

# E

## Erotic Fan Fiction



Nicola Döring  
IfMK (Institut für Medien und  
Kommunikationswissenschaft), TU Ilmenau,  
Ilmenau, Germany

### Synonyms

[Adult fan fiction](#); [Chanslash](#); [Femslash](#); [Het Fiction](#); [Original slash](#); [Pornographic fan fiction](#); [Real person erotic fan fiction](#); [Real person slash](#); [Romantic fan fiction](#); [Sexual fan fiction](#); [Ship](#); [Slash](#); [Slash fiction](#); [Slash ship](#); [Smut fan fiction](#)

### Definition

*Fan fiction* (fanfiction, fanfic, fic, ff) is an umbrella term for fictional texts of varying length and complexity created by fans of different types of original fictional work (e.g., novels, movies, TV series, comics, digital games) or of real persons, usually celebrities (e.g., musicians, actors, athletes, social media stars). Fan fiction uses characters, settings, and story lines from the original artwork (canonical fictional universe, or “canon” in short) or the celebrity’s real life and combines them with a *fictional alternative universe*. For example, protagonists who are mere friends, colleagues, or even enemies in the canon can become lovers in fan fiction. Hence, fan fiction is a

derivative work based on the original source, but created through a transformative process.

Within fan fiction, the genre of *erotic fan fiction* is very popular. It entails all fan fiction with a focus on romantic, erotic, or sexual relationships (“ships”) as well as on adult, smut, or pornographic scenes. In erotic fan fiction several sub-genres are differentiated, depending on the types of protagonists and pairings presented. Erotic stories with male/male pairings are called “original slash” or “slash ship” and stories with female/female pairings are “femslash” or “femslash ship.” The label “slash” refers to the tagging of the main protagonists with a slash (e.g., most popular *Star Trek* slash pairing: “Kirk/Spock”; most popular *Star Trek* femslash pairing: “Janeway/Seven”). If adolescent protagonists are involved, the story is referred to as “chanslash.” Erotic fan fiction with heterosexual pairings is not called “slash” but “het fiction” or “het ship.” The technical terms and slang words for erotic fan fiction are nuanced and keep changing.

### Introduction

While some authors claim that fan fiction is as old as fiction itself and point to modified retellings of ancient myths and legends as precursors of today’s fan fiction, others see fan fiction as a fairly recent phenomenon rooted in mass communication and modern fandom (Derecho, 2006). Fan fiction has become a noteworthy trend in popular

culture since the 1960s and 1970s and is the result of fan labor (Hellekson & Busse, 2006, 2014; Jenkins, 1992, 2006). Early erotic fan fiction was based on the US science fiction TV series *Star Trek*, which first aired in 1966. Mostly female fan fiction writers created stories of romantic and sexual involvement between Starfleet Captain James T. Kirk and his Vulcan first officer Commander Spock. Those stories were tagged as “Kirk/Spock” or “K/S” within the fan communities. They are referred to as the first examples of the “slash” subgenre of erotic fan fiction representing male/male pairings. While in the canonical *Star Trek* universe Kirk and Spock are mere comrades, in the fictional alternative universe, created mostly by and for female fans, they become lovers. The most popular Star Trek femslash pairing is Starfleet Captain Kathryn Janeway and former Borg drone Seven of Nine (“Janeway/Seven”; Ng & Russo, 2017). Here again, the queer reading of the protagonists in femslash deviates from the canon. However, both erotic fan fiction writers (“slashers”) and readers often argue that the original work already contains the “homoerotic undercurrents,” “homosexual subtext,” and “sexual chemistry” between the protagonists on which queer slash fiction is built (e.g., Dhaenens, van Bauwel, & Biltreyst, 2008). Early fan fiction was circulated in fan communities through letters and printed fan magazines (so-called “fanzines” or “zines”), and during meet-ups and conventions.

