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KATA PENGANTAR

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Dewan Penyunting akan berusaha terus meningkatkan mutu jurnal sehingga dapat menjadi salah satu acuan yang cukup penting dalam perkembangan ilmu. Penghargaan dan terima kasih yang sebesarbesarnya kepada Mitra bestari bersama para anggota Dewan Penyunting dan seluruh pihak yang terlibat dalam penerbitan jurnal ini.

Salam,

Ketua Penyunting

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DAFTAR ISI

Analysis Of Plot And Suspense Structures In "*Abandoned By Disney*" Creepypasta Using Noël Carroll's Theory

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Abstract. The rise of the internet horror can be found online, in particular as a type of stories called the "creepypasta". There seems to be a few studies on creepypasta that focus on the narrative structure. An American philosopher Noël Carroll who explains the structure of horror narratives and how it can be used to produce the desired horror effect. The theory used in this research is the plot structure and suspense as stated by Carroll. The central question of this research is how to explain the structures of plot and suspense in a creepypasta story, in light of Carroll's theory.
The creepypasta selected for this study is "Abandoned by Disney" by Christopher Howard Wolf. The analysis is conducted using qualitative content analysis method. The findings show that the plot structure corresponds to Carroll's complex-discovery plot, with a longer onset stage, where the story's monster is foreshadowed, and a shorter discovery stage, where the monster is revealed. The suspense, in the form of story questions generated in the reader, corresponds to the plot stages; the longer onset stage generates more questions to sustain suspense, and the discovery stage generates fewer questions as the monster is revealed.

Keywords: creepypasta; horror stories; narrative structure; plot; suspense

Abstrak. Munculnya horor internet dapat ditemukan secara online, khususnya dalam jenis cerita yang disebut "*creepypasta*". Tampaknya ada beberapa penelitian tentang *creepypasta* yang fokus pada struktur naratif. Seorang filsuf Amerika Noël Carroll yang menjelaskan struktur narasi horor dan bagaimana narasi tersebut dapat digunakan untuk menghasilkan efek horor yang diinginkan. Teori yang digunakan dalam penelitian ini adalah struktur *plot* dan *suspense* seperti yang dikemukakan oleh Carroll. Pertanyaan sentral dalam penelitian ini adalah bagaimana menjelaskan struktur *plot* dan *suspense* dalam cerita *creepypasta* berdasarkan teori Carroll.
Creepypasta yang dipilih untuk penelitian ini adalah "Abandoned by Disney" oleh Christopher Howard Wolf. Analisis dilakukan dengan menggunakan metode analisis isi kualitatif. Temuannya menunjukkan bahwa struktur plot sesuai dengan plot penemuan kompleks Carroll, dengan tahap awal yang lebih panjang, saat monster dalam cerita diramalkan, dan tahap penemuan yang lebih pendek, saat monster terungkap. Ketegangan berupa pertanyaan cerita yang ditimbulkan oleh pembaca sesuai dengan tahapan plot; tahap permulaan yang lebih lama menghasilkan lebih banyak pertanyaan untuk mempertahankan ketegangan, dan tahap penemuan menghasilkan lebih sedikit pertanyaan saat monster itu terungkap.

Keywords: *creepypasta; horror stories; narrative structure; plot; suspense*

INTRODUCTION

Horror is one of the most popular literary genres and one of the most studied in the world. With the rise of the internet horror can also be found online, in particular as a type of stories called the "creepypasta". Creepypasta originally began as anonymous scary stories which were circulated and shared through repeated copying and pasting on various internet

forums. Hence the name "creepypasta", from the words "creepy" and "paste". In the last decade, creepypasta stories are more commonly found on websites dedicated to collecting this kind of stories, which also receive contributions from authors from all over the world. Many of today's creepypasta are no longer anonymous and include longer or serialized stories, as well as video format (Henriksen, 2018; Nadel, 2021).

