



<b>TYPOLOGY</b>	Romantopia	Intimatopia	Paratopia	Monstropia
<b>SUB-TYPOLOGY</b>			Psychological paratopia Geographical paratopia	Character monstropia Narrative monstropia
<b>UNDERLYING THEORY</b>	Catherine Salmon and Donald Symons's (2001) 'romantopia' (see 2.4)	Elizabeth Woledge's (2006) 'intimatopia' (see 2.5)	Donald Horton and Richard Wohl's (1956) 'parasocial relationship' (see 2.7)	Patricia MacCormack's (2004) 'monstrous sexuality' (see 2.8.2)
<b>CENTRAL CONCERN</b>	Sex	Intimacy	Fantasy	Perversity
<b>REALISES POTENTIALS OF...</b>	Homosocial desire	Homosocial desire	Homosocial desire	Homosexual panic
<b>TRUE-TO-THE-SERIES?</b>	Yes	Yes	No	Yes
<b>WHERE EXISTING SUBGENRES OF SLASH BELONG</b>	Romantopia   + Drabbles + + Plot? What Plot? +		Psychological paratopia   + Real Person Slash (true-to-the-characters and not-true-to-the-characters) + + Mary Sue +    Geographical paratopia   + Alternate Universe +	Character monstropia   + Squick +
<b>TV SHOW EXAMPLES</b>	<i>Merlin</i>	<i>Merlin</i>	<i>Supernatural</i>	<i>Supernatural</i>
<b>SLASHED CHARACTERS AND THEIR RELATIONSHIP</b>	 Merlin and Arthur (manservant and master)		 Paratopia   Sam and Dean (brothers/it changes) or Jared and Jensen (roommates/it changes)  Monstropia   Sam and Dean (brothers) Merlin and Arthur (it changes)	
<b>MERLIN SLASH STORIES</b>	Romantopia   + Drabbles + Dh_Chan's (2009) <i>Stained</i> (see 2.4 for story and analysis)			Perverse paratopia   + Character Rape + Biancathecake's (2009) <i>Say You're Sorry</i> (see 5.3 for analysis) Givemethebook's (2009) <i>(Re)Union</i> (see 5.2 for analysis)
<b>SUPERNATURAL SLASH STORIES</b>			Psychological paratopia   + Real Person Slash (true-to-the-actors J2) + SplashPink's (2009) <i>Rules for Being a Good Boyfriend</i> (see 4.4 for description) Demon Tongue's (2007a) <i>Disguises</i> (see Footnote 46 for description) and (2007b) <i>Parasomnia</i> (see 4.4 for description) Trolleys's (2009d) <i>Three's Company</i> (see Footnote 46 for description)  + Real Person Slash (not-true-to-the-actors J2, cross-over and MPreg) + Trolleys's (2009a) <i>Bull Durham</i> , (2009b) <i>Misfortune Cookie</i> and (2009c) <i>My Lovely Sam Soon</i> (see 4.4 for descriptions) Underdog_14's (2009) <i>Together as One</i> (see 4.4 for description)  + Mary Sue + Blue_Soaring's (2009) <i>Witness</i> (see 4.4 for analysis)    Geographical paratopia   + Alternate Universe + Astolat's (2008a) <i>Aerial</i> (see Appendix seven for story and 4.6 for close reading)	Character monstropia   + Squick (fuck or die, weecest, bloodsports, watersports) + Astolat's (2008b) <i>Bad Blood</i> (see Appendix eight for story and 5.4 for close reading) Edwardina's (2008) <i>Without Packages, Boxes, or Bags</i> (see 5.5 for analysis) Writ Large's (2008) <i>I Told You a Thousand Times</i> (see 5.5 for description) Thehighwaywoman's (2008) <i>"Shhh"</i> (see 5.5 for description)    Narrative monstropia   Lenore's (2007) <i>Come on, Baby, Let me know</i> (see Appendix nine for story and 5.6 for close reading)
<b>SUPERNATURAL EPISODES THAT COULD INSPIRE PARATOPIA AND MONSTROPIA</b>			Psychological paratopia   <i>Bugs</i> (1.08) <i>Playthings</i> (2.11) <i>Lazarus Rising</i> (4.01) See Appendix two for analyses    Geographical paratopia   <i>Scarecrow</i> (1.11) <i>Something Wicked</i> (1.18) <i>Hunted</i> (2.10) <i>Born Under a Bad Sign</i> (2.14) <i>All Hell Breaks Loose Pt 1 &amp; 2</i> (2.21 & 2.22) <i>Sex and Violence</i> (4.14) See Appendix three for analyses	Character monstropia   <i>Tall Tales</i> (2.15) <i>Bedtime Stories</i> (3.05) <i>Jus in Bello</i> (3.12) See Appendix four for analyses    Narrative monstropia   <i>Ghostfacers</i> (3.13) <i>Criss Angel is a Douche Bag</i> (4.12) See Appendix five for analyses
<b>SUMMARY</b>	<b>Romantopia</b> sexualises otherwise non-sexual male bonding in stories that use conventions of the romance novel, where the ultimate goal is sexual fulfilment	<b>Intimatopia</b> sexualises otherwise non-sexual male bonding in stories that focus on intimacy rather than sex (or in Woledge's words, seek to bring sex and intimacy together)	<b>Psychological paratopia</b> changes slashed characters' psychology in order to authentically sexualise homosocial bonds  <b>Geographical paratopia</b> changes slashed characters' geography in order to authentically sexualise homosocial bonds  <b>Perverse paratopia</b> changes slashed characters' psychology or geography in order to authentically sexualise homosexual panic	<b>Character monstropia</b> occurs when slashed characters regard their homosexuality as perverse  <b>Narrative monstropia</b> occurs when non-slashed characters, or the narrative itself, regard the homosexuality of slashed characters as perverse

Figure 0.06