While modern fan fiction emerged in the Western world during the 1960s, a similar trend was seen in Japan during the 1970s. Fans of existing manga, anime, and later video games created their own novels and manga as modifications of the original sources and disseminated them within circles of fans. Many such amateur productions were created by females for females on erotic topics. Again, female fans have created queer stories and manga about love and sex between male characters (the so-called “Boys’ Love”, “BL”, or “Yaoi”) (McHarry, 2011; Mizoguchi, 2003) as well as between female characters (“Yuri”; Ng & Russo, 2017).

## Cultural Relevance of Erotic Fan Fiction

The popularity of fan fiction in general and of erotic fan fiction in particular has grown in the age of the Internet with a plethora of new, easily accessible e-zine, blogs, online forums, and web platforms such as [FanFiction.net](http://FanFiction.net), [ArchiveOfYourOwn.org](http://ArchiveOfYourOwn.org), [Wattpad.com](http://Wattpad.com), and [AsianFanFics.com](http://AsianFanFics.com) (Hellekson & Busse, 2006). The Internet culture has also generated new inspiration for erotic fan fiction, namely stars from the global entertainment or sports industries who appear more approachable today through their social media. Examples are members of Korean-pop boy groups or of international soccer teams, who inspire adolescent girls worldwide to write about having sex with or marrying them. Genuine social media celebrities (e.g., famous YouTubers) also attract sexual interest and inspire fan fiction writers to address them in their stories.

However, despite the hype, erotic fan fiction remains a nonmainstream phenomenon inasmuch as readers usually need to know the respective original work or the celebrity to fully understand and enjoy it. Unfortunately, it is not possible to exactly quantify the prevalence of erotic fan fiction reading and writing in the broader population. The most popular fan fiction platforms on the Internet contain millions of works (e.g., [fanfics.com](http://fanfics.com): 6.4 million; [archiveofyourown.org](http://archiveofyourown.org): 2.1 million), have millions of registered authors (e.g., [fanfics.com](http://fanfics.com): 1.5 million; [archiveofyourown.org](http://archiveofyourown.org): 0.8 million), and show the users’ preference for romance- and sex-related fan fiction (Anisimowicz & O’Sullivan, 2016; Yin, Aragon, Evans, & Davis, 2017). One of the very rare surveys on the matter provides data from a sample of  $N = 823$  adult Internet users (18–66 years; 57% male, 42% female, 1% gender diverse) from the USA recruited via Amazon Turk (Anisimowicz & O’Sullivan, 2016): About 15% of all respondents reported using erotic fan fiction, while 1.5% of the surveyed men and 3.2% of the women reported creating erotic fan fiction.

Only recently, erotic fan fiction gained mainstream notoriety independently of the original work on which it was based. The erotic romance trilogy *Fifty Shades of Grey*, along with

companion novels and film adaptations, became a worldwide sensation and success after the release of the first book in 2011. The British author Erika Leonard (pen name E.L. James) created *Fifty Shades of Grey* from erotic fan fiction she had written in response to the vampire novel series *Twilight*. The huge global audience of *Fifty Shades of Grey* is mostly unaware of the vampire content of the *Twilight* universe and yet (or better, in consequence) relates to the story and its main characters. In *Fifty Shades of Grey* the very attractive young billionaire Christian Grey – dealing with a tragic past and sadomasochistic preferences – and the sexually inexperienced university student Anastasia Steel are building a BDSM relationship that ultimately leads to marriage and starting a family.