There have been a number of studies and discussions on creepypasta, although most of them seem to focus on the nature and impact of creepypasta, whether through the genre as a whole (Balanzategui, 2020; Chornobylskyi et al., 2023; Wiles, 2013), through individual stories (Balanzategui, 2019; Crawford, 2017; Henriksen, 2018), or through the monsters featured in the stories (Blank & McNeill, 2018; Chess, 2012). Early creepypasta stories were often presented as 'real' accounts, and this has led the stories to be compared to internet folklore, urban legends, or modern myths (Blank & McNeill, 2015; Chess & Newsom, 2015; Erhardt, 2022). Today, most of creepypasta stories are acknowledged by their readers as fictional works designed to scare and entertain, and are not—intentionally or unintentionally—to become the next urban legend (Erhardt, 2022; Nadel, 2021). Nevertheless, in some sites such as Reddit, creepypasta are still presented as true accounts, albeit in a tongue-in-cheek manner or as roleplaying stories (Balanzategui, 2020).

On the other hand, there seems to be too few studies on creepypasta that focus on the narrative structure. To date, the writers have only found two studies that explore the narrative structure of creepypastas. One of them is Sara McGuire who analyzed "viral" creepypastas and came up with a list of the most prevalent writing elements in those stories (McGuire, 2018). Nevertheless, McGuire's article focuses on writing conventions that may work in creepypasta stories and not on their structures. Likewise, Laura Minkkinen studied the role of first-person perspective in creepypasta narrative structure (Minkkinen, 2021), but this is only one element of the narrative structure. This indicates that there is still a research gap regarding creepypasta narrative structure.

The way horror stories are constructed has been examined by many researchers, and one of the most prominent of them is the American philosopher Noël Carroll. Carroll explains the structure of horror narratives and how it can be used to produce the desired horror effect. According to Carroll, horror narratives generate fear through plot structures which revolve around the presence of a monster, as well as through the use of suspense, which is the tension and anticipation of the story character's discovering and confronting the monster (Carroll, 1990, pp. 22, 99–125, 123–144). Carroll's theory has been the subject of many discussions and

obviously is not applicable to all horror stories, but it is interesting to see how it can be applied to the narrative of contemporary horror fiction, especially to that of creepypasta. The aim of current study is therefore to explore how the narrative structure of a select creepypasta may generate horror effect, in particular through the narrative structure of plot and suspense.

The creepypasta selected for this study is "Abandoned by Disney" by Christopher Howard Wolf (pen name Slimebeast). It is one of the 'viral' stories used as examples in McGuire's article, which should have made it a relatively 'good' creepypasta. In addition, it features Disney, a multinational entertainment company famous for its 'family-friendly' products. While the association of Disney with horror is an interesting topic in itself, the writers are more interested in exploring how the story's narrative structure and suspense mechanisms may have generated its horror effect. Thus, the central question of this research is: *how can the plot and suspense structures of "Abandoned by Disney" be explained in light of Noël Carroll's theory?*

RESEARCH METHOD

This study uses qualitative content analysis method, in which the data is described and examined in order to derive inferences from it. The data source is the text "Abandoned by Disney", downloaded from Wolf's own website, slimebeast.com. The data is collected using close reading method, in which the writers read the text attentively, paying attention to the narrative and suspense structures of the story and how they may be related to the story's horror effect. Analysis and interpretation of the data is based on Carroll's theory of horror narrative structure and suspense.

The discussion section is divided into three parts. The first part describes briefly Carroll's theory of horror narrative structure and use of suspense. The second part describes briefly the author and the summary of "Abandoned by Disney". The third part is the story analysis, subdivided into analysis of plot structure and analysis of suspense in the plot.

DISCUSSION AND FINDINGS

Carroll's Theory of Horror Narrative Structure

Structures of Horror Plots

The theory used in this study is Noël Carroll's theory of horror narrative structure. He has investigated the narrative structure of the horror genre on the basis of the emotional effect the genre tries to generate in its audience, which is of course horror, or as Carroll calls it, the "art-

horror"(Carroll, 1990, p. 24). This horror effect is generated by the inner workings of the narrative, including the plot structure. Carroll described two basic horror plot structures: the *complex discovery plot* and the *overreacher plot.*

Each of the two plot structures has certain narrative stages. The *complex discovery plot* usually has four stages: the *onset,* the *discovery,* the *confirmation,* and the *confrontation.* All of these four plot stages are concerned with the existence of the antagonistic force, the 'monster', which is the focus of most horror stories and the main source of the horror effect. The *onset* is the introduction or foreshadowing of the monster; the *discovery* is the moment where the story characters become aware of the monster's existence; the *confirmation* is the point where the aware characters convince others that the monster exists (and is dangerous); and the *confrontation* is where the characters fight the monster (Carroll, 1990, pp. 99–118).

