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I've been posting my fics on FFN for the longest time and I have stayed there since I made a good platform for myself. I have about 80 published fics on there. A lot of my fic-writing friends have suggested cross-posting onto AO3. Recently, I've been thinking about cross-posting onto AO3. I have a lot of longer fics and one-shots, but I was thinking of starting with the WIPs that I have ready to publish. I'm also considering publishing my already-posted one-shots (the more recent ones -- god forbid I look into those old ones) at some point.TL;DR - Those who cross-post, what do you think about the process? Do you cross-post all of your fics? Because so many original written sources have been lost and because of the oral nature of myths, there are often varied versions of major stories. That, combined with our modern interpretation, has led the gods of many mythologies to mean whatever the current climate needs them to mean. Christianity, feminism, paganism, Percy Jackson, have all changed the way we have viewed the Greek Gods. One of the female deities that have taken multiple forms in the past few years is Persephone, with the most common change being her relationship with husband/uncle, Hades. Growing up I read several different versions of the "Rape of Persephone" as it is often called (rape in this context is synonymous with abduction, rather than the sexual act, which is often called "ravished"). Here is how it usually goes: Uncle Hades sees his beautiful niece, Persephone, and thinks "she's the one" so he goes to his brother, Zeus, who is Persephone's dad, and asks for Persephone to be his bride. Zeus knows that this will make Demeter, Persephone's mother/Zeus' sister, very upset and therefore softly consents to it without telling anyone. Hades then decides to then burst from the ground with a chariot while Persephone is minding her damn business picking flowers with some nymph friends (relatable), snatches Persephone and drags her down into the underworld. Not the best first impression. What follows is very Disney's Beauty and the Beast-esque, Hades tries to woo Persephone with all the glitz and glamour of being first lady of the underworld. Hades is the god of wealth after all. However, kidnapped gold is not at shiny as freedom gold. Demeter was not happy that Zeus would not return Demeter to her and being the goddess of the harvest, she played her trump card: starvation. After hearing people complain long enough, Zeus sent Hermes out to reclaim Persephone. Hades, deciding that he called dibs and wasn't giving up his lady, tricked her into eating six pomegranate seeds which forced Persephone to stay in the underworld for six months out of the year (and that's why we have the seasons, yay). It varies in who does the tricking. Sometimes it's Hades, sometimes it's Hermes and sometimes it's some underworld creature, but...sometimes it's Persephone who makes the decision to eat the seeds herself. And that question of choice has led to many "alternative character interpretations" about Persephone, her relationships with Demeter and Hades, and how much autonomy she really has before and after her kidnapping. **The following gifs examples do not represent my actual feelings on Gilmore Girls characters** Demeter is Emily Gilmore with Goddess Powers (vs) Demeter is Lorelai Gilmore with Goddess Powers Somehow, even with Hades abducting Persephone, Demeter is kind of the one who gets dragged through the muck for her grief. I mean, I hate winter too, but considering that her daughter was kidnapped by her brother and her brother/lover won't help out and if I could cause worldwide famine ... I'm just saying you play the cards you are dealt. Overbearing?Demeter is probably also based on the fact that Apollo and Hermes both tried to "woo" Persephone and Demeter turned them all down and hid Persephone away. Now yes, is it terrible to hide your daughter away and not allow her to make decisions in her future husband, yes? But in Demeter's defense ... almost every man in her family is a rapist. I wouldn't want my daughter around them either. We are given very little backstory on Demeter and Zeus' relationship, but considering it's Zeus probably didn't end well and he's also a terrible father. However, because its Zeus no one expects any better. Hades is a Sad Boy with Money (vs) Hades is an Abusive Husband with Money I know most people reading this probably already know this, but for those who may not, let's be clear: Hades is not the worst guy in Greek mythology. Which is both not saying a lot and saying a lot. Hades, compared to his brothers, cousins, nephews, etc., does not go out raping women/men, doesn't really mess around with mortals. He just sits in the Underworld enjoys his wealth and all his subjects. But, because he rules over death (not the God of Death that's this dude), he is one of "The Dreaded Ones" and is seen as creepy to most. In addition to not being malicious towards people, he also is one of the few deities to not cheat on their spouse, although some have tried (R.I.P Minthe). Still, that does not erase the fact that he violently kidnapped Persephone in an action that could easily be seen as traumatic. Fidelity can only get you so far. Because Hades is only depicted as a predator in this