Based on *Fifty Shades of Grey*, new erotic fan fiction is being created. Among such new fan fiction stories is the erotic romance trilogy *365 Days* by Polish author Blanka Lipińska. The film adaptation premiered on the video streaming platform Netflix in June 2020 and was a great success in many countries. The story of *365 Days* involves Laura Biel, a businesswoman from Poland, who is kidnapped in Italy by Don Massimo Torricelli, an extremely rich and highly attractive young mafia boss who aims to win her love while holding her captive for a year. Laura swiftly falls in love with her kidnapper and starts to prepare for their wedding. The absurd and clichéd fictional story resonates with sexual fantasies of dominance and submission that are statistically common among women (Critelli & Bivona, 2008). These fictional fantasies express the desire for lustful ravishment, but by no means an acceptance of real violence. The fictional film was met by both an interested female audience enjoying the explicit sex scenes with the handsome mafioso on a luxury yacht in the Mediterranean Sea, and a harsh feminist backlash rejecting it for glorifying sexual coercion, violence, and the Stockholm syndrome. Several petitions have been launched on [change.org](https://www.change.org) demanding that Netflix remove *365 Days* from their platform.

Erotic fan fiction is relevant to the understanding of gender and sexuality as it is a participatory sexuality-related media genre that is predominantly

produced by and for women, LGBTIQ+, and young people. It often covers non-heterosexual pairings (e.g., “Kirk/Spock,” “Janeway/Seven”), unconventional sexual lifestyles (e.g., BDSM), a “female gaze” on male protagonists (e.g., focus on the men’s physical attractiveness), and a range of women’s sexual fantasies (e.g., the trope of the hot billionaire or the hot Italian mafia boss). Therefore, erotic fan fiction differs from traditional, male-centered, cisgender, and heteronormative mainstream media. Erotic fan fiction’s literary quality, feminist value, and emancipatory merit regarding traditional sexual norms and gender roles are, however, controversially discussed in both the broader public and in academia.

## Research Questions and Methods

Academic research on erotic fan fiction is conducted within and between different disciplines, such as gender studies, queer studies, fan studies, sexology, psychology, sociology, literature, communication science, media studies, Internet research, philosophy, and law. Fan fiction in general and erotic fan fiction in particular concern ethical and legal issues as it can be deemed to infringe the copyright of the original work and its holders and/or violate personal rights in the case of real person erotic fan fiction, depending on national legislation.

Different disciplines approach erotic fan fiction with distinct theories and diverse methods of data collection. Typical methods are interviews, focus group discussions, and surveys with writers and readers of erotic fan fiction, as well as ethnographic field observations within fan communities. Content analyses and literary analyses of the fan fiction stories themselves, as well as of fan fiction-related online discussions, are also common. Further research approaches are broader cultural evaluations as well as legal assessments. Experimental designs to investigate the immediate sexual and psychological effects of erotic fan fiction are rare. Several fan fiction scholars are fan fiction writers and readers themselves (e.g., Hellekson & Busse, 2006, 2014; Jenkins, 1992, 2006; Neville, 2018).

To structure the research field, four main research questions (RQ) can be raised, according to the classic Lasswell formula, “Who says what in which channel to whom with what effect?” (Lasswell, 1948), which is commonly used in communication science.

RQ1: Who writes erotic fan fiction stories?

RQ2: What content do different types of erotic fan fiction stories have?

RQ3: Who reads erotic fan fiction stories?

RQ4: What effects do erotic fan fiction stories have?

### Who Writes Erotic Fan Fiction Stories?

Research on the authors of erotic fan fiction is usually not representative but draws on more or less small and biased samples from different fan communities (e.g., Meggers, 2012; Neville, 2018). However, there seems to be a broad consensus about the main characteristics of erotic fan fiction writers, such as that they are predominantly female and often relatively young. Many started writing fan fiction as teenagers. Among erotic fan fiction authors, LGBTIQ+-identified people are more visible than in the general population.

