background in academics or the practicalities of modern, internet-centric, fan culture. Therefore, the glossary is meant to be presented in a comprehensible and clear manner, which also partially accounts for the alphabetical ordering of the glossary. Whether the glossary could have the potential of reaching these goals was tested by asking

for feedback from a variety of people (see Chapter 3.3.4.). The ultimate success or failure of these goals cannot be determined before the study's results and glossary have been made public.

### 3.2.4. Sources

Cabré (1999: 116) divides the commonly used sources of a terminology work into the categories below:

- Reference works, which provide information about the various aspects of a project;
- Specific documents, which constitute the material basis for a project; and,
- Support materials, which facilitate and complement the work.

The latter two types of sources are the ones described in this chapter. Tekniikan Sanastokeskus (1989: 142-144) states that the potential sources used in a terminology work should be evaluated on the basis of the attributes such as the quality of language, the affiliation of the writer and the time of the text's publication (i.e. how old or recent the text is), with particular attention paid to the clarity and consistency of the language. Suonuuti (2006: 35) recommends that previously existing glossaries should be used as a source, such as in the case of this study. Cabré (1999: 118) also advises the use of varied lexical and terminological sources in order to better establish the existence of a term and to discover possible alternate designations and synonyms. It is preferred that the source material is originally written in the language of the intended glossary (Tekniikan Sanastokeskus, 1989).

As very little traditionally published, let alone academic, material exists giving definitions to fan fiction terms, this study will be largely reliant on online glossaries constructed by people directly involved in fandom, i.e. the people who produce and consume fan fictions. Hellekson and Busse (2006: 9-11) is the



only traditionally published source used in this study and the glossary.

Though the actual identities of the people collecting and constructing the definitions found within these online glossaries are typically unknown, it is probable that they are not professional terminologists. Therefore, it is possible that the definitions in the source terminologies do not adhere to the professional or academic principles of terminological definition as they are described in this study. Furthermore, as can be the case with possibly unedited or otherwise unsupervised texts, the source materials do vary in quality. However, the overall contents of the all of the source material do correspond with my personal experiences and as a result there is currently little cause to question the substance of source definition, but rather there is a need to effectively edit and revisit them in order to form a glossary that meets the requirements of a terminological glossary.

The two primary sources used consist of two large online glossaries; The Fanfiction Glossary (abbreviated as FFG) and Fanfiction Terminology (abbreviated as FFT). Both of these glossaries consist of well over one hundred entries of both general and fandom-specific nature. The fandom-specific concepts are ones which are used in a very limited number of fandoms and which have been excluded from this study's glossary, which as previously established, focuses on general concepts. This particular decision was made in order to make the study more useful to people studying a variety of fandoms. In both of the source glossaries, the fandom-specific concepts have been clearly identified, making the chances of fandom-specific concepts finding their way into the study's glossary highly unlikely.

The source glossary FFG is no longer available on the internet on its original site, however, it was retrieved via a web archiving service known as the "Wayback Machine", managed by the "Internet

Archive”. The original glossary itself was last updated in June 2005. As a source, the FFG could be seen as somewhat obsolete; however, the definitions it offered did not deviate from the definitions given in the much more up-to-date FFT, so FFG was considered a valid source. FFT is still being updated at the time of writing of this study.

The three other sources used in the construction of the glossary; Wiktionary, TVTropes and Hellekson and Busse (2006) were used to provide further information to the primary sources. As FFG is a relatively old source, it did not include entries on some of the more recent concepts that have emerged in the fields of fan fiction and fandom.

While some of the sources have suggested likely origins for common fan fiction terms and concepts, such as “Mary Sue”, an overly perfect non-canon character, discussing the etymological sources of the concepts covered by the study is not relevant. The etymology of fan fiction concepts, though undoubtedly interesting, is a subject for a different study.

### **3.3. Other topics in terminology work**

#### **3.3.1. Structure of a terminological entry**

As has been previously mentioned, one of the things that sets this glossary apart from the existing source glossaries is its attempt to adhere to the principles of terminological work. Probably the most readily notable feature is the form in which a terminological entry is put together, so illustrating the practicalities of a terminological entry is logical. The more detailed aspects of things like definitions have been discussed in the second chapter of this study, therefore they will not be elaborated upon in

this chapter.

A terminological entry is the basic unit of a glossary that presents the information deemed necessary for the glossary. An entry can consist of a number of components, but the minimal requirements of an entry are that it includes an entry number, a term and a definition of said term (Suonuuti, 2006; Tekniikan Sanastokeskus, 1989). Other components of an entry may include the number of the entry, equivalent terms in other languages, abbreviations and grammatical instructions (Tekniikan Sanastokeskus, *ibid.*). A terminological entry must be presented in a clear and logical manner, so that each component is placed in an individual space, i.e. a field (Suonuuti, *ibid.*). In this study, an entry will be presented in the following vertical order with the following components and fields:

- Entry number
- Term; possible synonyms and abbreviations
- Definition
- Sources
- Example of usage
- Notes to supplement the definition

Terminological entries may be organised either alphabetically or by concept system (i.e. a systematic organisation), or by combining both of these (Suonuuti, 2006). For this study, an alphabetical order of entries was seen as the clearest choice, as certain concepts occurred in more than one concept system and an alphabetical organisation appeared accessible for a wide audience. Rather than expecting a potential reader to know, if an entry could be found in a hypothetical category like “header info” or “genre”, a reader could simply search for the concept in its alphabetical placement. On the other hand, the alphabetical organisation does not lend itself well to a reader, who could be looking for knowledge

of a particular hypothetical category like fan fiction -specific genres. At any rate, despite its shortcomings, the alphabetical organisation was a natural choice for the glossary.

Regardless of the organisation of the glossary, it should include an alphabetical index of all the terms and synonyms found in the glossary and, with an alphabetical glossary, a systematic index (Tekniikan Sanastokeskus, 1989). This study's glossary includes both an alphabetical index and a systematic index based on the concept systems analysed in the study (see Chapter 4).

Terminological entries should always be numbered to better separate concepts from each other. When the glossary has been organised by concept systems, the numbering follows the conventions related to the systems (see Chapter 2.6.2.). As this study's glossary is alphabetical, the numbering is straightforward. Below the number of the entry, the term and synonyms in an entry should be presented in their basic form, e.g. nominative case with nouns, and in singular unless the term is generally used in a plural. Synonyms and abbreviations evaluated as being equal to the primary term are separated by a semicolon, in accordance with international standards. (Tekniikan Sanastokeskus, 1989).

The definition of an entry, as previously established in Chapter 2, begins with a lower case letter and no colon is included in the end. As with the terms, the definition is written in singular form. Should the definition of one concept involve the use of another concept found in the same glossary, this concept should be written in italics. Tekniikan Sanastokeskus (1989, 169) claims that a word written in italics is easier to read than a word distinguished by some other method, e.g. by the concept's entry number.

### 3.3.2. Gathering examples and context

A terminological entry can include an example of the context in which the term can be used. The example phrases may be included below the definition as its own separate paragraph (Tekniikan Sanastokeskus, 1989; also Pasanen 2011). Pasanen (ibid.) advises the maker of a terminological project to use authentic examples rather than creating their own examples, possibly because authentic examples have more credibility than artificially conceived examples. According to Antia (2000: 202), by providing examples of the usage context of an LSP term, one may illustrate how the term differs from an LGP word. Similarly, in this study the inclusion of examples aids in showing how those fan fiction terms which are homonymous with LGP words, diverge from the LGP concepts.

For the purposes of providing the glossary with adequate and authentic examples of how the terms are used, examples were sought primarily through FanFiction.Net, possibly one of the largest, if not the largest online archive of fan fiction.

Each term was entered into the archive's "Find Story" search-function, which searches through the user-made summaries that are posted on the site. That is, the term "whump" would be entered into the "Search-field" and an example would be picked from the search results. As no individual link can be provided for the examples, due to the way FanFiction.net is structured, Sources section will simply list the link to the search page of FanFiction.net.

It should be noted that the examples seen in the glossary are generally very brief. This is typical of the way in which these terms are used in the fan fiction context. In fact, simply using a fan fiction term on its own, without any further context (i.e. writing the term like "slash" in a story summary or "header

info” and nothing more), is also typical. Furthermore it should be mentioned that while the references to such things as characters and television series have been left intact in the examples, they are, in essence, inconsequential to the general comprehension of the terms themselves.

### **3.3.3. Consulting specialists and gathering feedback**

In terminology, it is recommended to seek out feedback from individuals who are familiar with the concepts defined in the glossary, to ascertain the validity of the definitions (Pasanen, 2011, Tekniikan Sanastokeskus, 1989). This should be particularly relevant when the person constructing the glossary is not familiar with the subject field.

Although in the case of this study, I could consider myself well versed in the subject field, it still seemed worthwhile to find people capable of assessing the glossary’s content both from the point of view of fan fiction and from that of terminology. In the case of a field like fan fiction, determining who is and is not a specialist is difficult, as most people with notable experience in the field are often, like myself, individuals who have written or read fan fiction, with little in the way of formal proof of their expertise. However, as there are researchers who study fan culture, it felt logical to seek such researchers out. I was fortunate to gain feedback from one ”acafan” (see Chapter 1.2) and three acquaintances of mine with varying degrees of knowledge in the field. The aforementioned acafan in Karen Hellekson, whose work (Hellekson and Busse, 2006) has itself been used as one of the sources for the glossary.

