

Szkice komunikacyjne i medioznawcze

Aleksandra Serwotka

Wydział Filologiczny
Uniwersytet Śląski

Anna Stwora

<https://orcid.org/0000-0002-1134-1092>

Wydział Filologiczny
Uniwersytet Śląski

Internet Discourses Revisited: The Language of Creepypastas

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Introduction

Narratives have accompanied man from the outset – they have been shared in every culture in order to provide people with information, entertainment, values, knowledge, warnings, education, and the like (Propp 2009). Storytelling was once regarded as an act of communication, with traditional moral or simply fantastic tales passed down orally from one generation to another; later on, stories and mythologies were written down, thus forming a part of cultural heritage that still continues (Barthes 1966: 1). But with the rise of the Internet, the world of mythologies, stories, and chronicles entered the era of computer-mediated communication, which considerably impacted its form.

The realm of the Internet provides its users not only with new modes of communication, but also with new ways of thought expression. With the advent of the Web, aspiring writers no longer have to spend money on publishing their works in order to be noticed – it is enough for them to write on a forum or on a blog to make their works accessible to a wider audience of users across the globe. Nowadays, countless netters produce a substantial body of Internet fiction that calls for linguistic analysis and this paper explores a particular sub-genre of modern Internet discourse, namely creepypastas, which are horror-like stories, copy-and-pasted around the Internet. They may be perceived as a type of modern digital discourse available to everyone, as a separate “[...] variety of writing intended for public consumption which appears exactly as the author wrote it, which is not constrained by other genre conventions, and which privileges linguistic idiosyncrasy” (Crystal 2006: 246). Characterised by a fear-instilling plot and scary characters, creepypastas, like memes,

spread on the Web quickly owing to easy electronic access and the possibility to share, to copy-and-paste or to make stories known to others by means of providing other users with links. Shira Chess and Eric Newsom claim that the phenomenon of creepypasta can be equated to a contemporary manifestation of digital folklore (Chess and Newsom 2015: 79) and their astute observation, as well as the continuous growth of the online horror phenomenon (Manjoo 2014: 1), surely encourage further examination of this singularity.

The purpose of this study is to explore the language of English creepypastas, bringing into focus one specific sub-genre within this relatively new type of writing, namely: tales of experiments. Upon completion of language analysis, the authors shall proceed to determine certain features appurtenant to the genre, as well as to investigate the scope of netspeak's influence on those works of fiction.

Creepypasta Defined

As already mentioned, a creepypasta is a bizarre story causing fear; a story that explores mysterious, ghostly, eerie, and unnatural themes – the inexplicable, the extraordinary, the sinister. In his article devoted to the narrative complexities of this particular variety, Dariusz Brzostek classifies creepypastas as a sub-genre of contemporary horror fiction (Brzostek 2016: 55). The very name of this Internet variety is an example of compounding, which occurs when words are joined to make one word composed of two or more, here: *creepy* + *coppasta*. The former component stem speaks for itself since the adjective *creepy* means something that causes “[...] an unpleasant feeling of fear or unease” (Pearsall 1998: 431), whereas the latter has its origin in the words *copy* and *paste*, for the stories are copy-and-pasted around the Internet.

Creepypastas may therefore be defined as horror-like, urban legends, as short, second-hand stories circulating on the Web, designed to cause emotional response from the reader, particularly: fear and anxiety. Although such stories usually cannot be traced to their source, some of them are thought to be intended as a joke or a hoax and some evolved into a separate category of Internet fiction which proliferates rapidly, encouraging both readers and other authors. Their rapid evolution and authors' creativity have led to the emergence of the following typology of creepypastas:

1. Ghastly files – this kind of creepypasta contains descriptions of mysterious videos, images, and sound files associated with someone's suicide, unexplained death or disappearance; notable examples are: *Mereana Mordegard Glesgorv*, *Suicidemouse.avi*, and *Sonic.exe*.

2. Instructions/rituals – this type usually tells the story of an unfortunate protagonist who performs specific actions according to some mysterious instruction; such creepypastas depict the consequences of these actions, for instance, as in: *The Midnight Game* and *He Waits for You*.

3. Supernatural beings – this category is very closely related to urban legends, for it features human-like creatures, usually frightening, deformed, and of unknown origin, such as in: *Slender Man* (also *Slenderman*) and *The Expressionless Woman*.