The *overreacher plot* deals with the results of an experiment gone wrong, or the quest for a forbidden knowledge. The stages are the *preparation,* where the characters prepare an experiment that uses a forbidden knowledge (or a quest for a forbidden knowledge); the *experiment* itself; the *boomerang,* or the moment the experiment backfires via the appearance of a monster; and lastly, the *confrontation* with the monster and/or its creator (Carroll, 1990, pp. 118–123).

Both plot structures can be combined with each other, or have variations in their stages. So, a complex discovery story can be combined with an overreacher plot to create a story where the characters must uncover a dangerous experiment and destroy the monster created by that experiment (Carroll, 1990, p. 123). A story may even have only a few of its complete stages; for instance, a complex discovery story may only have the *onset – discovery – confrontation* stages, or only the *onset – discovery* stages, or even only the *onset* (Carroll, 1990, p. 116).

Indeed, it is not necessary for the two plot structures to have all their basic stages appear together; the important thing is that the order of the stages must be kept. Thus, a horror story that begins with *discovery* cannot be followed with *onset,* and a *discovery* stage must be followed by either *confirmation* or *confrontation.* The story is the chronological and causal progression of events, or how the story goes; whereas the plot is how the events are presented to the audience. A certain plot may choose to focus on certain stages – for instance the discovery of and confrontation with the monster – and omit the others, but it cannot change the order of the stages and present them as chronological. So, a horror text cannot make its characters fight a monster and then make them become aware of the monster's existence, without clearly stating that the latter event actually comes first in the chronological order

(Carroll, 1990, p. 117). We can assume the similar thing for the overreacher plot: the stages have to be in a logical order, even if their presentation is ordered differently.

Suspense

Another important aspect of Carroll's theory of horror narrative is *suspense*. Although suspense is not an exclusive feature of the horror genre, Carroll sees it as a frequent aspect of horror effect and therefore needs to be included in analyses of horror stories (Carroll, 1990, pp. 97, 128).

Loosely defined, suspense according to Carroll is the anticipation for the answer to a question raised by a narrative. For instance, when a character tries to run away from a monster, the common question is whether or not he/she can escape. The anticipation for the escape attempt's outcome generates suspense in the audience. The suspense is usually higher when an undesirable outcome seems to be highly likely. In other words, when the audience thinks it is more likely the character will be harmed or die (Carroll, 1990, pp. 128–145).

Carroll suggests that suspense is generated from the series of linked scenes in the plot, where the early scenes raise questions and the later ones answer them. These scene questions can be divided into *macro questions* and *micro questions*. Macro questions are the major questions asked for the whole or the main parts of a story; and micro questions are about smaller incidents within the story, which still support the macro questions (Carroll, 1990, p. 136). We can imagine macro questions for a horror story as 'what is the monster' or 'how can the monster be defeated'; while the micro questions are 'what is this noise from the basement' and 'where is the weapon'. The suspense structure explored in this study is therefore the question-answer structure as explained by Carroll.

Creepypasta "Abandoned by Disney"

Plot Summary

"Abandoned by Disney" (hereafter, AD for short) was written by Christopher Howard Wolf, who usually goes by the penname Slimebeast. It is the first of a trilogy that deals with creepy and dangerous entities which haunt many of Disney's parks and resorts. The plot of AD can be summarized as follows:

The unnamed narrator and protagonist of the story described the abandoned resort "Treasure Island" that Disney built in the Bahamas, and how a blog about the place inspired him to visit another abandoned Disney resort near his location, called the "Mowgli's Palace". After experiencing some mysterious and eerie incidents, the narrator entered a basement room

containing a few of Disney mascots (character costumes). One of the costumes was a Mickey Mouse mascot with an inverted coloring, like a negative photograph. The narrator found human remains inside the other costumes, and at that moment the inverted Mickey Mouse costume came alive and tore off its own head. The narrator got scared and ran away. The narrator ended his story by saying that Disney abandoned the resort to prevent the entity from escaping.