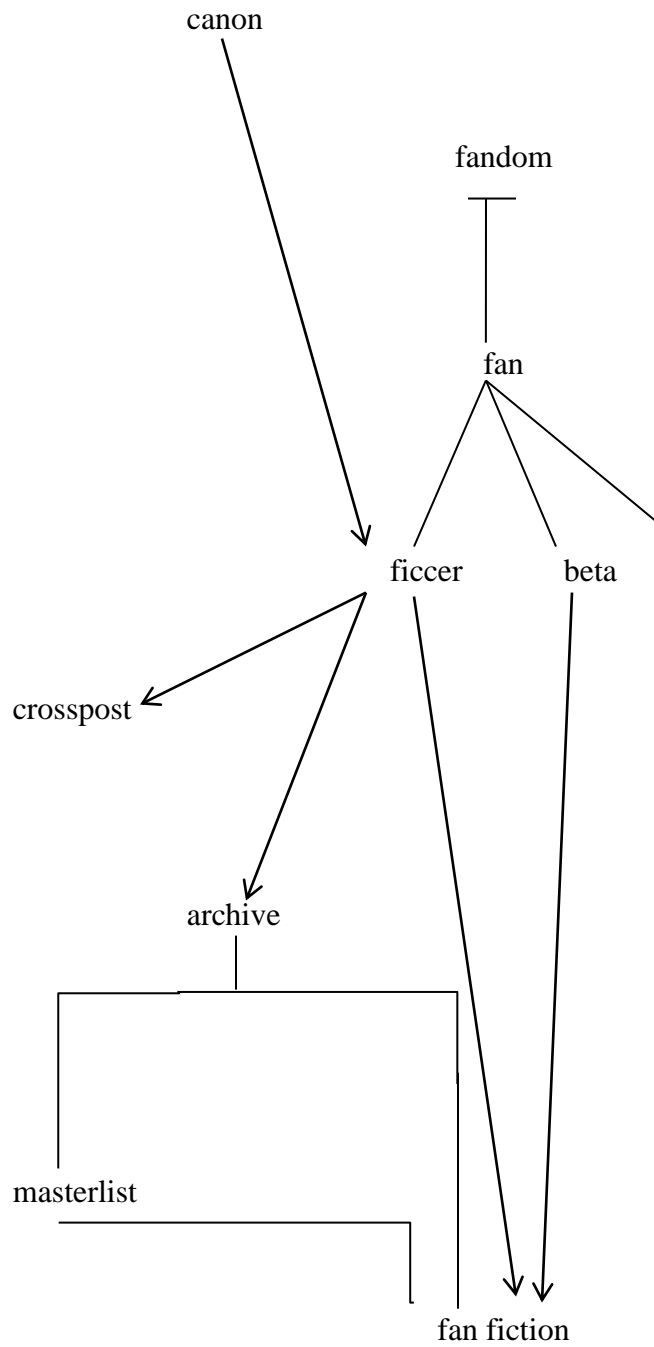
The people consulted for their knowledge in fan fiction inspected the correctness of definitions and the synonyms. Additionally, I consulted Päivi Pasanen, a university lecturer and PhD from the University

of Helsinki who has experience in terminology work including a dissertation on terminology (Pasanen, 2009). Pasanen was consulted for her perspective on terminology, to help ensure the glossary's adherence to the accepted principles of terminology. In an attempt to confirm the general comprehensibility of the glossary, it was also given to persons not particularly knowledgeable with either subject field. All of the consultation and feedback was offered in a primarily casual manner, unlike the manner of gathering statements shown in the Tekniikan Sanastokeskus (1989: 200). These steps were helpful in refining the glossary.

#### **4. CONCEPT SYSTEMS RELATED TO FAN FICTION**

This chapter will examine some of the concept systems which can be formed from the concepts presented in the glossary. The eight systems displayed in this chapter will be presented as figures and discussed individually to elaborate on the concepts and their relations. The different graphic ways to used represent concept relations in concept systems have been described in Chapter 2. The concepts used in the concept systems that are included in the glossary will be written in italics, while common words used in the concept system will not be in italics. In the cases where it seems plausible that a concept could have either a generic or a partitive relation with concepts that are not included in this study, there will be lines in the figures that have nothing beneath them.

#### 4.1. The creation and distribution of fan fiction



**Figure 6: Concept system 1. The creation and distribution of fan fiction**



This concept system describes some of the relations involved in the writing and publication of *fan fiction* stories, in the case of publication it focuses solely on online publication ignoring the potential “traditional” style of printed publication.

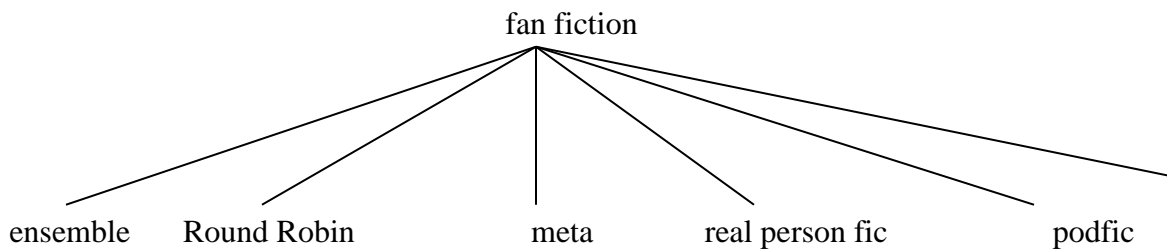
As a community of people brought together by a shared liking for a product (i.e. a *canon*), *fandom* consists of different kinds of *fans*. These *fans* may assume roles such as *ficcer* or *beta*, therefore creating a generic relation between a *fandom* and a *ficcer* and a *beta*.

A *ficcer* has an associative relation with a *fan fiction*, as it is a *ficcer* who writes the *fan fiction*. A *ficcer* also has an associative relation to the *canon*, since the *canon* functions as the material which inspires the *ficcer* to write the *fan fiction*. Meanwhile a *beta*'s associative relation with a *fan fiction* comes in the form of the feedback and editorial advice that a *beta reader* offers to a *ficcer* before the *ficcer* posts the *fan fiction* for public reading. It should be noted that not all *ficcers* use a *beta*, particularly those *ficcers* who write “just for the fun of it”.

Once the *fan fiction* story is completed, with or without the aid of a *beta*, the *ficcer* will post it in an *archive*, a website created for the purpose of collecting *fan fiction*. This act forms an associative relation between the *ficcer* and the *archive*, while a *fan fiction* shares a partitive relation with an *archive* as a component that makes up an *archive*'s content. The *ficcer* may also post the *fan fiction* into several *archives*; an occurrence known as a *crosspost*, which is another associative relation connected to the *ficcer*. There is a chance that someone other than a *ficcer* could post *fan fiction* in an *archive*, or *crosspost* it by copying the *fan fiction* from one *archive* and posting it on another *archive*. But such actions are rare and often frowned upon, especially if the person doing the posting has not received an explicit permission from the *ficcer* beforehand.

Should there be several individual *fan fiction* stories which make up a larger story, a *masterlist* may be created in an *archive* to help readers identify and locate the individual stories. As *masterlists* are a part of an *archive*, the two concepts have a partitive relation with each other. And since a *masterlist* consist of several *fan fictions*, the concepts have a partitive relation with *fan fiction* acting as a partitive concept to the *masterlist*'s comprehensive concept.

#### 4.2. Types of fan fiction



**Figure 7: Concept system 2. Types of fan fiction**

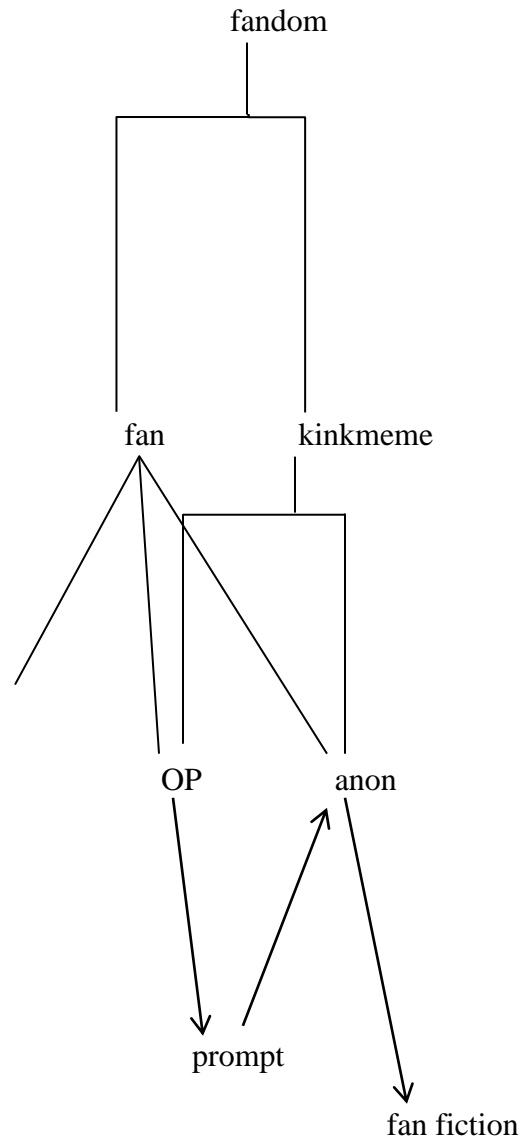
This system is used to describe the various kinds of *fan fictions* that *ficcers* can create. As the concepts in this system represent a portion of different types of *fan fiction*, the five types of subordinate concepts all have a generic relation with the superordinate concept of *fan fiction*.

Though the most common medium for a *fan fiction* is the written form, there is the relatively recent form of a *fan fiction* referred to as the *podfic*, a reading of a *fan fiction* distributed in the form of an audio-file, much in the way of an audio book (or “book on tape”). A *podfic* may be recorded by either the *ficcer*, or by a person approved by the *ficcer*. The recentness of the *podfic* is suggested by its

absence in all but the most up-to-date sources on *fan fiction* terms.

*Real person fic*, *meta* and *ensemble* are all primarily characterised by their contents, while *podfic* is distinguished by its form. *Real person fics* are stories based on real individuals, *metas* are self-referential *fan fictions* and *ensemble* are *fan fiction* featuring a large cast of characters rather than a focus on one or two characters like most other *fan fiction*. A *Round Robin* differs from these *fan fiction* types by the way it is written, by being written by several *ficcors* rather than the typical single *ficcior*. The position of *real person fics* among *fan fiction* can be seen as questionable, as some *archives* prohibit the posting of *real person fics*, possibly out of fear of legal repercussions. However, it was considered best to include this type of *fan fiction* in the glossary, as it was mentioned in the majority of the sources and, at least in the case of historical persons, historical fiction is a valid genre in literature.

### 4.3. The kinkmeme



**Figure 8: Concept system 3. The kinkmeme**

Like the previously mentioned *podfic*, the *kinkmeme* appears to be a recent development in *fan fiction* and *fandom* in general. While requests for certain kinds of stories have probably been around as long as *fan fiction* has been around, particularly on the internet, the systematic form of a *kinkmeme* has not always existed.