myth, there is this desire to "redeem" him and pain his actions as a result of sorrow or a misunderstanding. However, in every version of the story, Hades kidnaps her—violently, and that is abusive, even if she forgives him for it. Persephone the Feminist icon (vs) Persephone is a Victim With Persephone, the desire to reinvent or re-examine the character in part comes from Persephone's own history as a goddess. For one, Persephone was kind of a big deal. The Eleusinian Mysteries were one of the biggest and most well known secret religious rites of ancient Greece, which initiated people into the Cult of Demeter and Persephone. The cult's origins are thought to go back as far as the Mycenean period, the period where a lot of myths "take place". Because of the agrarian nature of early myths, the story of the seasons was an important one and Demeter/Persephone occupied an important place. Not to mention the image of Persephone being taken by Hades is also viewed as the male gods taking power away from older, female deities. So why would people want to turn Persephone into a feminist icon and why has there been this turn away from seeing Persephone's abduction as purely a violation into a weird Bildungsroman? In my opinion, it starts with the fact that Persephone only becomes "Persephone" after the abduction. Before it, her name is Core/Kore which means "maiden." Her entire identity is based on her maidenhood, her innocence, and her beauty. She is tied to her mother completely and there is a sense that Demeter would want to keep her in perpetual childhood. In contrast to "Core," the name "Persephone" means "to bring destruction" which is, objectively, a much cooler name. In Homer, he often refers to her as "dread Persephone" and is described as being a protector of fan fiction, it is defined by being related to its subject's canonical fictional universe, either staying within those boundaries but not being of the canon itself, or else branching outside of it into an alternative universe.[2] Thus, what is "fanon" is separate from what is canon. Fan fiction is often written and published within circles of fans, and therefore would usually not cater to readers who have no knowledge of the original fiction. Definition The term fan fiction has been used in print as early as 1939; in this earliest known citation, it is used in a disparaging way to refer to amateurish science fiction (as opposed to "pro fiction").[3] The term also appears in the 1944 Fancyclopedia, an encyclopedia of fandom jargon. It is defined there as "fiction about fans, or sometimes about pros, and occasionally bringing in some famous characters from [science fiction] stories". The book also mentions that the term is "sometimes improperly used to mean fan science fiction, that is, ordinary fantasy published in a fan magazine".[3][4] History Before copyright See also: History of copyright law Before the adoption of copyright in the modern sense, it was not unusual for authors to copy characters, if not entire plots. For example, Shakespeare's plays Romeo and Juliet, Much Ado About Nothing, Othello, As You Like It and The Winter's Tale were all based on relatively recent fiction of the era. But he was likely unaware of it, as easily accessible common archive that did not require insider knowledge to join, and the ability to review the stories directly on the site, became the popular quite quickly.[15] One popular example of modern fan fiction is E. L. James' Fifty Shades of Grey. This series was originally written as fan fiction for the Twilight series of books and movies and played off the characters of Bella and Edward. In order to not infringe on copyright issues, James changed the character names to Ana and Christian for the purposes of her novels,[16] which is a practice known as 'pulling-to-publish'.[17] Anna Todd's 2013 fan fiction After about the English boy band One Direction secured a book and movie deal with renamed characters in 2014.[18][19] The movie After was released on April 12, 2019. On May 22, 2013, the online retailer Amazon.com established a new publishing service, Kindle Worlds. This service enabled fan fiction stories of certain licensed media properties to be sold in the Kindle Store with terms including 35% of net sales for works of 10,000 words or more and 20% for short fiction ranging from 5,000 to 10,000 words. However, this arrangement includes restrictions on content, copyright violations, poor document formatting, and use of misleading titles.[20] Amazon shut down Kindle Worlds in August 2018.[21] Japanese dōjinshi A similar trend in Japan also began appearing around the 1960s and 1970s, where independently published manga and novels, known as dōjinshi, are frequently published by dōjin circles; many of these dōjinshi are based on existing manga, anime, and the Caribbean, and 0.2% were in the Middle East. This study did not include profiles written in Chinese, Greek, Indonesian, Japanese, Korean, Polish, Russian, or Turkish, which may affect these demographics.[23] Sex and gender A 2020 study looking at Harry Potter fan fiction writers on AO3 found that of users who disclose their gender in their profiles, 50.4% are female or female-leaning and 13.4% are masculine or masc-leaning. 