

Bri K.

San Diego, California

A New Folklore

Fineliner pen, Alcohol-based marker, Colored pencils

The Storyteller

Fineliner pen, Alcohol-based Marker,

The Collapse

Fineliner pen, Alcohol-based marker, Acrylic paint, Chalk pastel

The stories we share hold meaning. They reflect our dreams, worries, mistakes, and our sense of purpose. Whether fiction or non-fiction, we are drawn to stories that resonate with our personal and cultural experiences. Folklore does expressly this, serving as a reminder of our humanity, linking us together. Interestingly, not all our stories revolve around humans; they also feature the natural and the supernatural through the genre of horror. So, when your medium of storytelling is the internet, it opens up the potential for anyone to participate and add their own photos, videos, recordings, and anecdotes. This storytelling method is considered modern folklore, which is the basis of my research and subsequent artworks.

The first of the two pieces encompassing this concept is *A New Folklore*, which depicts a woman disguised in a coat full of monsters found in traditional folklore. This coat is meant to pay respect to the predecessors of the current age of folklore, with the women emerging from the depth of this cloth as a symbol of how modern folklore roots itself in traditional folklore practices. The second piece, *The Storyteller*, is meant to represent the storyteller who pulls the strings of the narrative. The medieval cityscape was meant to be as a pop-up where the figure above it all serves as this stage's puppeteer. The final piece, *The Collapse* is the result of moral panics that ensue following the blurring of reality and fiction through the portrayal of different folklores.

Folklore, Horror Stories, and the Creation of an Internet Mythology



Bri K.

The Oxbow School

OS49

Writer's Note: When your medium of storytelling is the internet, it opens up the potential for anyone to participate and add their own photos, videos, recordings, and anecdotes. This paper delves into folklore as it permeates modern society, the emergence of the found footage genre, the community behind the creation of many modern-day folklores, and the impact these stories have had on the wider public.

I. Introduction

The stories we share hold meaning. They reflect our dreams, worries, mistakes, and our sense of purpose. Whether fiction or nonfiction, we are drawn to stories that resonate with our personal and cultural experiences. Folklore does express this, serving as a reminder of our humanity, linking us together regardless of how we are told. Interestingly, not all our stories revolve around humans; they also feature the natural and the supernatural through the genre of horror. Horror allows us to experience these anxieties indirectly without facing their implications directly. It often works on a symbolic level, using fears in the stories to convey larger anxieties about the unknown, ourselves, and the fear of the other. Horror folklore and folklore, in general, adapt not only to be communicated and created through evolving mediums but also to reflect said mediums and their associated fears. One subset of horror folklore lies on the Internet in the form of 'creepypastas'. The term "creepypasta" is derived from the Internet slang *copypasta*, which takes from the words 'copy' and 'paste'. It serves as shorthand for any block of text that is repeatedly copied and pasted throughout various online forums. Creepypasta is essentially a creepy copypasta that is copied, pasted, and repeated throughout the Internet in a way similar to folklore. Creepypastas present the Internet as a wicked and dangerous place that is not able to be fully understood. It reflects the fear of its online audience and makes them question what

consuming these images and videos all the time is doing to their minds. Arguably, the most well-known example of creepypastas in circulation is the tale of the Slender Man.

II. The Birth of an Internet Legend

On June 10, 2009, two images submitted by user Victor Surge hit the *Something Awful* forums, depicting a tall, wiry figure looming behind what appear to be mundane photos of children (Blank and McNeill, 2018). The original post intrigued fellow users, hinting at a more convoluted narrative surrounding this mysterious and potentially dangerous creature, suggesting that the figure held the power to incite violence. This implication suggests that the photographers who took the photos ended up missing or dead, leaving the viewer with more questions than answers. The images shared were not overtly explicit in the narrative they portrayed, which allowed it to pave the way for the communal creation of an entire internet mythology. Over the course of roughly a year, members of the *Something Awful* forums added to the growing Slenderman mythos, contributing their own images, narratives, videos, and so on (Blank and McNeill, 2018). What resulted from this collective effort was a faceless monster dressed in a black business suit, occasionally sprouting tentacles from his back. His mere presence was enough to push his victims to the brink of insanity.