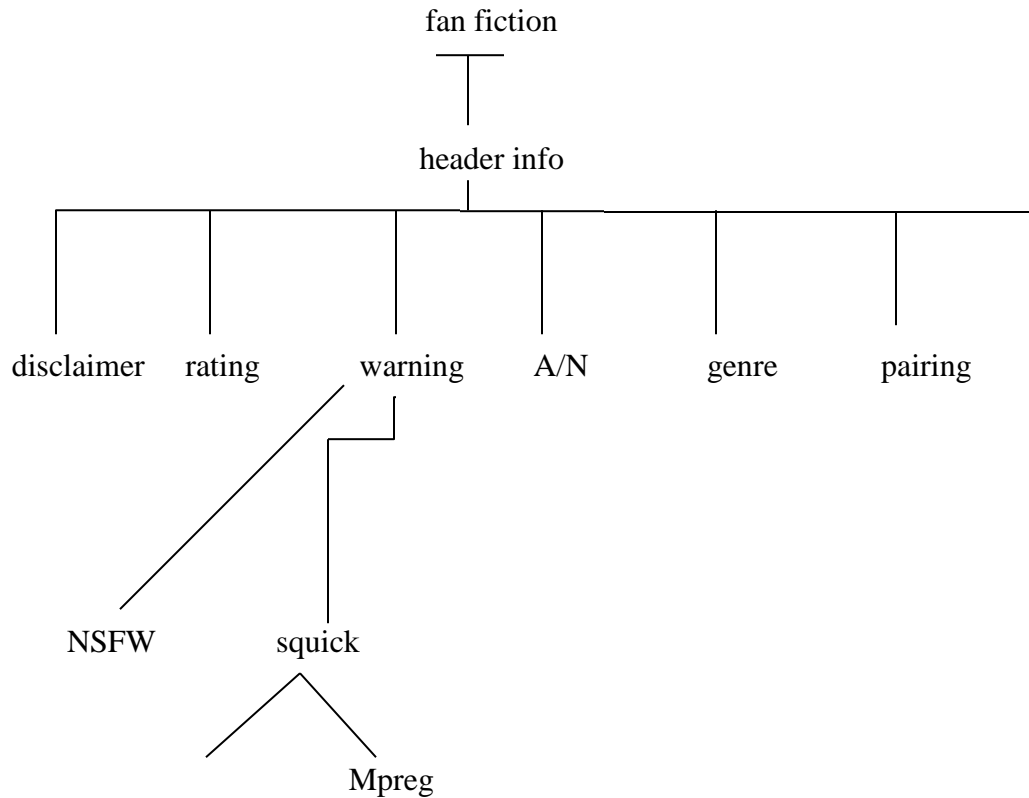
*Kinkmemes* often appear in the form of a discussion thread in a forum, or a similarly structured website (such as [www.livejournal.com](http://www.livejournal.com)), where an original poster, known by the abbreviation *OP* will post a request, a *prompt*, for a particular kind of *fan fiction* they want to read. Once a potential *ficcer*, who may often remain anonymous as thus be called an *anon*, finds a *prompt* that they want to write a *fan fiction* story for, they do so and post the resulting *fan fiction* into the discussion thread. This whole chain of activities and participants, i.e. the requests and the stories that fulfill them form the *kinkmeme*.

As a phenomenon occurring within *fandom*, the *kinkmeme* has a partitive relation with *fandom*. However the *kinkmeme* could also be argued to have an associative relation with *fandom*, or rather the *fans* who generate the *kinkmeme*. As such, placing the *kinkmeme* in a concept system is challenging.

As has been previously established in the first concept system, a *fan* has a partitive relation to *fandom*. Rather than divide the *fans* into the subordinate concepts in a generic relation like *ficcer* or *beta*, in a *kinkmeme* there are *OPs* and *anons* who as participants in a *kinkmeme*, have a partitive relation with the superordinate concept.

*OPs* as the *fans* who make the requests, referred to as *prompts*, have an associative relation with this request. Inspired by an *OP's* prompt, an anonymous participant of a *kinkmeme*, the *anon*, will write a *fan fiction* to fill the *prompt*. As those motivated by the *prompt* and the creators of the *fan fiction*, *anons* share an associative relation with both of these concepts.

#### 4.4. The content of a header info



**Figure 9: Concept system 4. The content of a header info**

A *header info*, a list of categorising information placed before the actual story of a *fan fiction*, has a partitive relation to the concept of *fan fiction*. It is worth noting that not all *ficcers* include a *header info* into their *fan fiction* and also that there is no generally accepted or enforced manner by which the *header info* is constructed. *Fan fiction archives* and communities may each have their own guidelines as to what kind of *header info* a *ficcer* should use. The contents presented in the glossary and in the concept system includes some of the potential things which may be included in a *header info*.

As explained in the glossary, a *disclaimer* is a way by which a *ficcer* indicates the ownership of the *canon*, making it clear that the *ficcer* does not claim to own the material inspiring the *fan fiction*. The *ratings* is an indication of what kind of content the readers may expect, much in the manner of a movie's age rating. An *AN*, or "Author's Note", can be included into a *header info*, if the *ficcer* wishes to point something out about the *fan fiction* that cannot be placed into some other part of the *header info*.

*Warnings* are a section of the *header info* containing information of content that could be perceived as disturbing by some readers. *Warnings* may include such things as *NSFW*, an abbreviation of the phrase "Not Safe For Work", which cautions that the content of a *fan fiction* would be best viewed in private, as opposed to public place like a reader's place of employment. A *squick* is a term used to label an element that could be disturbing to the readers. A *squick* can be seen as functioning as a part of *warnings*, establishing a partitive relation. Exactly what constitutes a *squick* is subjective and typically decided by the *ficcer*. For the sake of the concept system, the *genre* of *Mpreg* is used as an example of a potential type of *squick*, as the glossary mentions the possibility of the *genre's* content being regarded as a *squick*. *Mpreg* thus has a generic relation with a *squick* as would any other kind of upsetting facet of a *fan fiction*. A *NSFW*, as a specific type of *warnings* has a generic relation with the comprehensive concept.

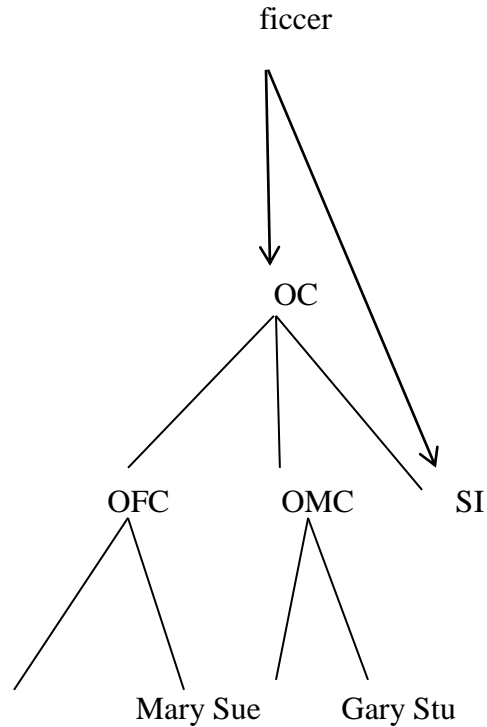
However, one could also make the argument that both *NSFW* or *squick* could constitute as types of *warnings* rather than a part of it, making the relation between the both of the concepts generic rather than *squick* being viewed as having a partitive relation with *warnings*. This is just one of the problematic, but simultaneously interesting, ambiguities involved in the terminological analyses of fan fiction terms.

*Genre*, of which there are great number of in *fan fiction*, is another common component of a *header info*. As there are several possible types *genres*, and a *ficcer* can categorise the *fan fiction* as covering, a separate concept system involving the *genres* included in the glossary can be found later in this chapter.

Finally *pairing*, which also will be explored with more detail later in this chapter, is often included in the *header info* to let readers know what kind of romantic or sexual relationships the *fan fiction* contains and what characters these relationships include. The *pairing* may be simply labeled as *slash*, or have the names or initials of the characters involved in the *pairing*, if the readers are knowledgeable of the canon they can recognise the type of *pairing* from the names, possibly negating the need for specification such as *slash*, i.e. a *pairing* involving two men.



#### 4.5. Non-canon characters



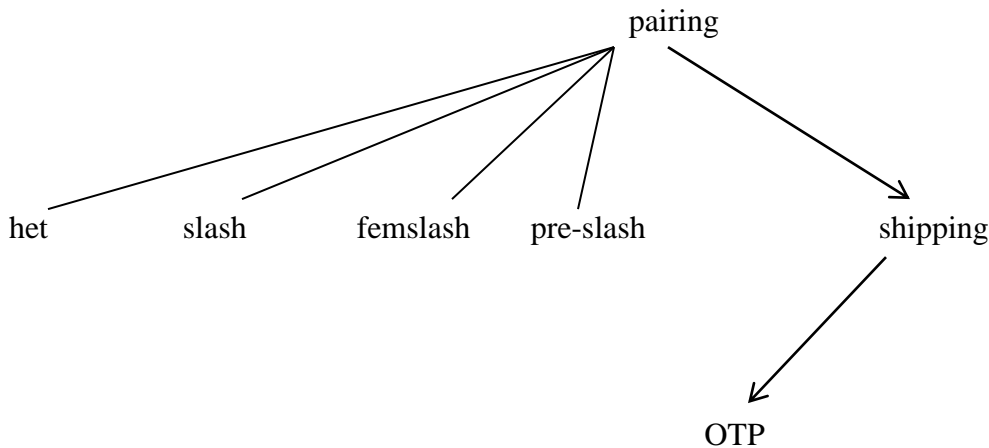
**Figure 10: Concept system 5. Non-canon characters**

While a *fan fiction* can include only *canon* characters, i.e. characters found in the narrative that inspires the *fan fiction*, a *ficcer* may create an *OC*, an original character, not involved in the *canon*. As the creator of an *OC*, *ficcer* has an associative relation to this concept.

Apart from purely fictional *OCs*, a *ficcer* may explicitly base a character on himself or herself, this character being referred to as an *SI*, the abbreviation for self-insert. The existence of an *SI* creates a direct associative relation between *ficcer* and *SI*. The *SI*, being not only a stand-in for the *ficcer*, is also a kind of *OC* and therefore has a generic relation with the superordinate concept.

Apart from an *SI* the *OCs* can be divided by sex into *OFCs*, original female characters, and *OMCs*, original male characters, creating two other generic relations to *OC*. *OFC* and *OMC* have their own subordinate concepts in the form such concepts as *Mary Sue* and *Gary Stu*, both of which are differently sexed versions of an essentially single concept, that of an overly idealised character that serves as wish fulfillment for the *ficcer*. An *OC* being called a *Mary Sue* or a *Gary Stu* is typically taken as a form of harsh criticism, unless the *OC* is purposefully written to be a *Mary Sue* or a *Gary Stu* such as in a parody. The concept of a *Sue* or a *Stu* appears to be spreading beyond the scope of *fandom*, as criticisms of things like movies and books can include accusations of the characters, which are *canon* characters, being *Mary Sues* or *Gary Stus*.