Apparently, erotic fan fiction authors combine (1) their love for the source material (e.g., *Star Trek*, *Twilight*, *Buffy the Vampire Slayer*, *Harry Potter*) with (2) their sexual desires, and (3) their interest in writing. From a developmental perspective, it makes sense that some young people use the writing of erotic fiction and related conversations within fan communities to explore their sexual interests, desires, and identities. Adolescent girls, young women, and LGBTIQ+ people who need to find their position and voice as sexual subjects in a cis/heteronormative and sexist society can, in particular, use fan fiction communities as safe spaces for sexual expression and learning. For example, a 16-year-old girl fantasizing about both boys and girls and writing queer erotic fan fiction may feel at home within her fanfic community. Yet, she would never tell her parents or peers at school about her hobby which violates both traditional gender roles of female sexual modesty and general sexual norms of

heterosexuality or at least monosexuality. Women football fans who write slash stories on male football players (e.g., “Steven Gerrard/Xabi Alonso” from Liverpool F.C.) also often want to keep this hobby secret because their erotization of the players is usually regarded as suspicious and illegitimate by male football fans (Waysdorf, 2015).

Literary ambition varies greatly among erotic fan fiction writers. While some seem to write spontaneously without any editing, others carefully compose their stories, revise several times, and have everything checked by so-called “beta readers” from the fan community to ensure high literary quality. Most erotic fan fiction authors are amateurs and publish their stories for free on the Internet. Others are (or are becoming) professional writers and sell their stories to magazines or acquire book deals. Some fan fiction communities and their members officially collaborate with production teams from the original work. Others find themselves sued for copyright infringement and are officially condemned by the authors of the original work as unwelcome imitators.

### What Content Do Different Types of Erotic Fan Fiction Stories Have?

Erotic fan fiction stories differ depending on the respective fandom, online platform, and subgenre. Research on the contents of erotic fan fiction can be clustered in three main areas of interest: (1) the representation of homosexuality or queerness, (2) the representation of heterosexuality, and (3) the representation of unusual sexual lifestyles and practices.

Media content research on erotic fan fiction differentiates two types of representations of homosexuality:

- Male/male or female/female pairings in slash written and read by LGBTIQ+ people are interpreted as authentic expressions of *queer desires* that may help to improve the visibility and acceptance of non-heterosexuality in

popular culture (e.g., Duggan, 2017; Floegel, 2020; Maier, 2017; Ng & Russo, 2017).

- Male/male pairings in slash written and read by heterosexually identified adolescent girls and women, however, are interpreted as a creative approach toward coming to terms with and enjoying *heterosexual desires* (e.g., toward protagonists from fictional media or real people such as music performers or football players) (Waysdorf, 2015). One main dilemma of heterosexually identified women is the paradox that they often – at the same time – feel sexually attracted to and repelled by dominant, dangerous, aggressive, and “bad” guys. Putting the desired men in male/male sexual pairings allows the female slash authors and readers to enjoy voyeuristic pleasure and exercise a lustful “female gaze” without needing to deal with any of the problems of hierarchical gender relations (e.g., Keft-Kennedy, 2008). It is also argued that putting the desired men (e.g., heavy metal performers) in homoerotic slash pairings has “enabled adolescent girls to redefine their own resistant spaces within a masculinist subculture” (Hoad, 2017). Women who erotize men while positioning them in fictional homosexual contexts avoid being part of the picture themselves, thus escaping the usual objectification of women in heterosexual contexts. Other interpretations stress that slash is an expression of women’s romantic (instead of sexual) fantasies in the sense that it often establishes gay love relationships based on preexisting friendship and shared adventure, hence speaking more to ideals of eternal love than unleashed sexual passion (Salmon & Symons, 2004).

Analyses of heterosexual fan fiction have revealed that the stories contain elements that affirm traditional gender roles but also elements of their transgression and of female empowerment (Lehtonen, 2015). It is also argued that het fiction can be read as resistance to an original work’s sexual abstinence messages, such as that of the *Twilight* saga (Day, 2014).

Several studies point to the fact that erotic fan fiction deals with unusual sexual lifestyles such as

polyamory or BDSM (e.g., Isaksson, 2010; Keft-Kennedy, 2008) and also with unrealistic scenarios such as sexual procreation between men or between humans and robots (e.g., Döring & Pöschl, 2019). For the exploration of sexual boundaries, including issues of consent and sexual violence, fan fiction sometimes uses fantastical creatures such as vampires within the *Twilight* universe (Keft-Kennedy, 2008) or werewolves within the *Omegaverse* (Popova, 2018).