The design of the Slender Man is timeless, allowing him to fit in as easily terrorizing a 1960s all-American family as he does stalking children in the 2010s. His corporate attire and calm demeanor are reminiscent of what contemporary society suggests are markers of trustworthiness, conformity, and convention. However, his uncanny features break this illusion of compliance, with arms that proportionally are too long, tentacles that wave behind him, and his signature lack of a face. These features, in particular, parallel the faceless corporate powers who

prey on their consumers and are lying in wait to capture them with their many tentacles (Blank and McNeill, 2018). Slender Man was created with the most frightening images and ideas present in modern society and supernatural folklore in mind to critique popular trends, establish fear in audiences, and as an inside joke between those familiar with his creation. The narrative surrounding Slender Man and the community who shaped this creature into his current legendary relied on a lot of the qualities found in older Found Footage films.

III. Found Footage Horror: The Blending of Reality and Fiction

Found-footage films are fictional works portrayed as authentic recovered recordings that seek to directly challenge where the lines between fact and fiction are drawn and, in doing so, push the boundaries of their audiences. One of the most famous predecessors of the modern Found Footage horror subgenre is Orson Welles' 1938 radio broadcast adaptation of H.G. Wells' novel *The War of the Worlds*. This broadcast established the essential elements of contemporary found footage in both terms of mechanics that birth confusion on the reality of a text and the methods it used to create fear in its audiences (Heller-Nicholas, 2014). Orson Welles' *War of the Worlds* radio broadcast began with an introductory monologue that aligned with the beginning of its novel counterpart, then quickly shifted tone to a weather report and a subsequent cut to an orchestra playing in the Park Plaza in New York City. This mark in the broadcast is where newsflash-style interruptions began, with experts discussing unusual weather on Mars, gradually leading to a full-fledged Martian invasion of Earth. Protagonist Professor Pierson ended the broadcast by describing what it was like to walk around a near-deserted New York City before realizing the invaders were gone, destroyed by some disease bacteria. While this segment was only an hour long, its impact is still notorious today.

Most of *The Wars of the Worlds* broadcast's fame comes from the widely documented hysteria that followed the broadcast, with audience members genuinely concerned that an alien invasion was occurring at that very moment and what they were hearing was reality. The most interesting part of this case was that while listening to the broadcast today, the fictitious nature of the program is very apparent, with the conclusion featuring Orson Welles himself, out of character to assure the audience that "*The War of The Worlds* has no further significance than as the holiday offering it was intended to be. The Mercury Theatre's own radio version of dressing up in a sheet and jumping out of a bush and saying Boo!" (Columbia Broadcasting System).

Nevertheless, this begs the question, how did millions of people still believe in its authenticity after listening to the broadcast? Well, in this case, context and timing were everything. It is likely that a majority of the audience simply missed these admissions of fiction. When surfing the radio channels, it was common for folks to jump from station to station, often leading to them tuning in late to any particular program. Through her research, Heller-Nicholas uncovered a study from CBS that found that "42 percent of listeners believed that the broadcast was real, tuned in late, while only 12 percent of people who listened to the entire program believed the same thing" (Heller-Nicholas, 2014). Beyond believability, *The War of the Worlds* broadcast tapped into the deep-seated fears the public was facing.

In 1938, when *The War of the Worlds* broadcast took place, it was a period of great cultural unrest in the United States with social and economic repercussions following the Depression, a growing awareness of the escalating war in Europe, and the reality that America would be involved. In this environment, regular radio programs being interrupted by urgent news updates were commonplace. Thus, listeners had no reason to think sudden interruptions to Welles' program were odd. Additionally, including familiar places and interviews with so-called

experts added to its sense of authenticity, which is a tactic still used in contemporary found footage horror today (Heller-Nicholas, 2014). *War of the Worlds* mirrored current cultural fears; during this time, the radio was a dominating force in society, akin to television today, which was a great source of concern for the general public, who were fearful of what the presence of mass media communication would entail. By emulating both the collapse of the social body tandem with the radio institution, it exposed and exploited the media's faceless gaze as it spread into widespread confusion and unrest. *The War of the Worlds* broadcast implemented a set of performance conventions that paved the way for contemporary found footage films and added to the sense of believability. These conventions, as outlined by Marguerite H. Rippy, include using authoritarian voices that mimic political subjects, radio news flash techniques, and a spontaneous narrative that jumps between different circumstances (Rippy, 2009). With his *War of the Worlds* broadcast, Welles created mystery, opening up the opportunity for the audience to construct their own meanings and pose questions that resemble the exchange of information used in storytelling on current online platforms.