#### 4.6. Pairings



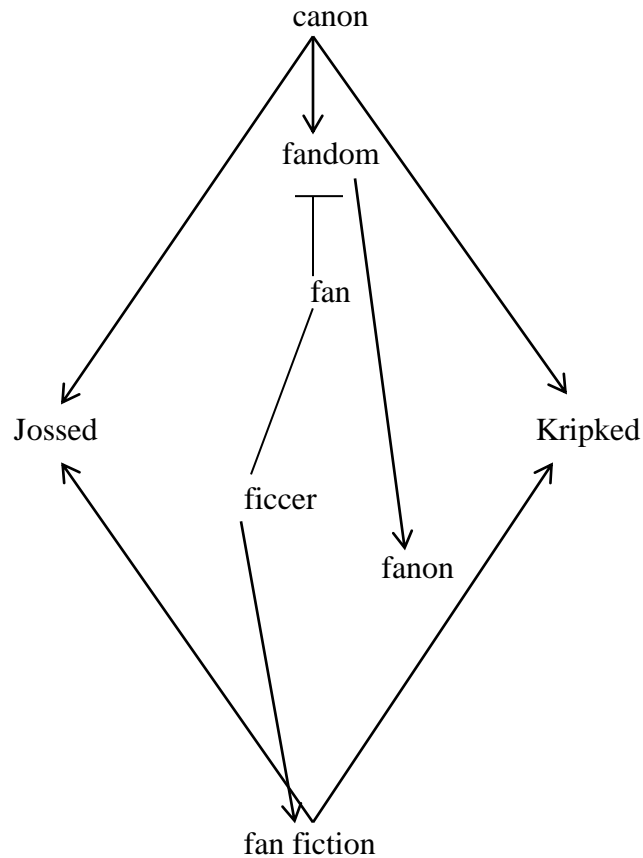
**Figure 11: Concept system 6. Pairings**

The concept of *pairing* has a number of other concepts attached to it in the form of different two different types of concept relations. As such, it seems logical to give this part of the *header info* its own separate concept system.

The variety of *pairings*, that is two or more characters involved in a romantic or sexual relationship, are typically classified by the sex of the characters in the relationship. *Slash* and *femslash* both refer to *pairings* of a homosexual nature, male and female respectively, while *het* indicates a heterosexual *pairing*. The concept of *pre-slash* denotes a *pairing*, most often a *slash pairing*, where the romantic or sexual nature of the relationship is has not yet been realised, but is expected to do so eventually. A *pre-slash pairing* may or may not evolve into a *slash pairing* during a *fan fiction*. All of these concepts share a generic relation with *pairing*, which acts as the superordinate concept in this concept system.

*Pairings* may either be consistent with *canon* relationships or created by the *ficcer* for the purposes of a *fan fiction* or because the *ficcer* likes the idea of certain characters being in a relationship. When a *fan* likes a *pairing*, this may lead to the *shipping*, i.e. supporting, of the *pairing*. As *pairing* creates *shipping*, the concepts have an associative relation. *Shipping* can create, via an associative relation, the concept of an *OTP* a “one true pairing“, a *pairing* preferred or “*shipped*“ above other potential *pairings*. A fan may have multiple *OTPs* in multiple *fandoms*, but the occurrence of a fan having several *OTPs* within one *fandom* would make the concept of a “*one*” true pairing somewhat invalid. Other, non-*OTP*, *shipping* is not limited in the number of *pairings* being *shipped*.

#### 4.7. Canon's relationships with fan fiction and fandom



**Figure 12: Concept system 7. Canon's relationships with fan fiction and fanon**

As has previously been illustrated in the first concept system, *canon* has an associative relation to *ficcers*, while *ficcers* in turn have an associative relation to the *fan fiction* inspired by the *canon*. What was not explored in the earlier concept systems were aspects like the associative relationship between *canon* and *fandom*, via the *canon* generating the birth of a *fandom* that revolves around the *canon*.

However, there are other concepts that depict the complex relationship between *canon* and its *fandom* along with the things created by the *fandom*, such as *fan fiction*. When a *fandom* generally accepts an

idea about the *canon* as being factual without explicit proof from the *canon*, this idea becomes a *fanon*. As it is the *fandom* as a whole, rather than an individual *fan* or *ficcer*, that creates a *fanon*, this concept has an associative relationship with *fandom*.

An incident of *Jossed* happens when an idea presented in a *fan fiction* is disproved by the events of an evolving *canon*, e.g. a sequel to a movie or a new episode of a television series. Conversely, when an idea presented in a *fan fiction* is verified by the evolving *canon*, this causes an occurrence of *Kripked*. Both of these concepts have associative relations with *canon* and *fan fiction*, since the concepts are brought about by a convergence between these two factions. *Jossed* and *Kripked* can only occur when the events in the *canon* happen after the *fan fiction* has been written. If the content of a *fan fiction* does not correspond with the *canon*, it is simply non-canonical.

#### 4.8. Fan fiction specific genres

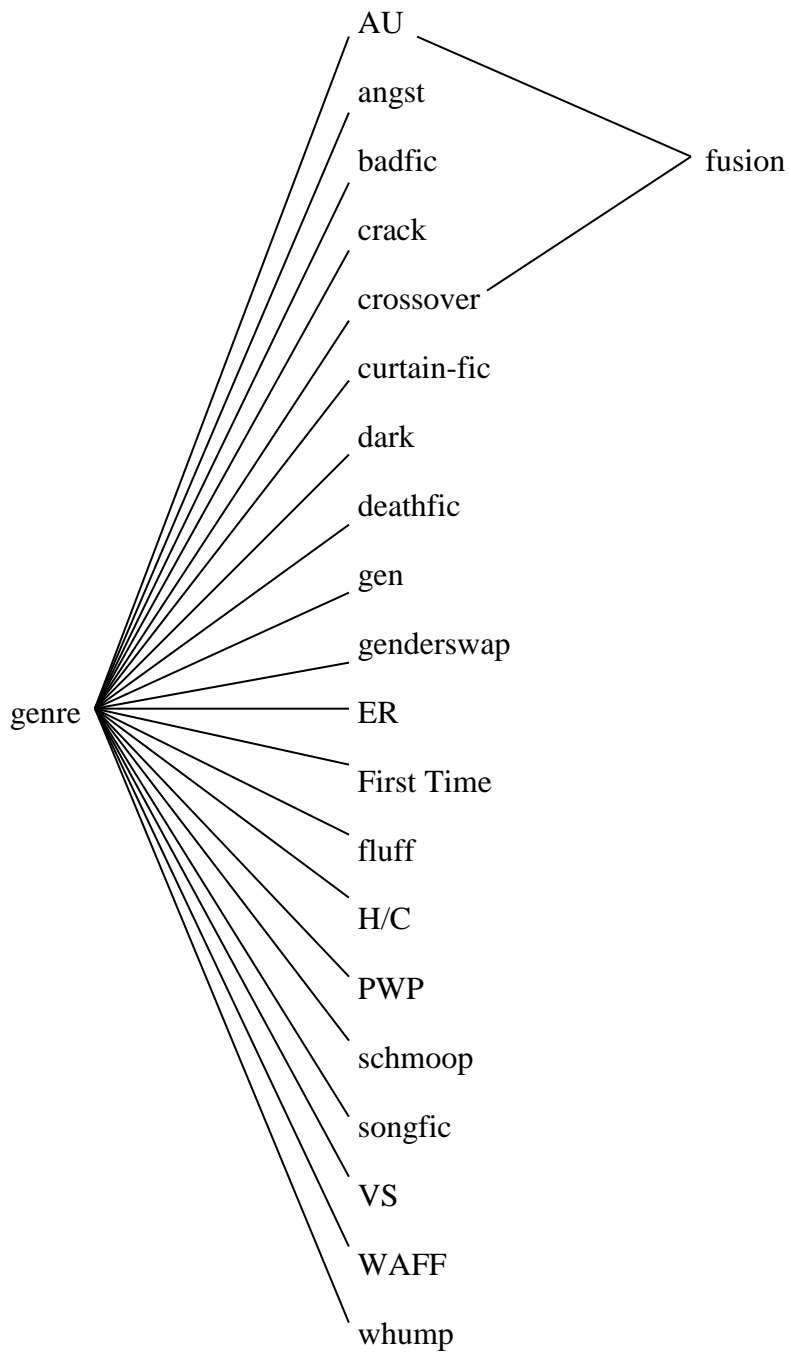


Figure 13: Concept system 8. Fan fiction specific genres

Initially, this particular system was not going to be included into the study's analyses, as the relations between *fan fiction* specific *genres* are rather straightforward. But, based on feedback gained on the first seven systems, this system was ultimately added into the study.

*Fan fiction* has a tendency towards specificity in regard to the content of the narratives, which in turn has brought about a large number of *genres* to help both *ficcors* and readers identify stories that they would be interested in reading and writing. All of these *genres* – 20 in all – are the subordinate concepts to the superordinate concept of *genre*, as both a specific “kind” of story and a part of a *header info*, as discussed in the fourth concept system. On another level, the *genres* of *AU* i.e. an alternate universe, a *fan fiction* that purposefully changes some fundamental element of the *canon*, and *crossover*, a *fan fiction* that combines two or more *canons*, are the superordinate concepts to the subgenre of *fusion*, which shares characteristics of both of these *genres*, as it includes *fan fiction* where characters of one *canon* are transplanted into the settings of another *canon*.

Several of the *genres* can cause confusion in the people who are not acquainted with *fan fiction*, as the differences between the *genres* are relatively minor. An H/C, or hurt and comfort, a *genre* about one character being injured and being comforted and taken care of by another character, could be confused with *whump*, a *genre* that also involves a character being injured, but which focuses more on the injury and less on the healing process. Similarly *WAFF*, a *genre* intended on giving the reader so-called “warm and fuzzy feelings”, could be confused with *fluff*, a happy and cute *genre*, or *schmoop*, a *genre* involving romantic equally cute and heart-warming themes. Conversely, there are less vague *genres* such *PWP*, literally “Plot, What Plot?” or “Porn Without Plot”, or *deathfic*, a *genre* concerned with the death of a character and the possible effects of the death.

It should be noted that *fan fiction* does utilise established *genres* of fiction, such as “adventure” and “horror”, but these *genres* were excluded from the study in favour of the *genres* that are not commonly seen outside of the context of *fan fiction*. It is also worth mentioning that a *fan fiction* can involve around any number of *genres*, e.g. story could be both an AU and a deathfic, rather than being limited to a single *genre*.

#### **4.9. Additional concepts**

The concept systems described in this chapter contained 64 concepts of the total of 69 terminological entries included in the glossary. Primarily concepts such as *Jossed* and *fanon* were hard to place into any of the systems in this chapter, and were not going to be included in this chapter. But later on these concepts were used to create a concept system illustrating some of the relations between *canon* and *fandom* (System 7). Also, the varied genres and one subgenre were to be excluded at first, or rather glossed over, from the systems, but were eventually made into their own system (System 8). This still leaves the concepts of *OOC*, *rec*, *R&R*, *plotbunny* and *UST* without a clear concept system. However, the lack of concept systems involving these five additional concepts should not ultimately pose any problems in regards to the glossary or the concepts themselves.