4. Tales of experiments – this class is based on pseudoscientific records of experiments, claimed by the authors to have been found in abandoned laboratories, for example: *Tulpa* and *Blood Freezing Experiment*.

Having reviewed the main categories of creepypasta, the authors shall proceed to a brief description of the language of the Internet with the aim of highlighting its main features in the analysis to follow in the ensuing sections.

Language Clash: Literary Writing vs the Language of the Internet

The peculiarity of Internet fiction requires to view it from two various standpoints: one is traditional literary language pertinent to novels, for instance, and the other is netspeak, i.e. the special language variety characteristic of Internet communication (Crystal 2006: 19). Several key differences between the elevated literary and colloquial Internet language will receive consideration in this section.

To begin with, literary language is the one valued for its exceptional quality of form, for its sophisticated vocabulary and syntactic structures; it is the one “[...] associated with literary works or other formal writing [...], [or] having a marked style intended to create a particular emotional effect” (Pearsall 1998: 1077). It is perceived as a high register standing in stark contrast to more informal, low variety suitable for speech (Selden et al. 2005); nonetheless, the language of the Internet is at the confluence of the two since it applies the conversational mode while retaining a written form. However, this fact poses several problems to confront with.

First of all, the Web offers unlimited textual resources containing countless grammar, punctuation, and syntactic mistakes; surfing the Net, one can encounter “simplified” orthography or, in other words, notice the disappearance of certain key features of a language like diacritical signs. The process of mistakes’ proliferation results from sheer lack of any peer review, proofreading or moderating control: with no editorial interference, everyone is able to publish his content on a discretionary basis, regardless of grammatical correctness, and once other users read such texts, they may repeat misspelled words in their own works or in everyday communication because their works, posts, stories, or other forms of writing go viral and reach great numbers of users.

Furthermore, instant messaging offered by new media forced the netters to type faster; yet, faster does not mean better – as speedy communication necessitates rapid writing, the chances of making a mistake increase, which may be proven by many messages in social media or comments on different fora

which are rife with careless mistakes, such as jumbled letters, for instance. Lack of punctuation or capitalisation at the beginning of sentences (Grzenia 2007: 119–124) may also hamper text processing by the reader, which can possibly result in growing ambiguity in terms of communication (Convert and Demailly 2003) between the writer and his audience.

Incorrect as its language may be in certain cases, the Internet is a potent and creative medium when it comes to conveying complex meanings of great emotive load. As noticed by Atef Odeh AbuSa'aleek (2015: 137), the so-called *electronic discourse* bears the features of both written and spoken language, which is why it is often referred to as *semi-speech*, allowing for the oralisation of written messages, including the frequent use of onomatopoeia and other types of expressions characteristic of spoken communication. In order to “[...] live up to the recommendation that they should ‘write as they talk’ [...]” (Crystal 2006: 37), people on the Web tend to implement numerous discourse features which are normally restricted to speech; by way of example, they imitate spoken registers by means of repeated letters, they replace loudness with accumulations of exclamation marks or with the use (or overuse) of majuscules (Panek 2016: 5–7). The same applies to verbalised non-verbal expressions, like: *uff*, *pff* or *eh* (Grzenia 2007: 119–124). Moreover, any discussion concerning the language of the Internet requires looking at the combinations of both graphic and textual elements that convey the final meaning (Panek 2016: 5–7). One should emphasise the point that the construction of meaning within this medium rests on the ongoing interaction between the textual and the pictorial. Such a combination is seen when words are accompanied by emoticons that emulate face expressions or replace descriptions of the netters’ emotional states, thus reducing the need for any lengthy descriptions.

What is more, when it comes to linguistic idiosyncrasies of the Web, one cannot forget the very origin of the Internet, which determined its official language, namely: English. The preponderance of websites in this language is not a surprise given the contemporary status of English as a *lingua franca*, which makes people create in this particular language so as to reach the largest audience possible (Crystal 2006: 229). Nonetheless, numerous borrowings, neologisms, and acronyms from the English-dominated Internet discourse result in language contamination and the rise of mixed languages, e.g. *le franglais*. It is thus reasonable to enquire whether one still has to do with languages or with the language of the Internet.