11% of users disclose that they are transgender, and over 21% are nonbinary, genderfluid, and/or genderqueer; with an additional 3.9% indicating that they are agender or genderless.[23] Age Overwhelmingly, fan fiction writers appear to be in their early- to mid-20s. Demographics have been assessed as being 56.7% university students and other young adults, while 21.3% register as being 30 years and older. 0.2% specify that they are of retirement age; teenagers make up the remaining 19.8%.[23] Categories and terms This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Find sources: "Fan fiction" – news · newspapers · books · scholar · JSTOR (July 2020) (Learn how and when to remove this template message) See also: Slash fiction, Femslash, Yaoi, Yuri (genre), and Mary Sue Genres In addition to the "regular" list of genres, meta | fan-verse Occasionally, a fan fiction will obtain enough popularity to inspire readers to write fan fiction based on that fic. On the Archive of Our Own, this kind of recursive fan fiction is called a "remix".[32] Songfic Songfic, also known as song fic or song-fic, is a genre of fan fiction that features a fictional work interspersed with the lyrics of a relevant song.[33][34] The term is a combination of "song" and "fiction"; as such, one might also see the genre referred to as "songfiction". As many lyrics are under copyright, whether songfics are a violation of that copyright law is a subject of debate. Some fan fiction websites, such as FanFiction.Net, have banned authors from posting songfics with lyrics outside the public domain.[35] In an essay in Music, Sound, and Silence in Buffy the Vampire Slayer, University of Sydney professor Catherine Driscoll commented that the genre was "one of the least disciplined modes of fan production" and that "within fan fiction ecosystem attachment to or foregrounding of popular music is itself dismissed as immature and derivative".[36] Vent fic Vent fic refers to literature written by an author under duress or for therapeutic purposes, normally to calm themselves following a stressful or upsetting situation. Terminology Author's note (A/N) An abbreviation of "author's note". Author's notes can be written at any point during a fan fiction (in some cases interrupting the flow of the piece by appearing within the body of a fan fiction), but are typically found directly before the beginning of a fan fiction or after it has concluded, and also at the starts or ends of chapters if the story is updated periodically. A/Ns are used to convey direct messages from the author to the reader regarding the piece.[37] The term has fallen somewhat out of use. Canon Canon is the original story. This means anything related to the original source including the plot, settings, and character developments.[37] Disclaimer See also: Legal issues with fan fiction Disclaimers are author's notes typically informing readers about whatever copyright source material, [38] and often containing pseudo-legal language disavowing any intent of copyright infringement or alluding to fair use. Such "disclaimers" are legally ineffective and based on misunderstandings of copyright law, particularly confusion between illegal copyright infringement and unethical plagiarism.[39] Disclaimers have fallen out of use since the Archive of Our Own rose in popularity. Double A form of flash fiction writing also popular outside of fan fiction, a drabble is typically a piece of writing that is only 100 words.[40] Fandom A fandom is a group of fans of a particular work of fiction (e.g. novel, film, television show or video game). Members of a fandom are interested in even minor details of the plot/characters of their fandom and often spend a significant portion of their time and energy involved with their interest, that is why most fan fictions are written by members of a particular fandom(s). Fangirl/fanboy An individual who is an extremely enthusiastic member of one or more fandoms. Furthermore, the term fangirling/fanboying refers to a moment where a person gets excited about a fandom. Fanon Fanon (portmanteau of fan and canon) is an "unofficial canon" idea that is widely accepted to be true among fans, but is neither confirmed nor officially endorsed by the original author or source creator, preventing it from being labeled as canon. Fanon may refer to a whole interpretation of the original work or particular details within it. Headcanon (HC) Headcanon is a fan's personal interpretation of canon, such as the backstory of a character or the nature of relationships between characters. It may represent a teasing out of subtext present in the canon, but it cannot directly contradict canon. If many other fans share this interpretation, it may become fanon. Mary Sue Also of note is the concept of the "Mary Sue" (occasionally "MS"), a term credited as originating in Star Trek fan fiction that has crossed over to the mainstream, at least among editors and writers. In early Trek fan fiction, a common plot was that of a minor member of the USS Enterprise's crew saving the life of Captain Kirk or Mister Spock, often being rewarded with a sexual relationship as a result. The term "Mary Sue", originating in a parody of stories in this wish fulfillment genre, now refers to an idealized or overpowered character lacking flaws, often taken to represent the author.