While the *War of the Worlds* broadcast may have been the pioneer of the found footage horror subgenre, the *Blair Witch Project*, released on July 30, 1999 by Daniel Myrick and Eduardo Sánchez, cemented itself into the mainstream. The Blair Witch Project, set in October of 1994, follows the story of a group of three student filmmakers, Heather Donahue, Michael C. Williams, and Joshua Leonard, who disappeared in the Black Hills Forest near Burkittsville, Maryland, while they were out shooting a documentary on the mythical Blair Witch. The Blair Witch Project was the footage they shot, discovered one year later. As the group becomes lost, their situation worsens as they encounter mysterious symbols and unsettling sounds. Tensions escalate, with interpersonal conflicts arising, eventually leading to Josh disappearing and the

remaining two falling victim to unseen forces. In the film's climax, Heather discovers an abandoned house, where she meets a terrifying fate. The use of found footage made it easy for the audience to confuse *The Blair Witch Project*, a film *about* amateur filmmaking, for an actual amateur film, heightening the feeling of anticipation and fear and blurring the lines between reality and fiction. The shaky hand-held camera work and the lack of cameras shooting the actors made the filmmaking process as much of a character as the actors themselves, adding to the film's overall atmosphere. The authenticity and marketing of The Blair Witch Project hinged on the implication that it was a genuinely found artifact.

The Blair Witch Project's promotional campaign extended beyond just film trailers alone and branched out to the online space, creating an immersive storytelling experience between the audience and production. The first launch of this quest was a site, "BlairWitch.com," which presented itself as a real investigation into the events of the Blair Witch, including police reports, interviews, and other documents that added to the overarching narrative (Charlebois, 2023). The audience is invited to play and become part of a performance as if it were a reality. Audiences now do not have to believe or even suspect a film is genuine documentation of its subject matter to be able to enjoy, pretending that it might be the case playfully. The Blair Witch Project's ability to harness the Internet at an early age, using its scope to garner film consumption, interaction, and strategic filmmaking practices, helped build the foundation of success for many Internet legends such as Slender Man.

IV. Making a Monster: Community in the Age of Digital Folklore

The Internet opens up the potential for anyone to participate, to craft their own derivative narratives, create videos or images, and integrate said material into stories or personal accounts.

The speed at which internet mythology is created is observed prominently in the realm of Creepypastas, which provides an eye into the intricate process of digital storytelling and folklore creation.

The lasting cultural image of the storyteller is them standing, illuminated by the flicker of a fire, going over story beats with exaggerated gestures as those gathered in a circle around the warmth sit wide-eyed and curious about what comes next. This form of digital folklore is no longer told to scare people who are sitting around a campfire in the woods but instead told to freak people out who are alone on the computer at night, lurking around digital campfires. A digital campfire refers to an online space where communities gather for the specific purpose of storytelling. Stories told there have an underlying shared understanding of the mutually communicative event between teller and audience, with the expectation that all may participate in the storytelling. The digital age facilitates this jump from small-scale communities to widespread collaborative practices (Benkler, 2006). Slender Man as a malleable character is part of the unique aspect of his Mythos, as performance is the nature of the fourth wall in the horror genre. As seen in the Blair Witch Project and War of the Worlds, horror stories are most effective when perceived as real. Slender Man's audiences understand this horror facet and actively go out of their way to protect that wall and suture the illusion (McGonigal, 2016).

The development of the Slender Man parallels the formation of traditional folklore and how it is told and performed. The communal aspect associated with it echoes the folk communities responsible for crafting timeless narratives. The main difference now is that stories are facilitated through digital technology. As being part of an online community no longer implies physical proximity, more and more people can join. Slender Man forums serve as jumping-off points for storytellers where audiences flock to their stories, using the advantages of

the digital realm to participate and contribute their piece of the overarching legend. The Slender Man Mythos is composed of several narratives that are, without a doubt, fictional yet are framed within the narrative tradition as "true" experiences, likening them to "real" legends. Andrew Peck notes that the Slender Man Mythos drew upon an existing belief influenced by a vast network of performances that had, directly and indirectly, preceded it (Peck, 2015).