It is also important to notice that the Web gradually substitutes for paper books, novels, newspapers or journals since everything goes online, transforming or adapting to the Internet world, to its form, and to its communication patterns. For that reason, the discourse of Internet fiction is designed in such a way so as to become a hybrid of the literary and spoken language. Furthermore, this type of writing has several powerful attractions, one of which is facelessness that, thanks to anonymous user accounts and creation of aliases or nicknames, emboldens online writers and allows for creativity incarnate. With anonymity as the signature feature of digitally mediated communication, the netters are

encouraged to unleash their imagination, as well as to become involved and more conscious of what is going on in the realm of fiction. A representative example comes with fanfiction, which expands some stories found in original works of fiction, for instance in films, TV series or books, through rewriting, creating alternative endings or continuing the story. This practice has been part of Internet activity almost since the advent of the World Wide Web.

One can therefore say that the Internet actually contributes to the sustenance of language creativity in terms of numerous stories circulating rapidly from one user to another. As human artistic life moves to the Web, our folkloric stories are no longer passed down orally but rather online in a typed form which appears on our screens (Manjoo 2014: 1) and creepypasta is a perfect example here. “Horror, as a genre, is particularly well established and robust” (Chess and Newsom 2015: 62) because of its being full of strong emotions and unexpected, frightening events. It provides the reader with the thrill he seeks, with the account of the inexplicable, supernatural, and ghostly, which explains its popularity among the Internet users. Hence, it seems suitable to proceed to the analysis of those scary stories that mushroom and spread in the virtual space. The linguistic analysis that follows shall describe the language of creepypasta with regard to its structure and specific features, as well as will investigate the scope of netspeak’s influence on those works of fiction.

Tales of Experiments: General Characteristics of English Creepypastas

The category chosen to be described and analysed in the lines to follow is labelled as tales of experiments. These are usually written in such a way so as to resemble an unbiased, scientific article of varied length: from circa 500 to more than 2,000 words, depending on the writer’s creativity.

When it comes to the elements of experiment stories, one can enumerate such fundamentals as a volunteer or a victim subject to an experiment of medical or psychological origin, a bunch of scientists that conduct “[...] a radical experiment in an undisclosed facility” (*Gateway of the Mind*), which involves surgery, exposure to substances or stimuli, and psychological experiments as well, such as accessing one’s subconscious or attempting to communicate with God. Among the salient features of tales of experiments are specific dates given, pseudoscientific language, and precision in terms of methods used by the characters:

The scientists had theorized that a human without access to any senses or ways to perceive stimuli would be able to perceive the presence of God. (*Gateway of the Mind*)

The experiment was called *The Angel Man Project* and the goal was to create a being which felt only happiness. But something went wrong. Terribly wrong. (*Happy Puppet Syndrome*)

Russian researchers in the late 1940s kept five people awake for fifteen days using an experimental gas based stimulant. [...] The test subjects were political prisoners deemed enemies of the state during World War II. (*The Russian Sleep Experiment*)

The general narrative pattern states the research idea explicitly. Then follows the introduction of test subjects, who are usually provided with a substance or operated on and consequently suffer from pain, which results in strange behaviour, manic-depressive episodes, self-mutilation, and even in suicide attempts. Death or disappearance of the scientists or subjects, violence, cruelty, madness, psychosis, self-injury, visual or auditory hallucinations are dominant themes that emerge. An interesting thing about the plot is that the subjects usually do not try to defend themselves. What is more, the scientist are frequently somehow related either to the Nazi Germany or the Soviet Russia (notable examples are: *Kagome Kagome – Giving Man the Power of God* and *Russian Sleep Experiment*). Finally, the experiments usually aim at reaching the transcendence or evoking the supernatural, which, however, can also happen unintentionally. Unnatural occurrences can be observed as well (like in *Gateway of the Mind* and *The Russian Sleep Experiment*).

The Narrator

As far as the narrative point of view is concerned, creepypastas of experiments employ three types of narration. The first one can be referred to as non-personal lens, characterised by pseudoscientific language, objectivity, and impersonal account in which only relevant facts are presented, with no comment on the part of the narrator:

Other things that have to happen in order for the blood to solidify include increasing the amount of blood plasma from 55% to 59%. Modified blood cells when oxygenated constitute percentages of 96%, therefore the subject has to breathe deeper or more often. (*Blood Freezing Experiment*)

They were kept in a sealed environment to carefully monitor their oxygen intake so the gas didn't kill them, since it was toxic in high concentrations. (*The Russian Sleep Experiment*)

The perspective through which a creepypasta is communicated can also appear in the first person narrative, with the narrator telling the reader his traumatic experience. The style becomes colloquial then, enter active voice, swear words, and exclamation marks. Within this narration type, tales of experiments can be divided into two categories. In the first one, the collective subject "we" is employed as the narrator is one of the scientists who perform the experiment described in the story:

We are going to observe the effects of long term, low amounts of the gas on subject A, and we are going to observe the effects of a short, high amount period of the gas on Subject B. (*The Fear Hormone*)

This type of narration is further characterised by the frequent use of specialised terms naturally incorporated in language and accompanied by colloquial expressions, so as to resemble a scientific jargon employed by a specific group of colleagues who happen to know each other:

It was simple, we thought. Take a few chromosomes, slice them up, put them over there, and hey, perfect human being. (*Happy Puppet Syndrome*)

Any reference to the reader is scarce and usually addressed to the one who finds an abandoned scientific log or a tape which may contain some kind of warning related to the results of the experiment described:

In a whisper This is a final word of warning, should this lab ever be discovered. Should you find medicine in the cabinet labelled Quinine S: A.1 – A.3, do NOT ingest anything from this container, at any cost. It will end at your, and all those around you, expense. (*Quinine*)

The last type of narration that can be distinguished in tales of experiments describes the events from the point of view of the subject or, more often, the victim of certain pseudo-scientific procedures. Rare as it may be, this narrative mode employs the first person singular, accompanied by colloquial wording and swearwords:

I know that sounds strange, but it was fun. [...] He was, in short, fucking terrifying. (*Tulpa*)

“You haven’t answered when I called you in fucking weeks, you dick!” he yelled. “What’s your fucking problem?” (*Tulpa*)

Also, when it comes to subjective first person narrative, the presence of numerous terms of address introduces some “interactivity” between the writer and the reader thanks to colloquial language and questions posed by the narrator, whereas in the objective third person mode, the creator and the recipient of the story seem quite distant due to expert-like wording that denies the communication any features of closeness, as in the following examples of scientific-like language:

Although the test subject retained full muscular function, he could not see / to elicit a pain response / his vital signs stopped. (*Gateway of the Mind*)

We injected them with the malaria soon after they fell asleep. (*Quinine*)

The chemical was successfully administered to all three subjects. Within the first hour, all three of them started screaming in agony. (*Blood Freezing Experiment*)

Tenses Applied

The grammatical placement of creepypastas' time-frame tends towards the use of Past Simple and Past Continuous, with Present Perfect applied only several times. Widespread passive constructions appear to make the stories sound more professional and impersonal, so as to resemble a typical article in a scientific journal:

Subjects 1 and 3 were granted a copy of a King James Bible after hour 25. Pain-killers were administered to all three subjects. (*Blood Freezing Experiment*)

Although a considerable part of tales of experiments takes place in the past, one can see Present Simple, Perfect or Continuous being used in the first person narrative, like in the scary line coming from the subject of an experiment described in *Gateway of the Mind*:

I have spoken with God, and He has abandoned us. (*Gateway of the Mind*)

In some cases, future tenses are employed but this happens mainly when some scientific procedures are described:

The subject will be provided with hospital beds and some entertainment. The subject must remain on an EKG and his heart monitor must be watched at all times. (*Blood Freezing Experiment*)

Occasionally, the narrator addresses the reader in order to provide him with some kind of instructions; the consequences of performing the tasks assigned are described in Future Simple or by means of the First Conditional. The two following excerpts come from *Kagome Kagome – Giving Man the Power of God*:

If you pay attention, you will notice that the tree stumps look like kneeling people, missing heads. (*Kagome Kagome – Giving Man the Power of God*)

By this time, if you haven't soiled your pants, you really should, to save you the trouble later. (*Kagome Kagome – Giving Man the Power of God*)

The chronological order is always maintained and supported by a number of tense markers referring to specific weeks, days or even hours of the experiment:

After nine days the first of them started screaming. (*The Russian Sleep Experiment*)

Figurative Language

As linguistic analysis proceeds, it becomes apparent that the nature of the language of creepypastas is far from being figurative; rather, it reads like a scientific report, which makes the richness of metaphorical items limited. Nonetheless, there are some examples of non-literal expressions in the texts analysed, for instance:

They believed that the five senses **clouded** our awareness of eternity, [...] his consciousness was **bombarded** by hundreds of voices. (*Gateway of the Mind*)

We are the madness that lurks within you all, begging to be free at every moment in your deepest animal mind. (*The Russian Sleep Experiment*)