[41] One true pairing (OTP) An abbreviation of the term "one true pairing", where the author or reader ships (wishes for a romantic relationship between) certain characters from a fandom. Additionally, OTPs are also subsetted as OT3s, which reference the reader's one true bonding with three people; this number can be changed to refer to a larger bonding of people. One shot A single piece of writing, as opposed to a multichapter work, that can be of any length. May also have sequel works, while still being a one shot.[42] Real person fiction (RPF) Main article: Real person fiction Real person fan fiction works that tell stories about real people, usually celebrities, instead of fictional characters. The book After by Anna Todd, later adapted into a film of the same name, was originally a real person fan fiction about One Direction member Harry Styles. Shipping Shipping is a variant of romance focused on exploring a relationship between two or more characters from the original fandom(s). It has several fandom-specific subgenres, chief among which are slash (which focuses on homosexual pairings, usually of the male variety) and femslash (same as slash, but exclusively female/female). In another context, the term "shipping" within the community may mean that a fan is heavily invested in a relationship between characters. Writers of fan fiction often use the genre to explore homosexual pairings for popular characters who are not in (or not specified as being in; see queerbaiting) homosexual relationships in the canon work.[43] A subcategory of this, depicting romantic couples in mundane domestic situations (such as picking out curtains), was previously called "curtainfic", though the term has fallen somewhat out of use. Smut Smut, also called porn (and rarely) erotica, is sexually explicit or pornographic fan fiction. This could refer to either a small portion of a story or the story in its entirety. Historically, the terms "lemon" (i.e. explicit pornography) and "lime" (i.e. sexually suggestive works) were euphemisms used to allude to explicit material. These terms were in common use in the 2000s, and fell into disuse before resurging in December 2018 due to Tumblr's censorship on adult content. The use of the terms lemon and lime allow writers to circumnavigate the "explicit terminologies" that may get work flagged by platforms like Tumblr, while still tagging their work as explicit for their readers. Trigger warning (TW) Trigger warnings are intended to warn people of content in fan fiction that may be harmful or "triggering" to those who have found harmful or upsetting various TWs so that readers may prepare for or avoid certain content. Sometimes CW, an abbreviation of "content warning," is used, either instead of or in addition to a TW. Trigger warnings are usually inserted when the subject matter of a piece of work deals with things issues like drug abuse, mental illness, abuse, or extreme violence. Archive of Our Own has notably codified a common warnings into its core tags,[44] requiring authors to either disclose or explicitly choose not to disclose if their work contains major character death, rape, or underage sex. Interactivity in the online era Reviews can be given by both anonymous and registered users of most sites, and sites are often programmed to notify the author of new feedback, making them a common way for readers and authors online to communicate directly.[45] This system is intended for a type of bond between the reader and the writer, as well as helping the author improve their writing skills through constructive criticism, enabling them to produce a better work next time.[46]unreliable source?] Occasionally, unmoderated review systems are abused to send flames, spam, or trolling messages. As a result, the author of the story can either disable or enable anonymous reviews, depending on their preference. Internet fan fiction allows young writers access to a wider audience for their literary efforts than ever before, resulting in improved literacy.[47] There are other ways that fandom members may participate in their fandom community such as gift exchanges [48] or fic exchanges. A gift exchange is an organized challenge in which participants create fan fiction specifically for other participants. They may research what the user receiving their gift enjoys or submissions may include a Dear Creator Letter [49] explaining exactly what the receiver wants or does not want. Awards may even be given at the end of a gift/fic exchange to recognize particularly well-enjoyable contributions to the exchange. Legality Main article: Legal issues with fan fiction There is ongoing debate about to what extent fan fiction is permitted under contemporary copyright law. Some argue that fan fiction does not fall under fair use, as it is derivative work.[50][51] The 2009 ruling by United States District Court Judge Deborah A. Batts, permanently prohibiting publication in the United States of a book by Ryan Cassidy, a Swedish writer whose protagonist is a 76-year-old version of Holden Caulfield of The Catcher in the Rye, may be seen as upholding this position regarding publishing fan fiction, as the judge stated, "To the extent Defendants contend that 60 Years and the character of Mr. C direct parodied comment or criticism at Catcher or Holden Caulfield, as opposed to Salinger himself, the Court finds such contentions to be post-hoc rationalizations employed through vague generalizations about the alleged naivety of the original, rather than reasonably perceivable parody."