Analysis of the Story

Plot Structure of AD

For ease of analysis, the writers divide the story plot into three sections: beginning, middle, and end. The table below shows the divisions and the story parts that go with each.

Table 1: Plot Sections

Beginning	- Introduction to the Narrator and the abandoned Mowgli's Palace. The Narrator explains the history of Mowgli's Palace and his motive to visit it. - The narrator leaves for Mowgli's Palace.
Middle	- The narrator arrives at Mowgli's Palace and begins his exploration. - The narrator encounters strange incidents. - The narrator finds a padlocked basement with intact furniture and uneaten foods. - The narrator finds a room containing mascot costumes and a Mickey Mouse costume with inverted colors. - The narrator finds human remains inside one of the mascot costumes. - The narrator finds that the inverted Mickey Mouse costume can move and talk.
End	- The inverted Mickey Mouse scares the narrator away. - The narrator believes that Disney purposefully hid the resort to prevent people coming and letting the Mickey Mouse entity out.

The structure of AD appears to be a variation of Carroll's *complex-discovery* plot structure. The complex-discovery structure is a plot that deals with the discovery of a monster, and in AD the narrator goes to an abandoned resort and finds a monster sealed there. The stages of AD's structure seem to consist only of *onset* and *discovery*.

The *onset stage* is either the introducing or foreshadowing of the monster, and the *discovery stage* is where the monster is found (Carroll, 1990, pp. 99–101). The onset stage in AD appears to comprise the beginning and the middle sections, since in those sections the narrator is merely explaining and exploring the setting, and has not met the monster yet.

In the beginning section, the narrator first describes a supposedly 'real' abandoned Disney resort called the "Treasure Island".[1] He then introduces "Mowgli's Palace" and describes Disney as a corrupt company that acquired the lands for Mowgli's Palace through bribes and coercion. The narrator also establishes his motive to explore the place as being inspired by a blog on the Treasure Island resort and Disney's apparent secretiveness regarding both abandoned resorts.

Carroll mentions that the onset stage may also reveal the monster through its actions (Carroll, 1990, p. 101), but the beginning section of AD is mostly about the background of Mowgli's Palace. The narrator does not seem to suspect that Mowgli's Palace may harbor a horrifying thing, despite Disney has been trying to suppress any info about it online. Nevertheless, the reader, having chosen to read a horror fiction, obviously anticipates a horrifying cause. The reader may anticipate a monster based on the story's own genre, the imagery of an abandoned resort, and the outrage of the local community displaced by Disney to build the resort.

In the middle section, the presence of the monster gets more concrete foreshadowing in the form of a few mysterious incidents, such as disembodied talking voices, meat hooks that move by themselves, and signboards that say "abandoned by Disney". There is also an incident where the narrator mistakes a live python for a life-like sculpture, but it is not included as a foreshadowing because while it unsettles the narrator the most, it does not clearly refer to the monster. The foreshadowing becomes more intense when the narrator finds and explores the locked basement, as the images of a padlocked door, fully furnished rooms (in contrast with the barren rooms above), rotting interior, and uneaten foods create the impression that something horrible had scared the occupants away and caused the entire basement to be sealed off for years. The middle section peaks with the finding of the 'negative photograph' Mickey Mouse costume and the other mascot costumes, but the onset stage only ends when the narrator finds human remains inside one of the other costumes. This is because the onset stage is like evidence that piles up before its cause is revealed (Carroll, 1990, p. 101). In this way, the corpse serves as the final piece of evidence of the monster's existence.

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[1] "Treasure Island", however, may be not a real place. Lucia Peters stated in her article that there was little evidence that Disney owned a resort or theme park in the Bahamas. There was a similarly-themed and similarly-abandoned park known as Discovery Island, which was originally called Treasure Island but is located in Florida (Peters, 2015). This sort of 'mistake' might have been an attempt to present AD as a 'true account' per the early claim of creepypastas as real experiences.