## **5. CONCLUSION**

The primary purpose of this study has been to examine the terms used in describing and discussing fan fiction and to construct a glossary of some of the central terms and to illustrate the concept systems that



relate these terms with each other. The resulting glossary is principally meant for the benefit of researchers of fan fiction, fandom and fan culture and to also help these researchers gain an understanding of the LSP in the special field of fan fiction and, by extension, the field of fandom.

This study endeavoured to apply the traditional methods of terminological work and these methods largely served the purposes of the study well. Had there been more time for preparation, the study may have benefited from a corpus tool that could have been used to more effectively compare the source definitions of the terms found in the glossary. As such, this comparison was done manually and the process was rather time-consuming.

As far as can be gathered from the sources used in the creation of the glossary, the concepts and the terms used to signify them are relatively well established considering the seemingly fragmented nature of fandom, since the sources had very little contradictions with each other. This is despite the assumption that fan fiction is a diverse field and each user of the terms can use them in their personal preferred manner with minimal criticism or reprimand. This study's analysis brought about a total of eight concept systems with a variety of complexity from the relatively simple "Types of fan fiction" and "Fan fiction specific genres" to the more complex mixed systems like "The kinkmeme".

However, in the case of concept systems – the relations between individual concepts – may have been simplified to some extent, as that particular aspect of fan fiction terms do possess some degree of ambiguity. This ambiguity could be attributed to lack of clear concept relations in the sources used for the glossary, necessitating the study to determine the relations without facilitation from the source. To wholly ignore the ambiguity would have led to the study effectively becoming a normative terminology work, which was not the intent of the study. The simplification of concept relations that does occur is

probably the most noticeable problem in this study and ultimately to its demerit, despite the statements clarifying the existence of possible alternate interpretations.

There are still a great number of fan fiction terms that were not included in this study and therefore it is not exhaustive in nature, but rather the glossary is an introduction to this particular LSP. It is likely that new terms and concepts will appear as the field of fan fiction grows and develops. The glossary of this study may also one day become a time capsule of sorts of what the language of fan fiction was like in this time.

Future researchers will have to examine the new terms used in fan fiction as they come into being and to follow the development of existing terms, if the definitions should become altered from the ones found in this study's glossary. The etymology and evolution of fan fiction terms also could lend themselves for an interesting subject for research. Furthermore, researchers working with other languages could benefit from contrasting the terms and concepts used in their chosen language with the terminological entries found in this study or any possible future studies. There may even be a chance to construct new equivalent terms in languages that thus far do not have localised equivalents to the English terms.

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## APPENDIX I-

### Terminography

A terminography is the portion of a terminology work that includes the recording of the terminological data collected into a glossary (Terminologian sanasto, 2006).

The following glossary (Appendix II) will use a vertical terminological entry, in accordance with the convention shown in *Sanastotyön käsikirja* (1989; 175). In the glossary the term and definition will be written in singular forms. In the majority of the entries the term will be written in lower case, unless the term is an abbreviation or the convention is to write the term with a capital letter. All of the definitions will be written in lower case and without a full stop in the end of the definition.

The glossary consists of 69 concepts and entries, comprising of 140 terms that take into account alternative spellings and abbreviations that have been used in the sources. The first term listed in the entry is the term that, in the sources, is most frequently used, though this should not be taken as a direct recommendation to favour this term over the synonyms. The entries are organised alphabetically, while the concept systems that illustrate some of the notable relations between different concepts are present as a separate appendix (Appendix V). Due to the multiple types of system relations that some terms have with each other, arranging the glossary's entries in a systematic order (*Sanastotyön käsikirja*, 1989, Suonuuti, 2001) would not be as functional as an alphabetic arrangement.

The terms, which have been defined elsewhere in the glossary, that are used in the definitions of other terms are written in italics. Additionally, in the example of a term's usage, the term will be written in bold. The examples will be indented and further identified with quotation marks. Most of the examples

are full sentences, and as such will include capital letters and full stops. The details of how the examples were collected can be found in Chapter 3.

The structure of the terminological entries of the following glossary are assembled in the manner shown below:

**entry number**

**term; possible synonyms**

definition with other concepts found in the glossary marked in *italics*

Note: When applicable.

(source abbreviations)

”Example of use with the **term** in bold.”



## APPENDIX II- Glossary of fan fiction terms

1

### **A/N; Author's Note; author's note**

personal note made by the *ficc*, which can be placed either before (as part of the *header info*) or after the *fan fiction*

Note: An A/N may include things like information about future *fan fiction* posts or acknowledgement of help (e.g. *beta reader*).

(FFT; Wikti)

“Read the A/N on the inside.”

2

### **AU; A/U; alternate universe; alternate reality; alternate timeline**

*genre* where a major *canon* element, e.g. setting or character age, is changed

(FFT; FFG; Wikti; H&B)

“AU; a discussion.”

3

### **angst; angstfic**

*genre* that contains emotional torment suffered by a character

(FFT; FFG; Wikti)

“This is an **angst fic** about Zel angsting.”

4

### **anon; anonymous**

*ficc*, *OP* or reader, especially in a *kinkmeme*, who does not wish to identify him- or herself

(FFT; TVTropes)

“Nine stand-alone fics **anon** kink memes on LJ.”

5

### **archive**

collection of *fan fictions* written and posted by multiple *ficc*s, can involve *fan fiction* from multiple *fandoms* or a single *fandom*

(FFT; FFG; H&B)

“Here for **archive** purposes.”

6

### **badfic**

*genre* where the *fan fiction* is purposefully written badly for a comedic effect, including features such as bad grammar, clichés and wordy language

(FFT; FFG; H&B)

“This is a **badfic**.”

7

**beta; beta reader; beta-reader**

*fan* who reads and edits a *fan fiction*, at the *ficcer*'s request, prior to the *fan fiction* being posted on e.g. an *archive*

(FFG; FFT; H&amp;B)

“Love poem to my **beta**.”

8

**canon**

set of narrative elements such as plot, setting and characters confirmed in the original source material, i.e. the material on which *fan fiction* is based on

(FFT; FFG; H&amp;B; Wikti)

“Some **canon** pairings, some non-**canon**.”

9

**crack; crackfic; crack fic**

*genre* where the fan fiction includes absurd events or characterisation, either intentionally written to be extremely strange or under the possible influence of inebriants or narcotics

(FFT; FFG; Wikti)

“More **crack**. Dumbledore-flavoured **crack**.”

10

**crosspost**

act of a *ficcer* posting a *fan fiction* on several communities or *archives*, this information can be included in the *header info*

(FFT)

“This was **crossposted** on Livejournal in the Passion Perfect community...”

11

**crossover**

*genre* that involves the elements (e.g. character or settings) of two or more *canons* that are merged or interact with each other

(FFT; Wikti; H&amp;B)

“A crazy **crossover**.”

12

**curtain-fic; curtainfic; curtain story**

*genre*, where the story focuses on a *pairing* engaged on domestic activities, e.g. shopping for curtains

(FFG; FFT; H&amp;B)

“The definitive **curtains fic**:- The horsemen take a trip to Ikea to decorate their house...”

13

**dark; darkfic; dark story**

*genre* that contains material of a depressing or evil nature such as character death or a character behaving in a psychopathic manner

(FFT; FFG; Wikti)

“My AU attempt at **darkfic** and horror.”

14

**deathfic; death story**

*genre* where the story includes the death of a *canon* character, may be included in warnings along with *genre*

(FFT; FFG; H&B; Wikti)

“Short oneshot **deathfic**.”

15

**disclaimer**

part of the *header info*, a legal statement of ownership, in which the *ficcer* states who owns the copyrights for the work that the *fan fiction* is based on

(FFG; FFT; H&B)

“Summary and **disclaimer** inside.”

16

**Gary Stu; Marty Stu; Stu**

male equivalent of a *Mary Sue*, an *original male character* created by the *ficcer* that can be interpreted as an idealised version of the *ficcer* and exhibits traits such as lack of human flaws, great handsomeness, marvelous skills and being loved by *canon* characters

(FFT; FFG; H&B)

“This fanfic will feature all kinds of **Gary Stus** in exaggeration.”

17

**gen; general**

*genre* that does not focus on romance or sex i.e. has a lack of overt *pairings*

(FFT; FFG; H&B; Wikti)

“**Gen**; no warnings.”

18

**genderswap; genderbender; genderflip; genderfuck**

*genre*, where a character changes sex, either during or before the story itself, through means such as magic or mutation or by the *ficcer* claiming that the character has always been the opposite sex

(FFT; FFG)

“**Genderswap** porn written for the Code Geass kink meme.”

19

**genre**

part of the *header info* indicating the style, form or content of a *fan fiction*

(H&B; FFG)

“**Genre**: Horror”

20

**ER; E/R; established relationship**

*genre* that features characters in an established romantic or sexual relationship

(FFT)

“**Established relationship.** Arthur’s abstinence leads to angstyness and erections.”

21

**ensemble**

*fan fiction* featuring all, or the majority of, the characters of a *canon*

(FFT)

“**Ensemble** cast story that takes place in the future.”

22

**fan**

member of a *fandom*, who may or may not participate in activities such as writing or reading *fan fiction*

(FFT; H&amp;B)

“To the **fans.**”

23

**fandom**

community consisting of fans brought together by a shared liking of e.g. a TV-series or a book, and the activities the fans participate in

(FFG; FFT)

“When **fandoms** collide, silliness ensues.”

24

**fanon**

narrative element, such as a plot detail or characterisation, that is not confirmed in *canon*, but is often accepted as a fact by the *fandom*

(FFT; FFG; Wikti: H&amp;B)

“A bunch of **fanon** pairings.”

25

**fan fiction; fanfiction; fan fic; fic**

derivative narrative written about an existing source (i.e. *canon*) by a fan of the source work (i.e. *ficcer*),

Note: A fan fiction can include elements from the source work such as characters and settings and is not written for the purpose of making a profit.

(FFG; FFT)

“First attempt at **fan fiction** by myself.”

26

**femslash; femmeslash; female/female; FF; f/f**

*pairing* involving a romantic and/or sexual relationship between female characters, the fem- prefix being used to differentiate these stories from the *male/male slash*

(FFT; FFG; Wikti)

“Hints of **femslash**.”

27

**ficcer; fanficcer**

*fan* who, inspired by *canon*, writes *fan fiction*

(FFG)

“A very angsty fic for all you death-**ficcers** out there.”

28

**First Time**

*genre* that focuses on the first romantic or sexual encounter between characters

(FFT; FFG)

“**First time** with his lover.”