[52] Others such as the Organization for Transformative Works uphold the legality of non-profit fan fiction under the fair use doctrine, as it is a creative, transformative process.[53] In 1981, Lucasfilm Ltd. sent out a letter to several fanzine publishers, asserting Lucasfilm's copyright to all Star Wars characters and insisting that no fanzine publish pornography. The letter also alluded to possible legal action that could be taken against fanzines that did not comply.[54] The Harry Potter Lexicon is one case where the encyclopedia-like website about everything in the Harry Potter series moved towards publishing and commercializing the Lexicon as a supplementary and complementary source of information to the series. Rowling and her publishers levied a lawsuit against the website, Steven Vander Ark, and the publishing company, RDR Books, for a breach of copyright. While the lawsuit did conclude in Vander Ark's favor, the main issue in contention was the majority of the Lexicon copied a majority of the Series' material and does not transform enough of the material to be held separately from the series itself.[55] While the HP Lexicon is an example of Western culture treatment of fan fiction and copyright law, in China, Harry Potter fan fiction is integral in ways that stand in conflict but is used as a cultural and educational tool between Western and Chinese cultures. More specifically, while there are a number of "fake" Harry Potter books in China, most of these books are said to be addressing concepts and issues found in Chinese culture. This transformative usage of Harry Potter in fan fiction is allegedly by the desire to enhance and express value to Chinese tradition and culture.[56] Some prominent authors have given their blessings to fan fiction, notably J.K. Rowling. By 2014, there were already almost 750,000 Harry Potter fan stories on the web, ranging from short stories to novel-length fiction.[57] Rowling said she was "flattered" that people wanted to write their own stories based on her fictional characters.[58] Similarly, Stephenie Meyer has put links on her website to fan fiction sites about her characters from the Twilight series.[59] The Fifty Shades trilogy was developed from a Twilight fan fiction originally titled Master of the Universe and published episodically on fan-fiction websites under the pen name "Snowqueen's Icedragon". The piece featured characters named after Stephenie Meyer's characters in Twilight, Edward Cullen and Bella Swan.[60][61] However, in 2003, a British law firm representing J.K. Rowling and Warner Bros. sent a letter to webmasters requesting that adult Harry Potter fan fiction ("stories containing graphically violent and sexual content") be removed from a prominent fan fiction website, citing concerns that children might stumble upon the illicit content. In response, the webmasters from several websites hosting adult Harry Potter fan fiction, among other types of fan fiction, "made claims of 'fair use' and countered that 'justify their right to continue hosting the adult content.[62] As an example of changing views on the subject, author Orson Scott Card (best known for the Ender's Game series) once stated on his website, "to write fiction using my characters is morally identical to moving into my house without invitation and throwing out my family." He changed his mind completely and since has assisted fan fiction contests, arguing to the Wall Street Journal that "Every piece of fan fiction is an ad for my book. What kind of idiot would I be to want that to disappear?"[63] However, Anne Rice has consistently and aggressively prevented fan fiction based on any of her famous characters (mostly those from her famous Interview with the Vampire and its sequels in The Vampire Chronicles). She, along with Anne McCaffrey (whose stance has been changed by her son, Todd McCaffrey, since her death) and Raymond Feist, have asked to have any fiction related to their series removed from FanFiction.Net.[58] George R.R. Martin is also strongly opposed to fan fiction, believing it to be copyright infringement and a bad exercise for aspiring writers.[64][65]

Sharon Lee and Steve Miller, creators of the Liaden universe, strongly oppose fan fiction written in their universe, with Lee saying that "Nobody else is going to get it right. This may sound rude and elitist, but honestly, it's not easy for us to get it right sometimes, and we've been Sad Cannon Canon (fiction) Collaborative Fiction Virtual season Fandom Parallel novel Pastiche Revisionism (fictional) References ^ "Fanfiction: A Legal Battle of Epic Proportions" (PDF). Minnetonka MN: PTL Publications. ISBN 0-9653575-4-6. Archived from the original (PDF) on September 10, 2016. Retrieved April 3, 2017. ^ Coppa, Francesca (2006). "A Brief History of Media Fandom". In Hellekson, Karen; Busse, Kristina (eds.). Fan Fiction and Fan Communities in the Age of the Internet. Jefferson, North Carolina: McFarland & Company, pp. 41–59. ISBN 978-0-7864-2640-9. ^ Bacon-Smith, Camille (2000). Science Fiction Culture. University of Pennsylvania Press. pp. 112–113. 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