Overall, existing studies appreciate erotic fan fiction for expanding, subverting, and queering the original work in such a way that limited and potentially repressive representations of sexuality are challenged by more diverse and inclusive ones. However, some studies criticize certain types of erotic fan fiction for not being subversive enough or even affirming traditional sexual norms and gender stereotypes.

### Who Reads Erotic Fan Fiction Stories?

Surveys among fans from different fandoms and fan fiction platforms have revealed that reading fan fiction, including erotic fan fiction, is one of the core activities of fans (Meggers, 2012; Neville, 2018). Reading is often accompanied by discussions with other fans about erotic fan fiction and sexual issues in general, typically in online forums. A noteworthy proportion of readers also provides feedback to authors or formally serves as beta readers. About one-third of the readers has written fan fiction themselves. Some readers report being drawn to erotic fan fiction as an alternative to video pornography because the text material is easily available, discreet, and not affected by content filters used to block video pornography in many institutions.

Reading erotic fan fiction caters to both the fans’ interest in the original work and their interest in sexual topics. By reading, recommending, and reviewing erotic fan fiction, fans exercise an active and constructive role within their fan communities, and experience social community and identity validation, be it of their fan or fan fiction expert identity, their gender identity, and/or their

sexual identity. Readers who are also writers of erotic fan fiction might focus particularly on the evaluation and discussion of the literary quality of erotic fan fiction.

Reading and writing fan fiction are sometimes used in educational settings as means to improve language skills and media literacy. Therefore, students can be regarded as a distinct group of fan fiction readers who are encouraged to focus on the style and literary quality of the texts (Larsen & Zubernis, 2012).

Last but not least, the celebrities on whom real person erotic fan fiction is created sometimes read the material and comment on it. Several YouTube stars, for example, have published videos in which they read out loud sections from erotic fan fiction with themselves as the main protagonists (typical video title: “reading dirty fan fiction about me”). Usually, such readers publicly express amusement and surprise as well as shock and disgust and often censor sexually explicit phrases.

### What Effects Do Erotic Fan Fictions Stories Have?

As erotic fan fiction is often framed as subversive and potentially empowering, media effect studies in this field typically focus on transformative personal and political effects (Meggers, 2012; Neville, 2018). And indeed, both slash authors and readers report significant transformative effects from their involvement with erotic fan fiction:

- *Knowledge building*: involvement with slash and the related slasher communities helps to identify and overcome own knowledge gaps and misconceptions regarding queer sexualities (e.g., misconceptions about fixed “top” and “bottom” roles in gay relationships).
- *Attitude change*: involvement with slash fosters attitude change toward more open-mindedness in terms of acceptance and openness for gender and sexual diversity (e.g., more positive attitudes toward polyamory, transgender people, or BDSM).

- *Political activism*: involvement with slash motivates political activism for LGBTIQ+ rights (e.g., voluntary work for LGBTIQ+ rights groups and initiatives).
- *Personal discovery*: involvement with slash and the diverse sexualities represented within this media genre and related fan communities support the exploration of one’s own sexuality (e.g., realization of one’s transgender, bisexual, or pansexual identity or of one’s taste for certain sexual practices).
- *Sexual confidence*: involvement with slash and the ongoing sexuality-related conversations within slasher communities improve sexual confidence (e.g., overcoming feelings of guilt and shame around sexual expression).

However, more mundane effects such as pastime, escapism, and entertainment, or sexual arousal and satisfaction, should also be taken into account.

