


Digital mythic genealogies in patriarchal Anglophone horror narratives: feminine hybris and Wiki-oracle nemesis in *Annora Petrova* creepypasta

Sergio Yagüe-Pasamón

Centro Universitario de la Defensa - Universidad de Zaragoza ✉ 

<https://dx.doi.org/10.5209/amal.107708>

Recibido: 11 de febrero de 2026 • Aceptado: 27 de abril de 2026

Abstract: This paper explores *Annora Petrova* epistolary creepypasta as a gender technology that conceptualises feminine agency as a communal threat. The intersection of myth-critical analysis and feminist close reading allows mapping recurrent mythemes and constellations, as Genesis Eve's access to forbidden knowledge, the hybris ascent and nemesis corrective punishment. The Wiki-oracle embodies an authorised truth regime that prescribes an inescapable punitive end. Femininity's self-incriminating voice operates as biopower ventriloquism to legitimise the cruelty pedagogy of violence against femininity, the stigmatisation and ostracism of the scapegoat, and the expulsion from paradise. Thus, canonical Anglophone viral narratives endure disciplinary mythemes.

Keywords: Myth criticism, Mythical rewriting, Creepypasta, Eve, Hybris, Nemesis, Oracle, Stain.

^{ES} Genealogías míticas digitales en narrativas de horror patriarcal anglófono: la hibris femenina y la némesis del Wiki-oráculo en el creepypasta *Annora Petrova*

Resumen: Este artículo explora el creepypasta *Annora Petrova* como tecnología de género epistolar que conceptualiza la agencia femenina como peligro comunitario. La mitocrítica y el *close reading* feminista permiten analizar mitemas y constelaciones recurrentes, como el acceso de Eva al conocimiento prohibido, el ascenso de la hibris y su némesis disciplinante. El wiki-oráculo impone un final punitivo inevitable. La voz femenina autoincriminatoria funciona como ventriloquía de biopoder para legitimar la pedagogía de la crueldad contra la mujer, la estigmatización, el aislamiento del chivo expiatorio y la expulsión del paraíso. Dichos mitemas disciplinantes subsisten en narrativas virales canónicas anglófonas.

Palabras clave: Mitocrítica, Reescritura Mítica, Creepypasta, Eva, Hibris, Némesis, Oráculo, Estigma.

Summary: 1. Introduction. 2. Methodology. 2.1. Methodological approach. 2.1.1. Methodological procedure. 2.2. Analytical sample and delimitation criteria. 2.3. Case selection. 2.4. Study limitations. 3. Analysis. 3.1. Narrative synopsis. 3.2. Digital Eve and the forbidden Wikipedia Oracle: patriarchal truth, transgression and punitive destiny. 3.3. The legible wound as spectacle for deserved feminine corporeality staining. 3.4. Witch 2.0 as forbidden feminine co-authorship of destiny. 3.5. The ventriloquism of emancipation and the biopower appropriation of the self-incriminating voice. 4. Conclusion. Works cited.

How to cite: Yagüe-Pasamón, S. (2026). Digital mythic genealogies in patriarchal Anglophone horror narratives: feminine hybris and Wiki-oracle nemesis in *Annora Petrova* creepypasta. *Amaltea. Revista de mitocrítica*, 18, e107708.

1. Introduction

The growing popularisation of creepypasta digital horror narratives in collaborative Web 2.0, through interaction in social media and wikis (Blank and McNeill 3-24), has generated a cultural imaginary of multimodal (Balanzategui 187) and adaptive digital folklore, shaped by circulation, changing media contexts (Underberg-Goode 1) and the constraints of these media environments (Underberg-Goode 3). Creepypasta's adaptation to verisimilar digital formats, such as emails or wikis, allows to viralise patriarchal anxieties (Creed 31-32). This context allows reading *Annora Petrova* as a gender technology that contemporises patriarchal mythical

feminine genealogies in Web 2.0. In particular, this narrative may be read as circulating threatening, contaminating and morally-corrupting femininity conceptualisations, encouraging exclusion, violence and political anxiety (Storey and Shapiro 3).