The making of Slender Man aligns with what is referred to as reverse ostension, a process that Jeffery A. Tolbert defines as an act of reverse engineering the process of legend creation by weaving together diverse strands of "experience" to create a narrative tradition by correlating and connecting fragmentary narratives (Tolbert, 2013). In a typical tale about a haunted house, one is driven to the location hoping to encounter said ghost. However, Slender Man doesn't dwell in any tangible locations and thus is not able to be directly interacted with. Despite this, users still contributed accounts of their "real" encounters with Slender Man. Thus, the Mythos was constructed based on fictionalized experiences with the creature rather than a narrative leading to collective action.

Since the initial forums in 2009, the Slender Man community has flourished over time, with users writing stories, telling and retelling them, and others making their iterations along the way. Unlike the novelist writing for an unparticipating audience, the digital storyteller engages their audience in a back-and-forth dialogue, gathering to tell stories in their own digital campfires. Over time, these stories that one serves as merely entertainment have evolved into a strong bond that unites their communities.

V. The Folkloresque and The Act of Ostension

Behind the success of many of these horror creations is a convincing appeal to a sense of truth and fact. Two examples previously mentioned, *The Blair Witch Project* and *Wars of the World*, use the right mix of frightening detail, a sense of familiar locality, and audio clips from supposed authority figures to convince audiences that the events of their respective stories are real (Tolbert, 2018). In a sense, Slender Man is not "real," precisely how the Blair Witch and the alien invaders in *The War of the Worlds* broadcast are not "real." None of these examples were real, but all were presented in ways that mimicked reality and thus were extraordinarily persuasive. The manipulation of the boundaries of reality and fiction becomes easier when one applies the conventions of folklore. When analyzing these reality-bending fictions under the presumption that they all have something in common, two main ideas arise: the believability of these works of fiction and the strategic manipulation of folkloric forms and conventions, which is called the "folkloresque" (Tolbert, 2018). The folkloresque, as outlined by Michael D. Foster, is popular culture's perception and performance of folklore as it pertains to creative, often commercial products or texts that give the impression to the consumer that emanate from existing folkloric practices (Foster, 2016).

One common aspect of a folkloresque item is that it is imbued with a sense of authenticity derived from a connection with "real" folklore. Linking an item to an established body of tradition, such as folklore, validates the work in which it appears, increasing its appeal to popular audiences (Foster, 2016). These two themes present in the creation of modern-day horror media are interconnected. The folkloresque, while it may take outlets of expression, will always involve an appeal to pre-existing folklore, which is only successful if audiences buy the connection between the folkloresque material and established real-world traditions. In the case of

the Slender Man narrative, the realness imparted was that he might exist in traditions that predate his appearance on the Internet (Tolbert, 2018). The Slender Man story is fascinating, as the information circulating around the myth is engineered in a way that denies its own creation. One is just as likely to find evidence of Slender Man stalking someone in the early 1800s as his origins on the Something Awful forums in 2009. So even though Slender Man's origins and traits are unmistakably connected to the digital world where he originated, the storytelling practices, the anxieties, and the fears that produced him indicate a pre-digital age.

This implication of history beyond the screen blurred the lines between reality and fiction, allowing for the consideration that maybe the stories written about Slender Man could be based on real experiences. The cycle by which folkloresque texts are reabsorbed into tradition produces a level of engagement representing the final removal of the barrier between fiction, reality, and the folkloresque. This engagement with folkloric ideas transcends the digital realm, manifesting as real-world enactments, which can be referred to as ostension (Tolbert, 2018). The Slender Man mythos is noteworthy beyond how it was created, but the way he performed in the offline world. Some common acts of ostension inspired by Slender Man were making costumes, photobombing people in said costumes, and creating Slender Man graffiti. These lighthearted behaviors are just a few of the various forms of ostension that Slender Man influenced in these online communities. Ostension in the case of Slender Man is a double-edged sword as ostension was what violently shook him from his fictional persona and thrust him into the mainstream.