Mistakes Concerning Grammar, Style, and Punctuation

An equally significant aspect of language is concerned with orthographic and syntactic features of the texts under discussion. Some authors define themselves and their style “[...] in terms of such factors as distinctive use of the alphabet, capital letters, spelling, punctuation, and ways of expressing emphasis (italics, boldface, etc.)” (Crystal 2006: 8). However, when it comes to inversion or emphasis, no distinctive use of word order was traced. Grammar mistakes are rare, contrary to punctuation mistakes the creepypasta as a genre is rife with (these are marked with asterisk and/or in bold by the authors of the paper):

His vocal cords destroyed* he was unable to beg or object to surgery and he only reacted by shaking his head violently in disapproval. (*The Russian Sleep Experiment*)

In preparation for being sealed in the chamber again* the subjects were connected to an EEG monitor. (*The Russian Sleep Experiment*)

I woke up from my stupor back in the room, strapped into the bed, music blaring, with my doppelganger standing over me* cackling. (*Tulpa*)

Of course, some blatant mistakes appear:

Everybody ***whom of which** has read the classic novel *The Giver* wonders the same thing: What if this was real? (*The ‘Giver’ Experiment*)

It is unknown whether those mistakes result from poor education in terms of punctuation, from the fact that the authors use English as their second language or from mere careless writing.

Stylistic Peculiarities

Having briefly considered some common errors in the abovementioned creepypastas, it is also reasonable to take a look at their stylistic peculiarities. First of all, as it has already been mentioned, the language employed appears to be highly specialised, as it contains a large number of items derived from scientific or medical vocabulary. These are supposed to be unequivocal, taking into consideration the fact that they refer to different body organs, anatomical elements or substances. Specialised terms, sometimes of Latin origin, are often accompanied by vivid descriptions and specific details:

The medulla oblongata is also modified by a chemical that familiarizes it with modified blood cells. Also, since the blood cells expand when solidified, 4% to 6% of the normal blood volume must be removed. Blood vessels of course, are changed a slight bit by the chemical as well in order to handle the heavier cells. (*Blood Freezing Experiment*)

Another aspect to strike the eye is the relative shortness of sentences. Nevertheless, condensed as they may be, the texts analysed are full of graphic descriptions by means of numerous adjectives and adverbs; these, however, do not appear in clusters but are skilfully scattered across the story so as to make it sound more objective, as in the following fragment:

To look at a child and to see it twitch sporadically and laugh excessively is a haunting thing. Two of my colleagues had already quit because they could not stand it. I never heard from them afterwards. They are most likely dead. (*Happy Puppet Syndrome*)

The following is transcribed directly from documents found in an abandoned German test lab by American soldiers during the aftermath of WWII, roughly translated into English. (*The Fear Hormone*)

Despite the impersonal mode of narrative, the stories provoke emotions thanks to lexical items pertaining to violence, bodily organs or tissues, and self-inclined wounds that collectively produce disgusting depictions of human body: operated on, torn apart or wounded, with much blood. At the same time, no neologisms have been traced in the pieces of writing covered. In most cases analysed, occasional swear words occur when somebody's words are cited, for instance in:

I started trying my damndest to not visualize him. (*Tulpa*)

It can also be observed that reported speech is employed in most cases when human interactions are described:

The subject repeatedly said that he could see and hear the deceased in his dreams. (*Gateway of the Mind*)

The researchers approached me one day after my shift, and asked me if I'd stopped visualizing him. I denied it, and they seemed pleased. I silently asked my double if he knew what prompted that, but he just shrugged it off. (*Tulpa*)

There are hardly any dialogues, so direct speech is rare, as it appears only in the most decisive moments or in first person narratives:

They announced: "We are opening the chamber to test the microphones; step away from the door and lie flat on the floor or you will be shot. Compliance will earn one of you your immediate freedom." (*The Russian Sleep Experiment*)

Another peculiarity that can be noticed in tales of experiments in English is the recurrent use of enumeration; this usually appears when the research situation or the story background is presented to the reader:

First concepts that are now used in today's transplant surgery, grafting, ointments that renewed skin, antibodies to various diseases, and fitness/dieting research. (*Kagome Kagome – Giving Man the Power of God*)

The details contained in each story are supposed to be specific. Therefore, the location and date of the experiment are often explicitly stated. However, certain details are erased or replaced by expressions such as "somewhere in..." in order to make it impossible to verify the stories' conformity to facts:

A copy of this lab report can be found somewhere deep within the old MI5 building in London. (*Blood Freezing Experiment*)