This case study examines the canonical creepypasta *Annora Petrova* as setting of patriarchal legitimised disciplining of an overambitious femininity. In her confessional email to her former best friend, the access to Wikipedia forbidden information on her skating competition results is related. Annora's attempt to manipulate the Wikipedia page to favour her results truncates the lives of her beloveds as systemic punishment, which is presented as socially deserved and results in an expulsion from her professional, geographical and family paradises. This creepypasta narration of feminine avarice, trespassing, guilt and cruelty disciplining will be examined to retrieve foundational patriarchal genealogies of transgression, such as Eve's trespass at the "Tree of Knowledge" or the Satanist medieval witch.

This paper examines the patriarchal construction of creepypasta digitalised pernicious femininities, such as *Annora Petrova*, through myth-critical analysis. Through feminist close reading, the confessional register, guilt rhetoric and legitimised disciplining morality are read as narrative mechanisms that represent feminine agency as a patriarchal anxiety, in line with Malvestio's (102) study of digital folklore as cultural site for the survival of older anxieties and symbolic structures. The centrality of the 21st-century endurance of patriarchal gender genealogies requires an essential mapping of mythemes (Durand 340-41). As recurrent cultural grammars of intelligibility, the study of mythical structures in creepypasta digital horror allows to contemplate their deployment to update, continue and naturalise its entrenched encodings in digital governing poetics.

The aforementioned myth of Eve, as the cosmogony of the foundational Anglophone creed and major scapegoat of patriarchal anxieties, will be central to the analysis of femininity in *Annora Petrova*, along with the archetype of the medieval witch, and the daring, disciplined Icarus. These figures are read as interpretive frameworks based on partial textual similarities, not as full allegorical identities.

Specifically, Eve is approached through the motifs of forbidden knowledge, transgression and subsequent punishment and Icarus through overreaching ambition and the exemplary fall. Likewise, the witch is drawn on through illicit intervention of the lives and fate, and the oracle through omniscience and the punitive authority to discipline the rebellious femininity and expulse her from paradise. The archaic mythemes of the epistemic limit of the forbidden knowledge and the tragic consequences of the oracle-disclosed prediction articulate a cruelty-pedagogy discourse against the rebellious femininity. The implementation of these units in the analysis of *Annora Petrova* narrative is limited to their respective symbolic functions.

This analysis relies on three pivotal research questions. First, the study analyses the construction and vectorisation of conceptualisations of femininity as a community menace in *Annora Petrova* epistolary Web 2.0 narrative. Second, it explores the organisation of mythemes and constellations within the framework of a punitive teleology of disciplining. Finally, this research examines the operation of narrative and mythic mechanisms as participating in a patriarchal cruelty pedagogy, which legitimises bodily staining, ostracism and reputational disciplining.

This study does not assume a homogeneous or unified "Western Anglophone digital patriarchy" across all creepypasta traditions and platforms. Instead, the term is deployed to refer to recurrent ideological and symbolic patterns identified in the archived version of *Annora Petrova* analysed, which is narratively situated, by the Wikipedia page screenshot in the creepypasta, in the Western Anglophone setting of Portland, U.S. This caution is especially relevant given the open, mutable and platform-dependent circulation of creepypastas, whose contexts of production and reception remain heterogeneous.

Stephanou (100-102) reads *Annora Petrova* through nonhuman media agency and determinism. This research instead considers the creepypasta a script of dissident overambitious femininities. Their alteration of the patriarchal order by accessing forbidden knowledge at a destiny-governing wiki-oracle results in disciplining through cruelty pedagogy with systemic veto, ostracism and death.

2. Methodology

2.1. Methodological approach

Feminist criticism is adopted to examine the narrative construction of patriarchal gender conceptualisations in digital horror creepypastas.

Myth-critical analysis is combined with feminist close reading to identify recurrent motifs and symbolic structures in the construction of gender.