VI. The Waukesha Stabbings

On May 31, 2014, a local cyclist called police, reporting his discovery of a twelve-year-old girl lying just outside of David's Park in Waukesha, Wisconsin. The girl, later identified as Payton

Leuther, was stabbed nineteen times and left for dead. The perpetrators were two girls of the same age, Morgan Geysler and Anissa Weier, her friends, who confessed to the attempted murder, saying they did it to win the favor of Slender Man (Gabler, 2014). Following the Waukesha attack, discussions emerged relating to the idea of the Internet as a dangerous place. The Waukesha Chief of Police, Russel Jack, released a statement outlining the case and encouraging parents to strictly monitor their children's internet activity: "Keeping children safe is more challenging than in years past. The Internet has changed the way we live. It is full of information and wonderful sites that teach and entertain. The Internet can also be full of dark and wicked things. [...] Parents, please talk to your kids about the dangers that exist online" (Jack, 2014). Jack's position of authority as a law enforcement personnel left no room for doubt. The definitive source of the issue was the Internet and its "dark and wicked things." Another article published by CNN's Kelly Wallace writes, "Warning signs for parents that their children may be having trouble absorbing what they're engaging with online, or differentiating fantasy from reality, include withdrawing from real friends, not engaging with other aspects of their lives, self-injury, and injury to others, experts say" (Wallace, 2014).

The case proceedings mainly discussed mental health, as her belief in Slender Man was a symptom of her early-onset schizophrenia (Vielmetti, 2015). The media, however, was fixated on Slender Man, violence, and words of caution, which aided the widespread moral and cultural panics surrounding what the internet was truly capable of causing, feeding into deep-seated anxieties about the unknown and the fear of being out of control.

VII. Moral Panics and the Implication of Deviancy

As Stanley Cohen defines in *Folk Devils and Moral Panics*, moral panics are the response to deviant acts perceived as threatening social norms by the mass media (Cohen, 2011). *The War of the Worlds* broadcast and The Blair Witch Project treaded into some controversial waters and prompted fear amongst their respective audiences. Still, the response towards either work lacked what Jeffery A. Tolbert believes is central to moral panic discourses: the "element of deviance, of a (perceived) widespread social problem borne out in the actions of a few individuals" (Tolbert, 2018). As opposed to the media treatment of Slender Man, these two predecessors are examples of the inverse moral panic scenario. War of the Worlds was framed as a journalistic report, whereas The Blair Witch Project appealed to the documentary film genre. Therefore, the panic born from these works resulted from feelings of confusion of fiction and reality instead of a response to a real-life event. When examining Slender Man and the attack in Waukesha, the discourse born from it does reflect these concerns with the device Cohen laid out.

In the context of moral panics, The Slender Man story highlights the connection between a dark yet entertaining activity and a violent reality. Slender Man is not, after all, a legendary figure like Baba Yaga or Bigfoot, and there was never initially an atmosphere of belief surrounding Slender Man creature because he was created simply as an entertaining pastime for people to engage with one another online. Therefore, only a tiny minority of people, usually newcomers, on both these forum sites and the Internet believed what they read. So, to reiterate, most people did not take Slender Man for something real, except for the young girls implicated in the Waukesha stabbings. So the panic following the Slender Man Mythos was not induced by another supernatural creature but by the worry that these stories on the Internet would incite belief and action in society's most vulnerable: children. Especially during the era when internet horror stories were at their height of popularity (2008~2014), many children were allowed

unsupervised internet access because of the lack of knowledge older generations had regarding the online world. So, these stories had an air of belief because the younger members of these communities lacked the discernment and online savvy to know that the stories they were consuming were fake. As opposed to *The War of the Worlds* broadcast and The Blair Witch Project, which were presented in a way to intentionally deceive their audiences into believing, the truth of Slender Man is only a few keyboard presses away. In the case of the broadcasts and films, panic based on belief was seen as a normal response, yet in the case of Slender Man, this belief was framed negatively as a form of deviance.

VIII. Conclusion

Folklore mirrors society and its culture; monsters may still live in the woods, but they also reside in internet forums with demons lurking inside them. Folklore adapts not only to be communicated and created through new mediums but also to reflect new mediums and our fears associated with them. Creepypastas depict the Internet as this potentially dark and dangerous place we do not fully understand yet, and it unsettles us in ways that we cannot quite articulate. Such is horror.