Even though it may seem that certain creepypastas in English bear typical features of the Internet language, there are only several exceptional instances cited. These involve mainly capitalisation used exclusively in exclamations, which are supposed to express extreme emotional states:

Oh my Lord... Oh, no, no NO, NO, PLEASE! (*The Fear Hormone*)

Conclusions

To sum up, the main concern of this study was to discuss the phenomenon of creepypasta within the netspeak framework. Contrary to the hypothesis, though, findings suggest that the genre bears little signs of the language of the Internet with regard to examples analysed. It emerges that English tales of experiments do not appear to resemble what is called netspeak, for correct punctuation is usually maintained, mistakes of any type are rare, the use of capitalisation is limited, and almost no emoticons appear. However, the conspicuous absence of these specific features is peculiar solely to English creepypastas since other languages, like French, for instance, are more inclined to borrow from the language of the Internet (Serwotka and Stwora, in preparation). It is the authors' intention to examine creepypastas in other languages as well in order to find out whether the impact of the language of the Internet is indeed powerful enough to influence Internet discourses produced in other foreign languages.

"If the Web holds a mirror up to our linguistic nature, it is a mirror that both distorts and enhances, providing new constraints and opportunities" (Crystal 2006: 206). On the one hand, strange and scary stories characterised by the elements of mystery, copy-and-pasted around the Internet that were discussed in this paper demonstrate that Internet fiction substantially contributes to the sustainment of language creativity among the netters. The fragments herein included serve as an exemplification of Internet horrors that form a substantial part of contemporary writing on the Web. The pool of creepypastas, from which other authors of Internet writing derive inspiration, makes one see that the Internet may be perceived not only as an association of computer networks, but also as an association of users and their ideas, of genres and types

of writing that merge together so as to create one of the pillars of contemporary popular culture no one can escape today. However, on the other hand, linguistic constructs pertinent to the genre prove that contemporary writing on the Web fosters considerable relaxation of basic rules of punctuation, spelling, and capitalisation, hence distorting proper language use due to a conspicuous lack of moderating control.

As follows from the analysis conducted, though, opportunities and advantages prevail in case of English creepypastas, for the very structure and form of these stories remains virtually unharmed by the ways of netspeak. In creepypastas, one deals with a specific yet almost traditional exercise of storytelling since, on the basis of the excerpts provided, one can see that their creators are, in large part, the upholders of convention and correct form of classic ghost stories (Brzostek 2016: 54). All things considered, through the comprehensive analysis of various creepypastas in English, the authors have offered in this study not only a description of the genre as such, but also highlighted the peculiarity of this particular kind of Internet discourses that allows for the creation of a highly valuable, literary “field of cultural production” (Brzostek 2016: 61, after Bourdieu 2001: 327) and, as such, debunks the myth of disruptive influence of netspeak on all the Internet writings. Hence, this paper surely enlarges and deepens the knowledge of Internet creative writing, offering a better understanding of a widespread, cultural phenomenon of contemporary horror fiction.

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S u m m a r y

As the realm of the Internet becomes particularly favourable and stimulating an environment filled with viral content, fostering creativity on the part of its users, countless netters produce a substantial body of Internet fiction that calls for linguistic analysis. This paper explores a particular sub-genre of modern Internet discourse, namely creepypastas, which are horror-like stories, copy-and-pasted around the Internet.

The purpose of this study is to explore the language of English creepypastas, to determine certain features appurtenant to the genre, as well as to investigate the scope of netspeak's influence on these works of fiction.

Powrót do dyskursów internetowych: język creepypasty

Streszczenie

W miarę jak przestrzeń Internetu staje się szczególnie sprzyjającym i stymulującym środowiskiem pełnym szybko rozprzestrzeniających się treści, które rozwijają kreatywność użytkowników, niezliczone rzesze internautów piszą w Sieci i tym samym tworzą znaczną bazę internetowej fikcji literackiej, dopominającej się o analizę językoznawczą. Celem autorki artykułu jest zbadanie creepypasty, czyli szczególnego gatunku współczesnego dyskursu internetowego utrzymanego w konwencji horroru, który jest rozpowszechniany w Sieci metodą „kopiuj – wklej”. Analiza wybranych przykładów creepypasty w języku angielskim pozwoliła ustalić charakterystyczne dla tego gatunku cechy, a także zbadać zakres wpływu języka Internetu na internetową fikcję literacką.