2.1.1. Methodological procedure

The analysis is structured into four stages. First, the creepypasta is segmented into scenes to record actions, roles and interrelations. Second, mythemes, as minimal predicate units (agent-action-target), are identified to survey recurrent relations. Lévi-Strauss (431) structural analysis of the predicate relation is central. Third, mythemes are grouped into bundles of relations and synchronic constellations to reconstruct structural patterns in *Annora Petrova*. Finally, feminist close reading decodes the narrative moralisations of feminine transgression agency through confession, guilt, and the inescapable patriarchal disciplining. Mythic correspondences are not presented as one-to-one equivalences, but as functional and symbolic homologies in recurrent textual cues, narrative roles and the punitive patterns.

Additionally, the analysis isolates a limited set of mythic units from the reference figures in the reading, namely Eve, the witch, Icarus and the Oracle, from a comparative perspective. These units mobilise central

mythemes, such as the forbidden knowledge, the transgressive ascent, the visible stigma, scapegoating and the punitive fatality.

2.2. Analytical sample and delimitation criteria

The study relies on sequential eligibility filters. Only English digital creepypastas from canonical repositories, where creepypasta versions stabilise and collaborative editing is mediated by administrators, in the period 2010-2025, with feminine narrative centrality were considered.

2.3. Case selection

From the eligible pool, texts were screened for feminine protagonist narrative centrality and digital epistolary frame. The addresser/addressee polarisation, verisimilitude and first-person subjectivity motivated the selection. Accordingly, this article conducts the single-case study of *Annora Petrova*. The analysed version was publicly archived in Wayback Machine (archived URL in Works Cited). Excerpts cite this archived version. The use of an archived version for analysis responds to textual stability, amid circulating variants with external narrators.

2.4. Study limitations

Certain limitations restrict the scope of the findings. Quantitative and statistical inferences are limited to this 21st-century canonical creepypasta study case and does not presume the existence of a systemic pattern in other creepypastas.

The reading proposed in this analysis identifies plausible symbolic patterns without claiming that the text is reducible to a single mythic or ideological code.

3. Analysis

Annora Petrova creepypasta articulates feminine agency as a digital threat that catalyses the perdition of community members, in a gender technology re-edition of “The Genesis” divine prohibition (Gen. 2:16-17) and Eve’s genealogy of transgression (Gen. 3:1-7), punishment and humankind condemnation (Gen. 3:16-19). The cruelty-pedagogy teleology of punishment that shapes the feminine community threat, through stinging, ostracism and expulsion, is legitimised.

3.1. Narrative synopsis

Annora Petrova is an email-based digital epistolary narrative where an elite Portland skater relates her life’s ruin to her former best friend, Bree.

Unable to sleep before the “Crystal Classic”, Annora searches herself online and finds a Wikipedia page that predicts her victory and triggers her compulsive dependence on it. Annora’s chained victories motivate her parents’ decision to devote her to full-time training, to the detriment of schooling.

Obsessed with winning the regional “sectionals” championship, Annora attempts to rewrite the predicted defeat on her Wikipedia page. During the competition, Bree’s skate blade detaches, hurting Annora and leading to her ban from competing upon an accusation of sabotage (Appendix 1, P12-13).

A complaint to Wikipedia about the increasingly disturbing content of Annora Petrova’s wiki page is issued, but Wikipedia denies the existence of the site where Annora’s disgraces are reported. One night, her Wikipedia page predicts her orphanhood, and her parents die in a crash. Her late parents’ wealth permits Annora to leave her unfortunate life behind to resume her skating career in Switzerland. The night before auditing for Prague’s Ice Circus, the Wikipedia page announces that Annora will die “friendless and alone” (*Annora Petrova* par. 26) on the day of writing. In the Czech hotel where she stays, she anxiously awaits the arrival of midnight. While the Wikipedia page is culturally presented as an authority of verification, it is institutionally theorised as untraceable. This dynamic strengthens the authority of the wiki-oracle both as inescapable and unspeakable, denying any possibility of institutional protection before the disciplining Wiki-oracle. In some circulating versions, which report the punitive ending of Annora explicitly, the death of Annora “at her computer” is confirmed by an external narrator (Mayhem, n.p.), which reinforces the punitive ending of the creepypasta.