When discussing effects of erotic fan fiction, effect sizes and contributing factors should not be neglected: Fans who engage very heavily in slash writing for many years are expected to experience stronger effects than fans who only occasionally read an erotic fan fiction story. Sexually inexperienced and abstinent fans will be more heavily influenced by erotic fan fiction than fans who have an active sex life and are hence more deeply impacted by their firsthand romantic and sexual experiences. Last but not least, it is worth mentioning and questioning that the academic literature on the effects of erotic fan fiction is strongly biased toward positive effects, while that on the effects of pornography is strongly biased toward negative effects.

### Conclusion

Erotic fan fiction is a sexuality-related participatory media genre dominated by female and queer amateur authors. Research is limited but acknowledges empowering effects for writers and readers alike because erotic fan fiction goes beyond traditional representations of sexuality that are male-

focused and cis/heteronormative. In its cultural and academic framing as subversive and empowering, erotic fan fiction shows similarities with sex toys. Both erotic fan fiction and sex toys have been endorsed by queer and feminist researchers and activists (Döring, 2021). However, not all erotic fan fiction is embraced as emancipatory.

Erotic fan fiction is the result of fan labor in different fields of arts: Apart from literary arts (fan fiction stories), further creative activities engaged in by fans are visual arts (e.g., fan art, fan films, fan videos, fan machinima), musical arts (e.g., filking), and applied arts (e.g., costume design for cosplay). In all these different types of fandom-related arts, erotic connotations and sexual representations can be found.

### Cross-References

- ▶ [Pornography](#)
- ▶ [Sex and the Internet](#)
- ▶ [Sex Toys](#)

### References

Anisimowicz, Y., & O’Sullivan, L. F. (2016). Men’s and women’s use and creation of online sexually explicit materials including fandom-related works. *Archives of Sexual Behavior*, 46(3), 823–833. <https://doi.org/10.1007/s10508-016-0865-5>

Critelli, J. W., & Bivona, J. M. (2008). Women’s erotic rape fantasies: An evaluation of theory and research. *The Journal of Sex Research*, 45(1), 57–70. <https://doi.org/10.1080/00224490701808191>

Day, S. K. (2014). Pure passion: The Twilight saga, “abstinence porn,” and adolescent women’s fan fiction. *Children’s Literature Association Quarterly*, 39(1), 28–48. <https://doi.org/10.1353/chq.2014.0014>

Derecho, A. (2006). Archonic literature: A definition, a history, and several theories of fan fiction. In K. Hellekson & K. Busse (Eds.), *Fan fiction and fan communities in the age of the Internet* (pp. 61–78). Jefferson, NC: McFarland.

Dhaenens, F., van Bauwel, S., & Biltreyst, D. (2008). Slashing the fiction of queer theory. *Journal of Communication Inquiry*, 32(4), 335–347. <https://doi.org/10.1177/0196859908321508>

Döring, N. (2021, in preparation). Sex toys. In A. Lykins (Ed.), *Encyclopedia of sexuality and gender*. Springer.

Döring, N., & Pöschl, S. (2019). Love and sex with robots: A content analysis of media representations. *International Journal of Social Robotics*, 11(4), 665–677. <https://doi.org/10.1007/s12369-019-00517-y>

Duggan, J. (2017). Revising hegemonic masculinity: Homosexuality, masculinity, and youth-authored Harry potter fanfiction. *Bookbird: A Journal of International Children’s Literature*, 55(2), 38–45. <https://doi.org/10.1353/bkb.2017.0022>

Floegel, D. (2020). “Write the story you want to read”: World-queering through slash fanfiction creation. *Journal of Documentation*, 76(4), 785–805. <https://doi.org/10.1108/JD-11-2019-0217>

Hellekson, K., & Busse, K. (Eds.). (2006). *Fan fiction and fan communities in the age of the Internet*. Jefferson, NC: McFarland.

Hellekson, K., & Busse, K. (Eds.). (2014). *The fan fiction studies reader*. Iowa City, IA: University of Iowa Press.