Works Cited

- Benkler, Yochai. 2006. *The Wealth of Networks: How Social Production Transforms Markets and Freedom*. New Haven: Yale University Press.
- Blank, Trevor J., and Lynne S. McNeill. "Boiling Over: Creepypasta, Slender Man, and the New Face of Fear in Folklore." *Contemporary Legend*, 3rd series, vol. 5, 2015, pp. 1-14.
- Charlebois, Leana. *The Blair Witch Phenomenon: Alternate Reality Games and Contemporary American Horror Cinema*. 2023. The Mel Hoppenheim School of Cinema, MA thesis. spectrum.library.concordia.ca/id/eprint/991930/1/Charlebois_MA_S2023.pdf. Accessed 1 Dec. 2023.
- Chess, Shira, and Eric Newsom. *Folklore, Horror Stories, and the Slender Man: The Development of an Internet Mythology*. Palgrave Macmillan, 2015.
- Cohen, Stanley. 2011 (1972). *Folk Devils and Moral Panics*. London: Routledge.
- "Definitions of Folklore." *Journal of Folklore Research*, vol. 33, no. 3, 1996, pp. 255–64. *JSTOR*, <http://www.jstor.org/stable/3814683>. Accessed 13 Nov. 2023.
- Dresser, Norine. *American Vampires: Fans, Victims, and Practitioners*. New York u.a., Norton, 1989.
- Evans, Timothy H. "Slender Man, H. P. Lovecraft, and the Dynamics of Horror Cultures." *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 128-40.
- Foster, Michael Dylan. 2016. "Introduction: The Challenge of the Folkloresque." In *The Folkloresque: Reframing Folklore in a Popular Culture World*, ed. Michael Dylan Foster and Jeffrey A. Tolbert, 3–33. Logan: Utah State University Press.

- Gabler, Ellen. 2014. "Charges Detail Waukesha Pre-teens' Attempt to Kill Classmate." Milwaukee Wisconsin Journal Sentinel, June 2. <http://www.jsonline.com/news/crime/waukesha-police-2-12-year-old-girls-plotted-for-months-to-kill-friend-b99282655z1-261534171.html>.
- Heller-Nicholas, Alexandra. *Found Footage Horror Films: Fear and the Appearance of Reality*. Jefferson, McFarland & Company, Inc., Publishers, 2014.
- Jack, Russell P. 2014. "Waukesha Stabbing News Conference." Latimes.com, June 2. <http://documents.latimes.com/waukesha-stabbing-news-conference/>.
- Kitta, Andrea. "What Happens When the Pictures Are No Longer Photoshops?: Slender Man, Belief, and the Unacknowledged Common Experience." *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 77-90.
- Koven, Mikel J. "The Emperor's New Lore; or, Who Believes in the Big Bad Slender Man?" *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 113-27.
- Manning, Paul. "Monstrous Media and Media Monsters: From Cottingley to Waukesha." *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 155-81.
- Marguerite H. Rippey, *Orson Welles and the Unfinished RKO Projects: A Postmodern Perspective* (Carbondale: Southern Illinois University Press, 2009), 158.
- McGonigal, Jane. *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*. New York: Penguin Group, 2011.

- McNeill, Lynne S., and Trevor J. Blank. "Fear Has No Face: Creepypasta as Digital Legendry." Introduction. *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 3-25.
- Peck, Andrew. "The Cowl of Cthulhu: Ostensive Practice in the Digital Age." *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 51-76.
- Scielzo, Caroline. "An Analysis of Baba Yaga in Folklore and Fairy Tales." *The American Journal of Psychoanalysis*, vol. 43, no. 2, 1983, pp. 167-75 Accessed 13 Nov. 2023.
- Tolbert, Jeffrey A. "Dark and Wicked Things: Slender Man, the Folkloresque, and the Implications of Belief." *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 91-112.
- . "The Sort of Story That Has You Covering Your Mirrors: The Case of Slender Man." *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 25-50.
- Tucker, Elizabeth. "Slender Man Is Coming to Get Your Little Brother or Sister: Teenagers' Pranks Posted on YouTube." *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Logan, Utah State UP, 2018, pp. 141-54.
- Wallace, Kelly. 2014. "Slenderman Stabbing Case: When Can Kids Understand Reality vs. Fantasy?" CNN, June 5. <http://www.cnn.com/2014/06/03/living/slenderman-stabbing-questions-for-parents/index.html>.