3.2. Digital Eve and the forbidden Wikipedia Oracle: patriarchal truth, transgression and punitive destiny

In this epistolary creepypasta, the dissident overambitious femininity attempts to manipulate destiny by altering the designs of an unidentified rector entity to her benefit and catalyses the victimisation of her immediate social environment. Thus, mercy towards misfortune is recoded as patriarchal punishment (Appendix 4, C1-C2; Appendix 1, P01-11). Here, the comparison of Eve and the oracle rests on the motifs of forbidden knowledge, the privileged truth and transgression punishment.

In an ideological digital re-edition of Western Anglophone patriarchies’ foundational cosmogony of “The Genesis” (Gen. 2:16-17; 3:1-7; 3:16-19), the contemporary ‘Eve’ breaches the universe order by accessing privileged information from a digital omniscient entity who governs destiny. The digital omniscience embodies a mythical oracle which prescribes Annora’s narrative future as an inescapable *fatum*. In its digital version, the Wikipedia oracle can be read as a technology of truth, which regulates the access to truth. It also regulates the sociopolitical entitlement to define truth and the penalisation upon intrusions (Appendix 1, P01-P06;

Appendix 2, M01-M02; Appendix 3, B1). The visual configuration of the Wikipedia page reinforces this authority effect. The recognisable interface of Wikipedia, together with her biographical data and portrait photograph, produces an appearance of documentary legitimacy that frames the fictional content, and the ideological encodings of the creepypasta as factual. The photograph is especially significant: the pale, rigid and expressionless female face anticipates Annora's fatal destiny and visually aligns her with abjection and death. In this sense, the image does not merely illustrate the narrative, but contributes to its punitive logic by anticipating the disciplining outcome.

The obtaining of forbidden information does not entirely satisfy the insatiable avarice of the femininity, who attempts to rewrite fate on the Web 2.0. collaborative wiki environment as the 21st-century 'Knowledge Tree' in order to secure victory in the sectional competition. At this point of the creepypasta narration, Annora can be read as embodiment of the hybris trespass of the femininity who aspires to reinscribe her agency within a superior authority that disrupts the hierarchy of creation. As Annora declared to Bree in her epistolary apology, "I made a Wikipedia account and tried to update my page to say that I was the winner" (*Annora Petrova* par. 13; Appendix 1, P10-P11). The linguistic construction is significant here: verbs such as "googled," "found," "checked," and especially "tried to update" organise a progression from access to intervention. The shift from consulting information to attempting to modify it verbalises the passage from curiosity to transgression, and supports the reading of the wiki page as a restricted space of knowledge. The analogy with Eve rests on the specific narrative sequence of access to prohibited knowledge, belief in privileged truth and the attempt to usurp an authority that exceeds the human capacities. In this sense, the Wikipedia page functions as a restricted epistemic threshold, which hosts knowledge that should not be revealed yet, and punishes Annora's overambitious trespass.

Annora's symbolic assault on the metaphysical power apparatus that directs human lives can be interpreted to recall Eve's transgressive violation of the order of creation in the patriarchal imaginary of rebellious femininities. In particular, Christianity's first woman would have used her seduction skills to persuade God's 'image and likeness', Adam, into disobeying the creator and eating from 'The Tree of Knowledge of Good and Evil' (Gen. 3:1-6).