The discovery stage is the moment where the monster reveals itself (Carroll, 1990, pp. 100–101). This stage roughly begins at the end of the story climax, the finding of the human remains inside the mascot costumes, when the inverted Mickey Mouse costume is revealed to be sentient. Until that moment, the narrator has no reason to suspect a supernatural cause behind the resort's abandonment, but now he has the proof. AD's discovery stage goes all the way to the ending section of the story, without being followed by the other complex-discovery stages, because there are no other characters that need to confirm the monster's existence and there is no confrontation either. The narrator simply runs away.

However, the story's final passage where the narrator tells his readers that Disney had a valid reason to abandon the resort may be taken as a confirmation stage. Confirmation stage is where the discoverer of the monster tries to convince some other people of the monster's existence and the dangers it poses (Carroll, 1990, p. 101). The ending may be taken as the narrator's attempt to convince the readers, if we view the readers as another group of characters within the story's universe. This strategy of including the readers within the story's universe is apparently one of the common traits of creepypasta, especially of the original anonymous ones, when creepypasta stories were often passed on as 'true' accounts (Balanzategui, 2019).

The above view, nevertheless, is debatable; it works when the readers are included as a character in the story's universe, and one may argue that the entire sections before the ending passage have already laid the monster in the full view of the readers. In other words, the readers do not need a confirmation as they (as horror readers) should have already believed the narrator's account.

AD as a complex-discovery plot is described in the following table:

Table 2: AD as Complex-Discovery Substructure

Plot Stage	Plot Section	Narrative
Onset	Beginning	The Narrator introduces Mowgli's Palace.
	Middle	- The Narrator explores Mowgli's Palace and encounters eerie incidents. - The Narrator finds the inverted Mickey Mouse costume and the other costumes. - The Narrator finds human remain inside a costume.
Discovery	Middle	The Narrator finds out that the Inverted Mickey costume is alive.
	Ending	The Narrator runs away.
Confirmation (debatable)	Ending	The Narrator warns the reader about the monster inside the abandoned resort.

The plot structure of AD may also be viewed as that of the *overreacher* plot structure. The overreacher plot emphasizes the experiment with or the quest of forbidden knowledge, with a terrible consequence which usually takes the form of a monster. The narrator states from the beginning that Disney has suppressed any information regarding the abandoned Mowgli's Palace, and this silence partially motivates him to visit the place. In this regard, the narrator may be said of searching for a 'forbidden knowledge'. He wants to expose Disney's secret. The narrator's curiosity results in his finding the monster Disney was trying to hide, which he at the end acknowledges as his fault.

As an overreacher plot, AD has three stages: the *preparation, experiment*, and the *boomerang*. In preparation stage, the narrator explains the background of Mowgli's Palace and his search for any information regarding the resort. The experiment stage, which may be more accurately called the 'questing' stage, is the narrator's exploring the abandoned resort for anything of interest. The boomerang stage is where he meets the inverted Mickey Mouse and realizes his mistake in insisting to explore the abandoned place. There is no confrontation stage as the narrator runs away.

AD as an Overreacher plot is described in the following table:

Table 3: AD as Overreacher Structure

Plot Stage	Plot Section	Narrative
Preparation	Beginning	The Narrator introduces Mowgli's Palace and Disney's secretiveness about it.
Experiment	Middle	- The Narrator explores Mowgli's Palace and encounters eerie incidents. - The Narrator finds the inverted Mickey Mouse costume and the other costumes. - The Narrator finds human remains inside a costume.
Boomerang	Middle & Ending	- The Narrator finds out that the Inverted Mickey costume is alive. - The Narrator runs away and understands Disney's reason to abandon the place.

However, this plot structure seems to not as fitting as the complex-discovery plot. Carroll explains the overreacher plot as involving a deliberate attempt on securing a forbidden knowledge, or that the overreacher character has already had at least an inkling of the object he/she is seeking (Carroll, 1990, p. 127). Whereas the narrator of AD does not really want to search the reason Disney abandoned the resort. He merely wants to get some good photographs

of the place, or perhaps fame from publishing his experience. In the narrator's own words, "it might be cool to do some "Urban Exploration" at Mowgli's Palace. Take some photos, write about my experience, and probably see if there was anything I could take home as a memento" (Wolf, 2012, p. 3). Therefore, the writers do not regard AD as an overreacher plot, despite arguably having the signs of being one.