Hoad, C. (2017). Slashing through boundaries: Heavy metal fandom, fan fiction and girl cultures. *Metal Music Studies*, 3(1), 5–22. [https://doi.org/10.1386/mms.3.1.5\\_1](https://doi.org/10.1386/mms.3.1.5_1)

Isaksson, M. (2010). The erotics of pain: BDSM femslash fan fiction. In J. Fernandez (Ed.), *Making sense of pain: Critical and interdisciplinary perspectives* (pp. 203–210). Boston: Brill.

Jenkins, H. (1992). *Textual poachers* [E-book edition]. Routledge.

Jenkins, H. (2006). *Fans, bloggers, and gamers: Exploring participatory culture*. New York: New York University Press.

Keft-Kennedy, V. (2008). Fantasising masculinity in Buffyverse slash fiction: Sexuality, violence and the vampire. *Nordic Journal of English Studies*, 7(1). <http://ojs.ub.gu.se/ojs/index.php/njes/article/view/119>

Larsen, K., & Zubernis, L. (Eds.). (2012). *Fan culture: Theory/practice*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.

Lasswell, H. (1948). The structure and function of communication in society. In L. Bryson (Ed.), *The communication of ideas. A series of addresses* (pp. 32–51). New York: Harper.

Lehtonen, S. (2015). Writing oneself into someone else’s story. Experiments with identity and speculative life writing in Twilight Fan Fiction. *Fafnir: Nordic Journal of Science Fiction and Fantasy Research*, 2(2), 7–18. <http://journal.finfar.org/articles/316.pdf>

Maier, K. (2017). Camping outside the magic kingdom’s gates: The power of femslash in the Disney fandom. *Networking Knowledge: Journal of the MeCCSA Post-graduate Network*, 10(3), 27–43. <https://doi.org/10.31165/nk.2017.103.514>

McHarry, M. (2011). Identity unmoored: Yaoi in the west. In T. Peele (Ed.), *Queer popular culture: Literature, media, film, and television* (pp. 183–195). New York: Palgrave Macmillan.

Meggers, H. (2012). Discovering the authentic sexual self: The role of fandom in the transformation of fans’ sexual attitudes. In K. Larsen & L. Zubernis (Eds.), *Fan*

- culture: Theory/practice* (pp. 57–80). Newcastle upon Tyne, UK: Cambridge Scholars Publishing.
- Mizoguchi, A. (2003). Male-male romance by and for women in Japan: A history and the subgenres of “Yaoi” fictions. *U.S.-Japan Women’s Journal*, 25, 49–75. <https://doi.org/10.2307/42771903>
- Neville, L. (2018). “The tent’s big enough for everyone”: Online slash fiction as a site for activism and change. *Gender, Place & Culture*, 25(3), 384–398. <https://doi.org/10.1080/0966369X.2017.1420633>
- Ng, E., & Russo, J. L. (2017). Envisioning queer female fandom. *Transformative Works and Cultures*, 24. <https://doi.org/10.3983/twc.2017.1168>
- Popova, M. (2018). ‘Dogfuck rapeworld’: Omegaverse fanfiction as a critical tool in analyzing the impact of social power structures on intimate relationships and sexual consent. *Porn Studies*, 5(2), 175–191. <https://doi.org/10.1080/23268743.2017.1394215>
- Salmon, C., & Symons, D. (2004). Slash fiction and human mating psychology. *Journal of Sex Research*, 41(1), 94–100. <https://doi.org/10.1080/00224490409552217>
- Waysdorf, A. (2015). The creation of football slash fan fiction. *Transformative Works and Cultures*, 19. <https://doi.org/10.3983/twc.2015.0588>
- Yin, K., Aragon, C., Evans, S., & Davis, K. (2017). Where no one has gone before: A meta-dataset of the world’s largest fanfiction repository. In *Proceedings of the 2017 CHI Conference on Human Factors in Computing Systems* (pp. 6106–6110). <https://doi.org/10.1145/3025453.3025720>