3.3. The legible wound as spectacle for deserved feminine corporeality staining

Interestingly, the archetypal disciplining of insubordinate Eve and her staining as the origin of the eternal damnation of humankind can be interpreted to reappear in *Annora Petrova* current patriarchal digital narrative, where Annora's forehead carries the stain of the wound caused by Bree's skate blade. The emphasis is placed on visible stigma, public exposure and expulsion as disciplinary consequences of the feminine transgression. This disciplinary logic is reinforced by the story's moralising lexicon, which repeatedly frames Annora through formulas of degradation and social worthlessness. Expressions such as "got what I deserved" and "friendless and alone" do not merely describe an outcome, but evaluate it as justified and exemplary within femininity's cruelty-pedagogy disciplining. As expressed by narrating Annora in the creepypasta, "I remember watching your routine and seeing your blade snap... the tip flew off and sliced my forehead" (*Annora Petrova* par. 15; Appendix 1, P12-13). The forehead wound can be interpreted to project culpability onto the feminine body, as a publicly recognised stain of her overambitious betrayal. In this sense, the narrative also participates in a broader contemporary horror logic, where the body exhibits marginalisation and biopolitical control (Aldana III). In the Christian imaginary, the wound recalls the Cain's mark of guilt, as a bodily sign that exteriorises fault, facilitating social identification and punishment. The narrative conversion of the body into public evidence of transgression is central to the reading of the wound as stigma. The blood tinting of Annora's face, "from where the tip flew off", (*Annora Petrova* par. 15), as the anatomic residence of social identity, does not simply follow as a logical consequence of the forehead wound. Instead, the mass of blood that floods Annora's face appoints femininity as a living evidence and turns the recognition of her fault, in the narrative setting of the regional competition, into an inquisitorial public spectacle of feminine disciplining. The staining of the culprit guides the reading of Annora's body as a receptacle of the sin. The mark of dishonour does not simply encode accusations of arrogance, which stigmatise the dissident femininity with *The Bible* (Gen. 3:1-7; 3:16-19) stain of overambitious Eve. Instead, the narrative applies the logic of visible guilt and social stigma to Annora, presenting the rebellious femininity as a victimising force in the destruction of her parents' lives and Bree's downfall.

Hence, the accidental detachment of the skate blade and the laceration of the culprit femininity's anatomy are read to operate as a cruelty-pedagogy device (Segato 79) that legitimises violence and marks the dishonourable avaricious. Annora's desire for concealed knowledge is explicit in "So I googled myself, then, I found a link to a Wikipedia page about me" (*Annora Petrova* par. 7). The manipulation of providence causes the truncation of her career, family and existence. Thus, the active agency of femininity is narratively associated with trespass, community disasters and the need for exemplary disciplining and domestication of the rebellious femininity.

The competitive ostracism of the dissident femininity precedes her physical and sentimental paradise expulsion. Her exile in Europe derives from the providential killing of Annora's parents in a hardly accidental car crash, which is announced by the page: "Annora Petrova is a pathetic little orphan" (*Annora Petrova* par. 19; Appendix 1, P20-21). As detailed by Annora, community displacement materialised in a choral legitimisation of the punishment: "When they told me I was banned... everyone said that I got what I deserved" (*Annora Petrova* par. 17), which can be interpreted to place Annora in a position that reminds of the Leviticus (Lev. 16.8-10) mytheme scapegoat. The quorum against the treacherous other femininity (De Beauvoir 26) creates an

affective-pedagogical social tissue that reinforces the community bounds with the power apparatus and its ideology (Ahmed 17). The imposition of the fault on a particular corporeality and the morally sanitising masculine violence allows to restore the feminine subverted sociopolitical order by designing a sacrificial “other” who works as a forceful exhaust valve of the community patriarchal anxieties (Girard 18; Appendix 3, B3-B4, Appendix 4, C3).

The quarantining of the stain-bearing contemporary Eve forces her self-deportation. As Annora explains: “Once I turned 18 [...], I came to Switzerland. I got to reinvent myself” (*Annora Petrova* par. 23; Appendix 1, P22-24). In this interpretative analysis, once the governing politics authority has deprived her of professional prospects and family affection, the patriarchal community enemy and walking abjection (Kristeva 4-5) can wander with the indelible scar of guilt. The dissident rupture of the sexual contract (Pateman 2) for rewriting patriarchal reality brings blame and expulsion, reducing femininity’s subjectivity to a patriarchal construct (Irigaray 69).