Suspense Structure

We have decided that the plot structure of AD is more likely to be a complex-discovery plot. The next question is how this structure is related to the story's horror effect? Carroll suggests that the source of a story's horror effect includes not only the plot structure, but also the structure of suspense (Carroll, 1990, pp. 98, 128). Carroll's theory is that the suspense structure of a horror fiction is largely determined by a series of question and answer, in which the delay in the answer and/or the multiplicity of the answers may incite the reader's anticipation and imagination, and thus maintain the suspense. The series of questions can be divided into macro questions and micro questions, with the macro questions asking the main questions of the plot, and the micro questions asking about the supporting scenes of the plot (Carroll, 1990, pp. 135–136). For that reason, we will explore the suspense structure in the form of question-and-answer series raised by the plot structure.

1. The onset stage - beginning

Before we discuss the suspense in the onset stage of the plot, it is worth mentioning that the entire AD plot is narrated through a first-person perspective. This perspective limits the reader's perception as the information the reader gains is limited to the narrating character's knowledge, and thus the reader cannot know things that the narrating character cannot. The use of a first-person perspective is listed by McGuire as one strategy that most likely will produce a 'viral' creepypasta as it heightens the curiosity and suspense of the reader (McGuire, 2018). The reader has no choice but to follow the narrator of AD as creepy things unfold, thereby keeping them in a continuous suspenseful state.

The plot structure of AD begins with the onset stage. The onset stage itself is spread over the story's beginning and middle sections. The beginning section consists the description of the 'real' abandoned Disney resort—the Treasure Island—followed by the history of the story's fictional one, the Mowgli's Palace, and the narrator's attempts to locate the latter. When the narrator describes the two abandoned resorts, he emphasizes the time and money Disney spent on building them, only to suddenly abandon the two later. Mowgli's Palace in particular has the history of an ugly conflict between Disney and the local community, which might or

might not be connected to the abandonment. The narrator also mentions that Disney seems to have suppressed any information about Mowgli's Palace. This writing strategy rouses the reader's curiosity and possibly makes them ask these macro questions: What happened at the abandoned places? What horror will the reader find (and enjoy) in this story? The micro questions are probably about whether Treasure Island is a real place or not, the role Disney might play in the existence of the horror, and why information on Mowgli's Palace is suppressed.

The reference to Treasure Island as a 'real' abandoned resort (complete with a challenge that the reader searches it for themselves) also serves as a 'promise' that the entire plot of AD is based on true events. This is due to creepypasta genre's tendency of presenting itself as true accounts (Balanzategui, 2019; Henriksen, 2018; Nadel, 2021). As a consequence, the fictional park of Mowgli's Palace would have been accepted by the reader as real as well.[2] The suspense incited at this beginning section therefore is not only the question of what is going on in the two resorts; but probably also entails the fear that whatever horror is told by the story is actually real and may harm the reader as well. [3]

2. The onset stage – middle

The beginning section of the story ends with the narrator's leaving for Mowgli's Palace. Up until then, he still has the option, so to speak, to avoid the place. The moment he really arrives at the place is the end of the beginning section and the start of the middle section. Before it, the writing extends the reader's anticipation by delaying answering the reader's desire to explore Mowgli's Palace and describing his attempt to locate the place. His real trip to the abandoned resort, however, is very short and lack in suspense. With the exception of a brief mention of the lingering hostility on the side of the locals regarding the resort, the reader's worry and curiosity is very low for this part. The micro question of how the narrator will reach his destination, if any, has been quickly answered.

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[2] The reader does not have to actually believe that the story is real; they can just 'play along' as the case with the creepypastas on the Reddit site (Balanzategui, 2020). On the other hand, Klemm has mentioned how an 'expository scene' established a story's world and possibilities, thus allowed the audience to temporarily experience the world as 'real' for their enjoyment (Klemm, 2008).