29

**fluff**

*genre* containing a cute, happy and inconsequential *fan fiction* with very little focus on a complicated plot

(FFT; FFG; H&B; Wikti)

“Pointless **fluff**... yay for **fluff!**”

30

**fusion**

combination *genre* of *crossover* and *AU*, where the characters of one *canon* are transplanted into the settings of another *canon*

(FFT; FFG)

“A Ranma/DBZ **fusion**.”

31

**H/C; h/c; hurt/comfort**

*genre* where a character is either physically or emotionally injured and another character offers them comfort

(FFT; FFG; H&B; Wikti)

“**H/C** featuring Tim and Tony.”

32

**header info; header**

part of a *fan fiction* that is placed before or above the actual *fan fiction* text, containing information used to categorise a *fan fiction* and can include such things as a *disclaimer*, *genre*, *warnings*, plot summary, *A/N* and *pairings*

(FFG; H&B)

“Check **header info** for more.”

33

**het**

*pairing* involving a heterosexual relationship

(FFT; FFG; H&B; Wikti)

“Mystery **het** pairing!”

34

**Jossed; Whedonized**

occurrence, where a concept presented in a *fan fiction* becomes incompatible with the *canon* due to a development in the *canon* after the *fan fiction* has been written

(FFT; FFG; Wikti)

“This fic is **Jossed**, but I’m leaving it up.”

35

**kinkmeme; kink meme**

*fandom* activity, wherein an *OP* posts a *prompt* for a *pairing* or an element the *OP* regards as a kink and a *ficcer*, who may stay *anonymous*, responds with a *fan fiction* to fill the *prompt’s* specifications

(FFT; TVTropes)

“Written for the **kinkmeme**.”

36

**Kripked**

occurrence, where a concept presented in a *fan fiction* becomes correspondent with the *canon* due to a development in the *canon* after the *fan fiction* has been written

(FFT; Wikti)

“Totally **Kripked** but written long ago.”

37

**Mary Sue; Sue**

critical term for an *original female character* created by the *ficcer*, can be interpreted as an idealised version of the *ficcer* and exhibits traits such as lack of human flaws, great beauty, marvelous skills and being loved by *canon* characters

(FFT; FFG; H&B; Wikti)

“**Mary Sue** dies the horrible death she deserves.”

38

**masterlist**

single post in an *archive* that catalogues interconnected *fan fictions*

(FFT)

“The **masterlist** can be found here.”

39

**meta; metafic; metafiction**

self-referential *fan fiction* where the characters e.g. break the fourth wall or comment on the *fandom*

(FFG; FFT)

“Han does **meta** on his own life.”

40

**Mpreg; mpreg; male pregnancy**

*genre* involving a male character being or becoming pregnant, can also be included in *warnings* as a *squick*

(FFT; FFG; H&amp;B; Wikti)

“Warning: **Mpreg**”

41

**NSFW; Not Safe For Work; NWS; Not Work Safe**

*warning* denoting a *fan fiction* that includes content, such as explicit sexual material, that is not advisable to view in a public setting

(FFT; FFG)

“Rated M for **NOT work safe**.”

42

**OC; original character**

non-*canon* character created by the *ficcer*

(FFG; FFT; H&amp;B, Wikti)

“Another **OC** story.”

43

**OFC; original female character**

female *OC*

(FFG; FFT; Wikti)

“A little story of Gibbs and an **OFC**.”

44

**OMC; original male character**

male *OC*

(FFT; Wikti)

“Snape/**OMC**.”

45

**OOC; Out of Character**

depicting a character in a manner which contradicts the established personality

(FFT; FFG; Wikti)

“This is badly **OOC!**”

46

**OP; original poster**

*anonymous* person in a post thread, especially in a *kinkmeme*, who posts a *prompt*  
(FFT)

“**OP** wants to see Prussia being a good lover and taking care of him.”

47

**OTP; One True Pairing**

preferred *pairing* or object of *shipping* within a *fandom*, either favoured by a *ficcer* or another member of a *fandom*

(FFT; FFG; H&B; Wikti)

“Dean plus Impala equals **OTP**.”

48

**PWP; Plot? What Plot?; Porn Without Plot**

*genre* where the story is solely about sexual activities without the pretence of being about anything but sex

(FFT; FFG; H&B; Wikti)

“Slash **PWP**.”

49

**pairing**

part of the *header info*, stating the combination of two or more characters involved in a romantic and/or sexual relationship

Note: A pairing may or may not be based on *canon*, can be typically identified by the inclusion of a "&" or a "/" between the names of the characters.

(FFG; FFT; H&B; Wikti)

“I love this **pairing**!”

50

**plotbunny**

narrative element in a *fan fiction* that has no particular goal and generates subplots, but is appealing to a *ficcer*

(FFT; FFG)

“The **plotbunny** overload has finally gotten to me.”

51

**podfic**

*fan fiction* that has been recorded in an audio form either by the *ficcer* themselves or by another person chosen by the *ficcer*

(FFT)

“- also available in **podfic** form.”



52

**pre-slash**

*pairing* exploring and introducing the potential of a homosexual relationship, rarely containing explicitly sexual or romantic content

(FFG; FFT)

“Mild **pre-slash**.”

53

**prompt**

request made by an *OP* in a *kinkmeme*, can be either sexual or non-sexual in nature

(FFT)

“Oneshot. **Prompt** was “soul”.”

54

**R&R; Read and Review**

request made by the *ficcer*, asking for readers of a *fan fiction* to offer feedback on the story

(FFT; Wikti)

“Please **R&R!**”

55

**rating; ratings**

part of the *header info* offering a reader an indication of the contents of a *fan fiction*

Note: Ratings can either be based on the ratings’ system of the Motion Picture Association of America or on an equivalent system created or used by the community or *archive* where the *fan fiction* is posted.

(FFT; FFG)

“**Rated** M for angst.”

56

**real person fic; real-people fic; real person fiction; RPF**

*fan fiction* featuring a non-fictional person, such as actors or historical persons

(FFT; FFG; Wikti)

“This is my first time writing a **real person fic**, so be nice.”

57

**rec; recommendation**

encouragement from a reader of a *fan fiction*, suggesting that other readers might enjoy the story

(FFT; FFG; Wikti)

“Looking for **recs**, description inside.”

58

**Round Robin; round robin; RR; collab**

*fan fiction* written by several *ficcers*

(FFT; FFG; Wikti)

“The second bit of the **Round Robin** thingie.”

59

**schmoop; shmoop**

*genre* that deals with light-hearted and romantic themes  
(FFG; Wikti)

“A bit of brotherly **schmoop**.”

60

**self-insert; self-insertation; SI**

*OC* deliberately based on the *ficcer*  
(FFG; FFT; Wikti)

“Parody of **self-insertions**.”

61

**shipping**

*fandom* activity that involves supporting a certain *pairing*, which may or may not be canonical in the source work  
(FFG; Wikti; H&B)

“A simple song on **shipping**.”

62

**slash; male/male; MM; m/m**

*pairing* involving a romantic and/or sexual relationship between male characters, which may or may not include explicit sexual content  
(FFG; FFT; H&B, Wikti)

“This is **slash**.”

63

**songfic**

*genre* where the *fan fiction* is based on or inspired by a song and can include the lyrics of the song  
(FFG; FFT; Wikti)

“Well, it’s a **songfic**!”

64

**squick**

part of a *warning* pointing out a potentially offensive or upsetting elements, e.g. drug use or incest  
(FFT; Wikti; H&B)

“Rated PG-13 for possible food-related **squick**.”

65

**UST; Unresolved Sexual Tension**

narrative element of a perceived presence of a potential sexual relationship, either in a *fan fiction* or *canon*, that has not been realised  
(FFT; FFG; Wikti)

“Danny-Stella **UST**.”

66

**VS; virtual season**

*genre* that attempts to continue a television series after the series is cancelled or ended production, written by several *ficcors* who agree on and follow guidelines in order to keep the *fan fictions* consistent with each other

(FFT; Wikti)

“Episode Five of **Virtual Season Five**.”

67

**WAFF; Warm And Fuzzy Feelings**

*genre* that focuses on a cute and sappy *fan fiction*

(FFT; FFG; Wikti)

“Little **WAFF** between R/A.”

68

**warning**

part of a *header info* that informs readers that a *fan fiction* contains material such as spoilers to *canon* or *squicks*

(FFT; Wikti)

“**Warning**: Character death”

69

**whump; whumpage**

*genre* where the *fan fiction* focuses on physical or psychological pain being inflicted on a character

(FFT; Wikti)

“One of those days. **Whump**.”

**APPENDIX III****English alphabetical index of terms**

A/N

AU

A/U

alternate reality

alternate timeline

alternate universe

angst

angstfic

anon

anonymous

archive

Author's Notes

author's note

badfic

beta

beta-reader

beta reader

canon

collab

crack

crackfic

crack fic

crossover

crosspost

curtainfic

curtain-fic

curtain story

dark

darkfic  
dark story  
deathfic  
death story  
disclaimer  
ER  
E/R  
ensemble  
established relationship  
FF  
f/f  
fan  
fandom  
fanficcer  
fanfiction  
fan fiction  
fan fic  
fanon  
female/female  
femmeslash  
femslash  
fic  
ficcer  
First Time  
fluff  
fusion  
Gary Stu  
gen  
genderbender  
genderflip  
genderfuck

genderswap

general

genre

H/C

h/c

header

header info

het

hurt/comfort

Jossed

kinkmeme

Kripked

MM

m/m

male/male

male pregnancy

Marty Stu

Mary Sue

masterlist

meta

metafic

metafiction

Mpreg

mpreg

NSFW

NWS

Not Safe For Work

Not Work Safe

OC

OFC

OMC

OOC

OP

OTP

One True Pairing

original character

original female character

original male character

original poster

Out of Character

PWP

pairing

plotbunny

Plot? What Plot?

podfic

Porn Without Plot

pre-slash

prompt

RPF

RR

R&B

rating

ratings

Read and Review

real-people fiction

real person fic

real person fiction

rec

recommendation

Round Robin

round robin

SI

schmoop

shmoop

self-insert

self-insertation

shipping

songfic

squick

Sue

Stu

UST

Unresolved Sexual Tension

VS

virtual season

WAFF

Warm And Fuzzy Feelings

warnings

Whedonized

whump

whumpage



## APPENDIX IV

### Index of sources

#### APPENDIX IV.I. Keys to the reference abbreviations in the glossary

- FFG            *Fanfiction Glossary*.  
<http://web.archive.org/web/20080124032900/http://www.subreality.com/glossary/terms.htm#H> October 2011.
- FFT            *Fanfiction Terminology*. Moonbeam.  
<http://www.angelfire.com/falcon/moonbeam/terms.html> October 2011.
- H&B            Hellekson, K. and Busse, K. (eds) 2006. *Fan Fiction and the Fan Communities in the Age of the Internet*. Jefferson, NC, USA: McFarland & Company, Inc., Publishers.
- TV              *TV Tropes*. <http://tvtropes.org/pmwiki/pmwiki.php/Main/HomePage> November 2011.
- Wikti            *Wiktionary*. [http://en.wiktionary.org/wiki/Transwiki:List\\_of\\_fan\\_fiction\\_terms](http://en.wiktionary.org/wiki/Transwiki:List_of_fan_fiction_terms)  
 November 2011.