In the end, Annora’s ambitious trespassing does not merely entail an alteration of her own destiny for her own benefit. Instead, Annora’s performance implies her access to deific faculties that are vetoed to humans, in an initiative to rival the elevated status of the Godly entity. In this context, the bloodshed is the sacrificial toll for the feminine transgressive approaching to the forbidden divinity. In line with Greek Mythology Icarus, Annora’s femininity is represented to reach the divine. As recognised by Annora: “When the sectionals came, all I could think about was winning” (*Annora Petrova* par. 13). As forecasted by the mythological moral, the exemplary disciplining of the Icarus femininity is inevitable. The Wikipedia oracle makes this explicit when asserting: “Annora Petrova is a selfish little bitch who is going to get what she deserves” (*Annora Petrova* par. 14; Appendix 1, P16-17). Eventually, overambitious Annora’s wings are melted by the status quo authorities, and Annora meets her reputedly merited fall in disgrace. As lamented by Annora: “When they told me I was banned from any further competition, everyone said that I got what I deserved” (*Annora Petrova* par. 17). The implementation of violence as rebalancing and restoring nemesis effaces the aetiology of cruelty pedagogy in institutional patriarchal violence against femininity.

3.4. Witch 2.0 as forbidden feminine co-authorship of destiny

Either by ignorance or egocentrism, Annora’s non-custodied femininity fails to realise that her intent to transcend human nature and manipulate her destiny will truncate her former best friend’s sporting career. As Annora recalls: “I remember watching your routine and seeing your blade snap”, (*Annora Petrova* par. 15). The verb “update” is especially revealing, since it belongs to the ordinary collaborative lexicon of Web 2.0, yet within the story it acquires a transgressive charge. A routine digital action is resemanticised as illegitimate intervention in destiny itself. This can be read as aligning Annora’s femininity as a 21st-century digital witch figure who deploys forbidden arts to ‘edit’ and distort her homologues’ digital ‘book of life’. The witch encoding is limited here to illicit intervention in others’ fate by updating her Wikipedia page. The result is the taboo of co-authoring those ‘books of life’ at the level of the divine Creator. As evident from the pernicious effects of Annora’s initiative to modify community fate, female writing is interpreted as a threat. Then, the disciplining punishment of the dissident femininity is to become undesirable co-author of Bree’s accident, Annora’s expulsion from sport elite paradise, her parents’ deadly car crash and her presumable decease at the Czech hotel (Appendix 1, P09-15, Appendix 3, B2, Appendix 4, C2).

3.5. The ventriloquism of emancipation and the biopower appropriation of the self-incriminating voice

In a legitimising dynamic of cruelty pedagogy (Segato 79), the fateful punishment of the non-conforming femininity is not approached as systemic violence to contain Annora’s emancipating initiatives. Instead, the mediated articulation of patriarchal discourse through Annora’s first-person narration is an essential pillar of male supremacist renunciation of centrality in the epistolary creepypasta. Responsibility for Annora’s social environment ordeal is assumed by the protagonist’s discourse in her confessional email (Appendix 1, P25-P26, Appendix 3, B5). The apology to Bree is explicitly encoded in “what happened to you [...] wasn’t entirely my fault” (*Annora Petrova* par. 3). This mitigating phrasing is revealing, as it combines confession with partial self-exculpation. As subsequently acknowledged, the ruining of Bree’s skating career may have been motivated by Annora’s avarice and competitive spirit: “I wanted to win, but I wouldn’t do anything to hurt you”, (*Annora Petrova* par. 16). Thus, the linguistic formulation reinforces Annora’s guilt and her self-induced fall in disgrace.

In its place, Annora’s protagonist voice can be read as an apparently emancipating biopower strategy, where Annora’s empowered autonomy to narrate her story serves as a platform to conceptualise herself in line to her “Genesis” symbolic heritage, as source of perdition of Bree and her parents.

The ostensible authenticity of Annora’s self-accusation and her forgiveness plea neutralise any suspicion on patriarchal ideological intervention for feminine misrepresentation. The emancipation of self-inculping feminine discourse for the retrieval of patriarchal views on feminine dissidence suggests a *faux feminism* patriarchal narrative colonisation of femininity’s voice, in line with Foucault (140) systemic biopower.