[3] It is worth noting that the reader of AD will unlikely to suspect that the narrator will die within the plot, since the beginning of the story has confirmed that he is alive and is writing about his experiences. The suspense is therefore not based on the question of whether or not the narrator will die, but what kind of a monster he will confront in the plot, and possibly, what kind of injury—if any—he will sustain from the confrontation.

The narrator enters the resort through a gigantic gate, which the reader may perceive as a symbolic cage of the monster within. The narrator also finds a signboard containing the phrase "Abandoned by Disney", which he dismisses as the work of a vandal, but being the repeat of the story title, the writing might be recognized by the reader as another foreshadowing.

Inside the resort, the narrator navigates his way through the overgrown and rotting jungle-like garden, before entering the bare and vandalized main building. He also finds more of the "Abandoned by Disney" signboards. At this stage, the macro questions the reader is asking may be added to by micro questions raised by the descriptions. The reader may wonder whether the narrator will encounter the monster—or other things—within the resort grounds, where, and when. In other words, the reader may be waiting for 'jumpscares'.

The 'jumpscare' or more precisely, the creepy incidents, which foreshadow the presence of the monster appear in the form of disembodied talking voices and moving meat hooks in the freezer. The vagueness of both the voices and the moving hooks suggests a mysterious and eerie presence, and deepen the feeling of uncertainty. The reader might also associate the incidents with images of ghosts, death, or violence (as in the meat hooks), further strengthening the anticipation for the encounter with a dangerous monster.

From the beginning of the onset to the middle, the plot has provided good suspense. However, the narrator then encounters a live python that he previously thought to be a life-like sculpture. The shock of the encounter causes the narrator to find a place to rest, which leads him to find the basement where the real monster is. On one hand, this incident serves as a pretty neat transition (and a somewhat good reason) to the finding of the basement. Without his shocking encounter with the live snake, the narrator may not find the basement. The reader may also view this discovery with a 'monstrous' animal (albeit not dangerous) as a foreshadowing of the real monster – the 'sculpture' turns out to be an animal, and the 'costume' turns out to be a monster. On the other hand, the imagery of a person unknowingly treats a living animal as a work of art may be quite funny for some readers, therefore ruining the atmosphere for them.[4]

The exploration in the basement is still the onset stage, despite the narrator finding all sort of evidence of a past disturbance which had forced the employees to leave at once. The reader may experience suspense through the imagery of abandoned and rotting furniture, which contrasts the barren interior of the floors above it. (Micro) questions may be raised about why

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[4] Some original readers of AD apparently saw this snake incident as either irrelevant to the plot or even cringy. They found the sudden transition from an eerie exploration to a rather humorous mistaken identity as quite jarring.

the basement is locked, why the furniture is in disarray, why the foods are uneaten, what drove them away, and if something is still in the basement. Anticipation to and worry about the discovery of the monster—even if there is no worry about the narrator's survival—will be higher in this part, as the stakes seem to be higher as well.

The suspense heightens when the narrator finds the mascot room, and in particular, the inverted Mickey Mouse. The reader may suspect that the costume has something to do with the horror, even when the narrator apparently suspects nothing. When the narrative climax arrives, i.e., when the narrator finds the human remains inside one of the other mascot costumes, the reader may ask who or what killed the person, or if they had suspected the inverted Mickey Mouse as the culprit, what will happen next. The onset stage ends here as well.

The discovery stage begins when the inverted Mickey Mouse reveals itself, shocking the narrator. The reader may wonder what will happen next and how the narrator will escape with his life, as it has been concluded that the monster had killed before. The narrator attempts to video the living costume, but he only captures a silhouette of "dead pixels" of it (Wolf, 2012). The monster asks the narrator in "a hushed, perverted, but perfectly executed Mickey Mouse voice" if he wants to see its head "come off" (Wolf, 2012), before it pulls its own head in a brutal manner, causing yellow blood to gust forth from its neck. The writing focuses on the gory images of the inverted Mickey Mouse clawing and digging into its neck, and the amount and appearance of yellow blood. While the imagery of yellow blood may not be as horrifying as red blood to some readers, it is evident that the author is emphasizing the imagery of violence and gore to evoke the repulsiveness of the Mickey Mouse entity, and thus inciting the horror effect within the reader.[5]

The discovery stage ends with the ending of the story: the narrator runs away in fear and acknowledges that the monster is the cause of the resort's abandonment. The suspense of the macro questions—finding and confronting the monster—ends here, but the author extends the suspense by leaving some more questions: what will happen to the monster since the narrator has apparently unlocked its cage, and what will Disney probably do?