#### APPENDIX IV.II. Index of terms and the sources of the terms

<b>Term</b>	<b>Source</b>
A/N	FFT, Wikti
AU	FFG, FFT, Wikti, H&B
angst	FFG, FFT, Wikti
anon	FFT, TV
archive	FFG, FFT, H&B
badfic	FFG, FFT, H&B
beta	FFG, FFT, H&B
canon	FFG, FFT, H&B, Wikti
crack	FFG, FFT, Wikti
crosspost	FFT
crossover	FFT, Wikti, H&B
curtain-fic	FFG, FFT, H&B

dark	FFG, FFT, Wikti
deathfic	FFG, FFT, H&B, Wikti
disclaimer	FFG, FFT, H&B
Gary Stu	FFG, FFT, H&B
gen	FFG, FFT, H&B, Wikti
genderswap	FFG, FFT
genre	H&B, FFG
ER	FFT
ensemble	FFT
fan	FFT, H&B
fandom	FFG, FFT, H&B
fanon	FFT, FFG, H&B, Wikti
fan fiction	FFG, FFT
femslash	FFG, FFT, Wikti
ficcer	FFG
First Time	FFG, FFT
fluff	FFG, FFT, H&B, Wikti
fusion	FFG, FFT
H/C	FFG, FFT, H&B, Wikti
header info	H&B, FFG
het	FFG, FFT, H&B, Wikti
Jossed	FFT, FFG, Wikti
kinkmeme	FFT, TV
Kripked	FFT, Wikti
Mary Sue	FFG, FFT, H&B, Wikti
masterlist	FFT
meta	FFG, FFT
Mpreg	FFG, FFT, H&B, Wikti
NSFW	FFG, FFT
OC	FFG, FFT, H&B, Wikti
OFC	FFG, FFT, Wikti
OMC	FFT, Wikti
OP	FFT
OOC	FFT, FFG, Wikti
OTP	FFG, FFT, H&B, Wikti
PWP	FFG, FFT, H&B, Wikti
pairing	FFG, FFT, H&B, Wikti
plotbunny	FFT, FFG
podfic	FFT
pre-slash	FFG, FFT
prompt	FFT
R&R	FFT, Wikti
rating	FFG, FFT
real person fic	FFG, FFT, Wikti
rec	FFT, FFG, Wikti
Round Robin	FFG, FFT, Wikti
schmoop	FFG, Wikti

self-insert  
shipping  
slash  
songfic  
squick  
UST  
VS  
WAFF  
warning  
whump

FFG, FFT; Wikti  
FFG, Wikti, H&B  
FFG, FFT, H&B, Wikti  
FFG, FFT, Wikti  
FFT, Wikti, H&B  
FFT, FFG, Wikti  
FFT, Wikti  
FFG, FFT, Wikti  
FFT, Wikti  
FFT, Wikti

## APPENDIX V

### Systematic index

#### Concept system 1. The creation and distribution of fan fiction

canon	1.1
fandom	1.2
fan	1.2-1
ficcer	1.2-1.1 and 1.1:1
beta	1.2-1.2
crosspost	1.2-1.1:1
archive	1.2-1.1:2
masterlist	1.2-1.1:2-1
fan fiction	1.2-1.1:2-1-1 and 1.2-1.1:2-1 and 1.1:1:1 and 1.2-2.1:1

#### Concept system 2. Types of fan fiction

fan fiction	2.1
ensemble	2.1.1
Round Robin	2.1.2
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podfic	2.1.5

#### Concept system 3. The kink meme

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fan fiction	3.1-1.2:1

#### Concept system 4. The content of a header info

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header info	4.1-1
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A/N	4.1-1-4
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NSFW	4.1-1-3.1
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Mpreg	4.1-1.3-1.1

### **Concept system 5. Non-canon characters**

ficcer	5.1
OC	5.1:1
OFC	5.1:1.1
OMC	5.1:1.2
SI	5.1:2 and 5.1:1.3
Mary Sue	5.1:1.1.1
Gary Stu	5.1:1.2.1

### **Concept system 6. Pairings**

pairing	6.1
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pre-slash	6.1.4
shipping	6.1:1
OTP	6.1:1:1

### **Concept system 7. Canon's relationship with fan fiction and fanon**

canon	7.1
fandom	7.1:1
fan	7.1:1-1
ficcer	7.1:1-1.1
fanon	7.1:1:1
fan fiction	7.1:1-1-1:1
Jossed	7.1:1 and 7.1:1-1-1:1:1
Kripked	7.1:2 and 7.1:1-1-1:1:2

### **Concept system 8. Fan fiction specific genres**

genre	8.1
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angst	8.1.2
badfic	8.1.3
crack	8.1.4
crossover	8.1.5
curtain-fic	8.1.6
dark	8.1.7

deathfic	8.1.8
gen	8.1.9
genderswap	8.1.10
ER	8.1.11
First Time	8.1.12
fluff	8.1.13
H/C	8.1.14
PWP	8.1.15
schmoop	8.1.16
songfic	8.1.17
VS	8.1.18
WAFF	8.1.19
whump	8.1.20
fusion	8.1.1.1 and 8.1.5.1

## **FINNISH SUMMARY- SUOMENKIELINEN TIIVISTELMÄ**

Tämän pro-gradu tutkielman tarkoituksena on tarkastella fan fictionin yhteydessä käytettävää englanninkielistä käsitteistöä ja luoda sanasto näiden käsitteiden perusteella. Fan fictionilla viitataan ensisijaisesti Internetissä julkaistaviin tarinoihin, jotka perustuvat olemassa oleviin tarinoihin (esim. elokuvaan tai kirjoihin) ja joita ovat kirjoittaneet näiden olemassa olevien tarinoiden (nk. canoneiden) fanit. Fanit puolestaan kuuluvat yhteisöihin, fandomeihin, jonka jäsenet sekä tuottavat että lukevat fan fictionia.

Tutkielmassa käsitellyt erikoisalojen, eli fandomin ja fan fictionin, käsitteitä käytetään sekä fan fictionia kuvaillessa että siitä keskustellessa. Tutkielman sanastotyö on laadultaan lähinnä deskriptiivistä. toisin sanoen se keskittyy kuvailemaan sanastoon sisältyvien käsitteiden nykyistä käyttöä ja määritelmiä, eikä se pyri standardisoimaan termejä tai määritelmiä normatiivisen sanastotyön tapaan. Tämä lähestymistapa valittiin, koska fan fiction ja fandom ovat varsin hajanaisia erikoisaloja ja standardisoinnin soveltaminen niiden sisältämiin käsitteisiin olisi vaikeaa, ellei jopa mahdotonta. Tutkielman ja siinä luodun sanaston kohdeyleisöksi on lähinnä oletettu ”fan studiesin”, fanikulttuurien tutkimuksen, asiantuntijat, jotka voisivat käyttää sanastoa omien tutkimuksiensa apuvälineenä. Toistaiseksi vastaavaa, terminologisiin käytäntöihin perustuvaa, sanastoa tästä aihealueesta ei ole saatavilla, ainakaan englannin kielellä.

Tutkielman käytännön sanastotyö sai alkunsa vuoden 2011 lokakuun aikana ja 18 alustavaa tietuetta koottiin tammikuussa 2012. Nämä 18 tietuetta olivat osa ”Terminologia ja sanastotyö” –kurssin lopputyötä, joka sijoittui 29. marraskuuta 2011 ja 31. tammikuuta 2012 väliselle ajalle. Kyseiseltä kurssilta (Pasanen, 2011) saatujen tietojen lisäksi, tämän tutkielman pääasiallisena teoreettisen ja

metodologisen tiedon lähteinä toimivat Tekniikan Sanastokeskuksen Sanastotyön käsikirja (1989) ja Picht ja Draskaun Terminology an Introduction (1985). Myös Sagerin (1990), Cabrén (1999), Kageuran (2002), Temmermanin (2000), Felberin (1984) ja Suonuutin (2006) kirjoja ja Nuopposen (2003 ja 2004) artikkeleita on käytetty lähteinä tarpeen mukaan. Puhtaasti käytännölliset, metodologiset osat pohjautuvat erityisesti Suonuutin kirjaan ja Nuopposen artikkeleihin.

### **Teoreettinen tausta**

Terminologia alkoi kehittyä omaksi tieteenalaksi 1930-luvulla, paljolti itävaltalaisen insinööri Wüsterin toimesta. Terminologinen teoria luotiin vastaamaan käytännön, ensisijaisesti kielen standardisoinnin, tarpeita. Ala jakautui kolmeksi niin sanotuksi klassiseksi koulukunnaksi; Wienin, Prahan ja Moskovan koulukunniksi, joista jokainen vaikutti osaltaan terminologisen teorian ja alan keskeisten käsitteiden kehitykseen. Nykyään terminologian voidaan luonnehtia olevan käsitteiden ja niiden käytön tutkimista.

”Yleinen terminologinen teoria”, johon tämän tutkielma teoria ensisijaisesti perustuu, pohjautuu niin logiikan, kielitieteiden kuin myös informaatiotieteiden käytäntöihin. Terminologia on siis luonteeltaan poikkitieteellinen ala, joka sekä vaikuttaa että ottaa vaikutteita muilta tieteenaloilta. Yleiseen terminologiseen teoriaan kuuluu kolme lähestymistapaa; erikoisalaan, filosofiaan ja kielitieteeseen keskittyvät lähestymistavat. Näistä kolmesta tämä tutkielma tarkastelee aihettaan erikoisalaan, eli käsitejärjestelmiin ja niiden sisältämiin suhteisiin, keskittyvästä lähestymistavasta. Vaikka yleistä terminologista teoriaa, ja varsinkin sen käsitekeskeisyyttä, on kritisoitu viimeisen kahden vuosikymmenen aikana, tässä tutkielmassa ei ole koettu tarpeelliseksi kyseenalaistaa tämän teorian kautta luotuja metodeja tai terminologian peruskäsitteiden määritelmiä.