The specific case of Annora’s voice colonisation comprises a subliminal appropriation of femininity that relies on re-subjection for self-monitoring, self-reporting and self-management in compliance with the governing politics of the Anglophone patriarchy. Social honour and reputation have historically operated as instruments for feminine self-discipline in British Victorianism. According to these conceptions, Annora’s confession letter is read to acknowledge her liability in the destruction of her close social environment. In

such a dynamic, Annora apparently absolves the cruel metaphysical entity that controls the Wikipedia file and the designs of the community to present herself as a source of moral corruption. Thus, Annora's centrality and protagonist agency is interpreted as reduced to public apology for the undesirable consequences of her vanity and overambitious pretensions. The defocusing from the supernatural structural violence that is suggested to ruin Bree's skating career and assassinate Annora's parents redirects the male gaze (Mulvey 11) towards Annora's patriarchal self-definition of her femme fatale femininity. As a result, another exponential figure is read as culturally incorporated into the rebellious femininities in the public enemy imaginary of the Anglophone patriarchy, along with "Genesis" Eve and the medieval witch.

Simultaneously, Annora's feminine subjectivity, as a potential victim of the patriarchal system, is interpreted as reduced to a community victimiser. Annora's epistolary autobiographical narration reports on the causal correlation between her Eve-like trespassing attempt to access and manipulate privileged information on her fate from the Wikipedia digital "Tree of Knowledge", Bree's career failure and the truncation of her parents' life. In this cruelty pedagogy dynamic of self-disciplining, Annora's recognition of her fault is explicitly formulated in her statement "I never should have done that" (*Annora Petrova* par. 7), which legitimises her punishment, fall in disgrace, and expulsion from her quotidian paradise.

Annora's predicted fateful ending is announced by the Wiki-oracle: "Annora Petrova died friendless and alone" (*Annora Petrova* par. 26; Appendix 1, P27). This suggests that the emancipation of the feminine voice, which permits the patriarchy to canalise the patriarchal discourse from an overall sensation of independence, is a merely strategic illusion of freedom. Certainly, Annora exhibits a dependence on the designs of the omnipotent metaphysical authority behind her Wikipedia page. As recognised by Annora: "After that, I would check my page before every competition" (*Annora Petrova* par. 11). The bounding of the fortune of Annora to the omnipotent providence is exhibited in Annora's assertion: "Today's date listed as the date of my death. I locked myself in my room. I keep refreshing the page" (*Annora Petrova* par. 26, Appendix 1, P28-29, Appendix 4, C4). This suggests a form of punitive determinism of femininity, as applied by the systemic entity that governs life, death and destiny. In line with Atropos, the Moira, the life thread is predicted to be cut in execution of the divine will.

4. Conclusion

In this paper, the myth criticism and close-reading analysis of *Annora Petrova* allows the observation of Annora's patriarchal digital epistolary biography as a contemporary gender technology. Specifically, it is interpreted to revive the foundational and historical femininity genealogies of disobedience, treason and ambition in seemingly authentic digital formats. *Annora Petrova* can be read to invoke the cosmogonic myth of Eve, as *The Bible* (Gen. 2:16-17; 3:1-7; 3:16-19) first woman of humankind, who reputedly seduced God's preferred Adam into the taboo of eating from the "Tree of Knowledge". As cautiously recreated, the feminine trespassing access to the forbidden Wiki "Tree of Knowledge" leads the avaricious femininity to attempt to gain divine faculties. The intent of Annora to manipulate destiny and win the sectional skating competitions is read to cause the perdition of her community. The myth of the medieval witch, as a public enemy, is also recalled in the construction of the protagonist femininity. Annora's initiative to change her forecasted defeat at the regional competition for a victory, by altering the providence, menaces to change coetaneous' book of life, and brings misery to her parents and former best friend Bree. The so-interpreted modern witch is condemned to social ostracism, exile and carries the bloody stain of her dishonour on her forehead. The structuration of the disciplinary mythos, which relies on the sequence of Annora's transgression, staining, disciplining and expulsion from her quotidian paradise, retrieves recurrent mythemes. Among them, the access to the forbidden knowledge of the oracle, the hybris and nemesis correlation, the corporeal stigma of the etiquette rupturing other and the Leviticus appointment of a feminine scapegoat for group purification may be recalled. Functionally, the constellation naturalises cruelty-pedagogy disciplining of dissident femininity as moral restoration.

