

# CONTENTS

Acknowledgements .....	vii
<i>Ingrid Hotz-Davies, Anton Kirchhofer and Sirpa Leppänen</i>	
Introduction.....	ix
<b>I. Classic Points of Departure: Hyperfiction and Fan Fiction</b>	
<i>Jukka Tyrkkö</i>	
Hypertext and Streams of Consciousness: Coherence Redefined.....	2
<i>Roberta Grandi</i>	
Web Side Stories: Janeites, Fanfictions, and Never Ending Romances.....	23
<b>II. Appropriations and Inflections of the Classic Patterns: Fan Fiction</b>	
<i>Daria Pimenova</i>	
Fan Fiction: Between Text, Conversation, and Game .....	44
<i>Sirpa Leppänen</i>	
Playing with and Policing Language Use and Textuality in Fan Fiction .....	62
<i>Ingrid Hotz-Davies</i>	
Mirror Fictions: <i>Babylon 5</i> and its Dreamers .....	84
<i>Kristina Busse and Alexis Lothian</i>	
Bending Gender: Feminist and (Trans)Gender Discourses in the Changing Bodies of Slash Fan Fiction.....	105
<b>III. Tales with a Spin – Fictions and Their Interested Parties</b>	
<i>Inger H. Dalsgaard</i>	
Consumed by Romance: Narration, Branding, and Participation in the Digital Marketplace .....	128

<i>Johanna Roering</i>	
<i>"i love mer/der. when they aren't together, i die": Television</i>	
<i>Characters Blogging</i> .....	147
<i>Anton Kirchhofer</i>	
<i>From Internet Fraud to Interactive Fiction: The Ethics and Poetics</i>	
<i>of 'Scambaiting'</i> .....	167
<i>Katherine Gregory and Emily Wood</i>	
<i>Controlled Demolitions: The 9/11 Truth Movement</i>	
<i>on the Internet</i> .....	197
Contributors .....	218
Index .....	221