Terminologia jakaa kielen yleiskieleen ja erikoiskieleen. Termit kuuluvat erikoiskieleen, kun taas ”tavalliset sanat” kuuluvat yleiskieleen. Erikoiskieltä kuvataan kielenä, jolla välitetään erikoisalan käsitteitä. Vaikkakin näiden kahden kielen väliset erot eivät ole täysin yksiselitteisiä, erikoiskielen voi tunnistaa kommunikaation tason monimutkaisuudesta. Erikoiskieltä pidetään myös tietoisesti, esimerkiksi opintojen yhteydessä, opittuna, kun taas yleiskieli opitaan usein tiedostamattomasti. Yleiskielen ja erikoiskielen välillä tapahtuu jatkuvaa liikettä ja yleiskieliset sanat voivat muovautua termeiksi, toisin sanoen termittyä, tai termit voivat muuttua osaksi yleiskieltä, toisin sanoen yleiskielistyä.

Tässä tutkielmassa fan fictionissa käytetty sanasto nähdään osana erikoiskieltä, sillä ne täyttävät ainakin erikoiskielen määritelmän, jonka mukaan erikoiskieli sisältää neljä piirrettä; 1) Fan fictionin sanastoa käytetään tietyssä ihmisryhmässä spesifiin tarkoitukseen, eli termejä käytetään fandomissa ja yleensä, joskaan ei yksinomaan, fan fictionin yhteydessä. 2) Termejä käyttää vain rajoittunut määrä henkilöitä, tässä tapauksessa fandomin jäsenet. 3-4) Fan fictionin termit opitaan vapaaehtoisesti, jokaisen tarpeiden mukaan ja lopulta fan fictionin termien olemassaolo, tai niiden puute, ei vaikuta yleiskieleen millään merkittävällä tavalla.

### **Terminologian peruskäsitteitä**

Terminologiassa ”käsite” on tiettyyn ”tarkoitteeseen”, olioon tai asiaan, liittyvä mielikuva. Käsitettä puolestaan kuvataan ”termillä”. Käsitteet jaetaan yleiskäsitteisiin (esim. kaupunki) ja yksilökäsitteisiin (esim. Pariisi). Terminologiset tutkimukset ja sanastotyöt keskittyvät ensisijaisesti yleiskäsitteisiin.

Käsitteet koostuvat käsitepiirteiksi kutsutuista ominaisuuksista, joiden perusteella käsitteet voidaan erotella toisistaan ja käsitteiden väliset suhteet voidaan määritellä. Käsitepiirteet voidaan jaotella monilla tavoilla, esimerkiksi sisäisiin piirteisiin (esim. väri ja muoto) ja ulkoisiin piirteisiin (esim. käyttötarkoitus ja sijainti). Käsitepiirteiden määrittelyä ja tarkastelua kutsutaan käsiteanalyysiksi.

Käsitepiirteet toimivat myös termitietueissa käytettävien määritelmien pohjana. Määritelmät, joiden varaan sanaston laatu lähinnä nojaa, voidaan luokitella sisältö- ja joukkomääritelmiksi. Joukkomääritelmät sisältävät kaikki kyseiseen käsitteeseen liittyvät alakäsitteet, kun taas sisältömääritelmät sisältävät olennaiset ja rajoittavat käsitepiirteet, joiden avulla käsite voidaan erottaa muista käsitteistä. Tämän tutkielman sanastossa olevat määritelmät ovat luonteeltaan sisältömääritelmiä.

Terminologisiin määritelmien luontiin liittyy tiettyjä käytäntöjä, kuten määritelmien aloittaminen pienellä alkukirjaimella ja johdantolauseiden (esim. ”tämä tarkoittaa...”) välttäminen. Hyvän määritelmän tulee olla lause, jolla voidaan teoriassa korvata itse termin mahdollisessa virkkeessä. Koska kaikkia käsitteeseen liittyviä käsitepiirteitä ei voi liittää määritelmään, sanastotyön tekijän täytyy valita käyttöönsä kaikkein oleellimmat käsitepiirteet. Termitietueisiin voidaan myös lisätä määritelmää täydentävä, mutta siitä selkeästi erotettu, huomautus.

Käsitteet eivät ole olemassa autonomisesti, vaan yksittäisillä käsitteillä on aina suhteita toisiin käsitteisiin. Nämä suhteet ovat niin kutsuttuja käsitesuhteita ja ne voidaan luokitella kolmeen ryhmään, suhteen luonteen perusteella. Hierarkkinen käsitesuhde koostuu yläkäsitteestä ja alakäsitteestä, joista alakäsitteen voidaan sanoa olevan ”eräänlainen yläkäsite”. Koostumussuhteessa on kyse yläkäsitteen, tai kokonaisuuden, ja sen alakäsitteiden, tai osien, välisestä suhteesta. Viimeinen käsitesuhde on

funktiosuhde, johon lasketaan ne käsitteiden väliset suhteet, joiden ei voida katsoa olevan joko hierarkkisia tai koostumuksellisia. Funktiosuhteita ovat esimerkiksi syysuhteet (syy-seuraus) ja geneettiset (tuottaja-tuote) suhteet.

Käsitesuhteista muodostuvat käsitejärjestelmät voivat olla joko yksinkertaisia tai sekakoosteisia tai moniulotteisia. Sekakoosteiset käsitejärjestelmät sisältävät useanlaisia käsitesuhteita, kun taas moniulotteisissa käsitejärjestelmissä on useita tasoja. Käsitesuhteet heijastelevat sanastotyön tekohetkellä voimassa olevia käsitesuhteita, joten ne eivät ole välttämättä luonteeltaan muuttumattomia.

Termien ja käsitteiden välillä voi olla monenlaisia suhteita. Näihin suhteisiin kuuluvat monosemia (yksi käsite ja yksi termi), homonymia (monta erillistä käsitettä ja yksi termi), synonymia (yksi käsite ja monta termiä) ja polysemia (monta samankaltaista käsitettä ja yksi termi).

### **Sanastotyö ja sen metodit**

Sanastotyön alkuvaiheisiin kuuluvat muun muassa aihealueen, tai erikoisalan, ja käsitteiden rajaus. Koska fan fictionin tuottaminen ja kulutus tapahtuvat fandomin sisällä, ja koska fan fictionin käsitteistöä voidaan käyttää fandomissa muissa yhteyksissä, fan fiction voidaan nähdä osana fandomia. Tästä syystä tutkimuksen aihealueen rajaus oli jokseenkin haasteellista. Tutkielmassa pyrittiin kuitenkin lähestymään käsitteitä enemmän fan fictionin näkökulmasta kuin laajemmasta fandomin näkökulmasta. Käsitteiden rajauksen suhteen tutkielmassa sovelletaan lähinnä vaatimusta, jonka mukaan sanastotyössä trakasteltavia käsitteitä käytetään ensisijaisesti valitulla erikoisalalla (fan fiction) tai siihen läheisesti liittyvillä muilla erikoisaloilla (fandom).

Sanastotyöhön kuuluvat myös kohderyhmän ja lähteiden määrittelemine. Tutkielman kohderyhmä on aikaisemmin jo määritelty tässä tiivistelmässä. Ensisijaisina lähteinä tutkielman sanastotyössä toimivat Internetissä löydettävät sanastot, varsinkin kaksi erittäin laajaa sanastoa. Vaikka nämä sanastot eivät välttämättä vastaa perinteisen sanastotyön kriteerejä hyvistä lähteistä, niiden sisältö vastaa tämän tutkielman tekijän henkilökohtaisia kokemuksia fan fictionin käsitteiden sisällöstä, joten ne koettiin sopiviksi lähteiksi. Muita sanastosta löytyviä lähteitä käytettiin näiden kahden ensisijaisen lähteen tukena.

Termitietueeseen, yksittäisen käsitteen terminologista tietoa esittelevään sanaston osaan, liittyy aina vähintään tietuenumero, termi ja määritelmä. Tämän tutkielman sanaston termitietueisiin on valittu seuraavanlainen rakenne, joka vaikutti selkeältä ja tarpeellisimmat tiedot sisältävältä:

**tietuenumero**

**termi; ja mahdolliset synonyymit**

määritelmä, jossa käytetyt muut sanastossa löytyvät käsitteet on kirjoitettu *kursiivilla*

Huomautus: silloin kun sille on tarvetta

(lähteiden lyhenteet)

”Käsitteen käyttöesimerkki, jossa käsite on kirjoitettu **lihavoinnilla**.”

Tutkielman sanastossa käytetyt käyttöesimerkit, jotka osiltaan auttavat hahmottamaan käsitteiden käyttötapaa ja kontekstia, on kerätty fanfiction.net –arkistosivustolta löytyvistä fan fictionien tiivistelmistä. Jotta sanasto sisältäisi mahdollisimman oikeaa tietoa, sanastotyöhön sisältyy usein specialistien konsultointia. Tämän tutkielman sanasto lähetettiin useammille henkilöille tarkistettavaksi sanastotyön eri vaiheissa. Varsinaisina spesialisteina toimivat fanitutkija Karen Hellekson, joka auttoi varmistamaan tietueiden sisällön fan fictionin näkökulmasta, ja Helsingin yliopiston lehtori Päivi Pasanen, joka antoi palautetta tietueiden muodollisista ja terminologisista seikoista.

Tutkielman sanastotyö ja käsiteanalyysit tuottivat lopulta kahdeksan käsitejärjestelmää ja 69 termitietuetta, jotka käsittivät yhteensä 140 termiä. Näitä kahdeksaa käsitejärjestelmää ja niiden sisältämiä käsitesuhteita pyrittiin analysoimaan mahdollisimman yksityiskohtaisesti. Useimmat käsitejärjestelmät olivat rakenteeltaan moniulotteisia tai sekakoosteisia tai kumpaakin, eli ne sisälsivät useamman kuin yhden kaltaisia käsitesuhteita. Käsitejärjestelmien ulkopuolelle jäi viisi käsitettä, joille ei löytynyt tämän tutkielman yhteydessä selkeitä käsitejärjestelmiä.

Sanasto on asetettu aakkoselliseen järjestelmään, jonka lisäksi liitteisiin sisällytettiin sekä systemaattinen hakemisto että kaikki termit sisältävä aakkosellinen hakemisto. Kuten 140 termiä vastaan 69 tietuetta asetelmasta voidaan päätettävä, synonyymius oli tutkittavassa käsitteistössä yleistä, joka osaltaan osoittaa fan fictionin ja fandomien olevan luonteeltaan fragmentoituneita erikoisaloja. Fan fictionin käsitteistön määrittelemisen ja määritelmien pitäminen ajan tasalla vaatisi jatkuvaa sanastotyötä ja alaan liittyy vielä käsitteitä, jotka jätettiin pois tämän tutkielman sanastotyöstä, joten tuleville tutkijoille riittänee tarkasteltavaa tältä aihealueelta.