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[5] Indeed, the connection between the horror genre and images of violence and gore, at least for modern horror, seems to be closely interlinked. One often assume a horror fiction to contain repulsive and disgusting images of graphic violence and destruction/mutilation of the body (Carroll, 1990, p. 54; Prohászková, 2012, p. 134)

CONCLUSION

This paper seeks to study the narrative structure of horror stories. The story studied is creepypasta "Abandoned by Disney" by Christopher Howard Wolf, and the narrative theory used is that by Noël Carroll. The research question is: *how can the plot and suspense structures of "Abandoned by Disney" be explained in light of Noël Carroll's theory?*

The plot structure of AD fits most closely the complex-discovery plot structure as stated by Carroll. AD's structure begins with an introduction to the abandoned resort of Mowgli's Palace and to the narrator's motivations themselves. This part corresponds with the onset stage of the complex-discovery structure, wherein the monster of the horror story is prefigured. While the first-person perspective limits the reader's knowledge to that of the narrator, and AD's narrator apparently was unaware of the existence of a monster, the reader might predict a horrific cause behind the abandonment of the resort. The first half of the middle part deals with the narrator's exploration in the abandoned resort and his encounters with a few unsettling incidents. This part is still included in the onset stage, as the monster's presence gets stronger foreshadowing yet is still unrevealed. The second half raises the stakes for the narrator as he went inside a sealed basement and found abandoned mascot costumes, one of which had strange inverted colors. This part is also the onset stage, since despite the more concrete evidences of a horrifying presence, the presence is still unknown to the narrator and the reader. The ending reveals the monster and shows the narrator running away. This part is the discovery stage, since it is the part where the monster is found out. Therefore, the plot structure of AD is most likely a complex-discovery structure with a prolonged onset stage and a shorter discovery stage.

The suspense structure is analyzed using Carroll's question-answer structure. As expected, most of the questions the reader might ask are generated in the onset stage, where the monster has yet to be revealed and the questions serve to heighten the reader's suspense. The beginning part initiates the questions, with the macro questions, or the main questions, dealing with Mowgli's Palace and what the narrator would find in it. Also in the beginning part, we find smaller or micro questions like the relation between this abandoned place and Disney's other abandoned places. The macro questions linger to the story ending, with the micro questions appearing and are sometimes answered in the scenes. During the middle part, the micro questions are about the condition of the resort and the source of some mysterious disturbances. The suspense becomes higher in the basement scenes, as the macro questions become more urgent; they now have more evidence to stand on in the form of the deserted

furniture and foods, and the skull inside the costume, which suggest that the monster is nearer. When the monster is revealed in the ending part/discovery stage, the macro question about its existence is replaced with the dangers it might pose, which are left unanswered when the narrator ran away safely. However, the narrator added another suspense by generating another question of whether the monster had escaped to the outer world.

The suspense structure of AD corresponds to the functions of its plot structure. The onset stage foreshadows the monster and so the suspense its generated must be connected with the questions of the existence of a monster and when it will be encountered. The prolonged onset stage allows the author to generate suspense and curiosity in the reader to read along the story to its conclusion. The discovery stage reveals the monster and answers most of the questions generated in the onset stage, but the shortness of this stage and the lack of following stages means that only the questions about the existence and appearance of the monster are answered. Questions about how it can be defeated are left out as the narrator managed to escape unscathed, but they later might reemerge as the story gives a final question of whether or not the monster has escaped as well. This final question becomes a mystery that might ensure the story to remain in the minds of its readers for a long time. All things considered, the narrative structure of AD can be explained by Carroll's theory and shows how the plot structure generates the suspense.

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