As revealed in this study, the confessional epistolary narration is not a mere rhetorical decision. Instead, the authenticity purporting first-person self-inculcation is explored to operate as a biopower ventriloquism, where a seemingly emancipated Annora decentralises systemic violence from the metaphysical entity that governs life, death and destiny, and voices traditional patriarchal anxieties of abjection and deviation marking.

The delimitation of analytical scope to the canon study case of *Annora Petrova* does not permit to unveil systematic patterns of patriarchal gender encoding in 21st-century digital horror creepypastas, but commends the amplification of the scope to understand, representatively, the encoding and viralisation of biased binary identities, and the manner patriarchal ideals are internalised, negotiated and resisted in collaborative cultures.

Works cited

- Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh University Press, 2004.
- Aldana Reyes, Xavier. *Contemporary Body Horror*. Cambridge UP, 2024.
- Annora Petrova*. Creepypasta Wiki, Fandom. Internet Archive, Wayback Machine, https://web.archive.org/web/20250515002425/https://creepypasta.fandom.com/wiki/Annora_Petrova
- Balanzategui, Jessica. "Creepypasta, 'Candle Cove', and the Digital Gothic." *Journal of Visual Culture*, vol. 18, no. 2, 2019, pp. 187-208.
- Beauvoir, Simone de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage Books, 2011.

- Blank, Trevor J., and Lynne S. McNeill. "Introduction: Fear Has No Face: Creepypasta as Digital Legendry." *Slender Man Is Coming: Creepypasta and Contemporary Legends on the Internet*, edited by Trevor J. Blank and Lynne S. McNeill, Utah State University Press, 2018, pp. 3–24.
- Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. Routledge, 2007.
- Durand, Gilbert. *The Anthropological Structures of the Imaginary: Introduction to Archetypal Imagology*. Translated by Margaret Sankey and Judith Hatten, Boombana Publications, 1999.
- Foucault, Michel. *The History of Sexuality. Vol. 1: An Introduction*, translated by Robert Hurley, Pantheon Books, 1978.
- Girard, René. *The Scapegoat*. Translated by Yvonne Freccero, Johns Hopkins University Press, 1986.
- Irigaray, Luce. *This Sex Which Is Not One*. Translated by Catherine Porter with Carolyn Burke, Cornell University Press, 1985.
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez, Columbia University Press, 1982.
- Lévi-Strauss, Claude. "The Structural Study of Myth." *The Journal of American Folklore*, vol. 68, no. 270, 1955, pp. 428–444.
- Malvestio, Marco. "At the Court of the White God: Digital Folklore and Global Gothic in Mandibula." *Brumal: Revista de Investigación sobre lo Fantástico*, vol. 10, no. 1, 2022, pp. 99-118.
- Mayhem, Marquis. "The Tragic Story of the Annora Petrova Wikipedia Page." *HubPages*, 4 Apr. 2021, <https://discover.hubpages.com/education/The-Tragic-Story-of-the-Annora-Petrova-Wikipedia-Page>. Accessed 19 Mar. 2026.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 16, no. 3, 1975, pp. 6–18.
- Pateman, Carole. *The Sexual Contract*. Stanford University Press, 1988.
- Segato, Rita Laura. *La guerra contra las mujeres*. Traficantes de Sueños, 2016.
- Stephanou, Aspasia. *Inhuman Materiality in Gothic Media*. Routledge, 2019. <https://doi.org/10.4324/9781315395746>
- Storey, Mark, and Stephen Shapiro. "Introduction." *The Cambridge Companion to American Horror*, Cambridge UP, 2022, pp. 1-12.
- The Holy Bible. King James Version*. Bible Gateway, <https://www.biblegateway.com/>. Accessed 15 Nov. 2025.
- Underberg-Goode, Natalie. "Introduction to Creepypasta, Digital Horror, and Legend Formation Across Interactive Media." *Contemporary Legend*, vol. 4.03, 2025, pp. 1-15.