

## РАЗДЕЛ V. ФИЛОЛОГИЯ И ЕЕ ПРОБЛЕМНОЕ ПОЛЕ, ПЕРСПЕКТИВЫ РАЗВИТИЯ

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### **THE RECEPTION OF LITERATURE ON BLOGS AND WEB-JOURNALS**

The subject of this paper is the reception of literature on literary blogs and web portals, and the question of the status of literary texts on the internet. The first part of the paper examines the connection between the (non)linearity of literary texts, the phenomenon of hypertext and web literature. The main part of the paper is dedicated to examining the manner in which literature enters the field of web literature and “functions” on web portals and literary blogs. Moreover, it is particularly important to pinpoint the benefits and drawbacks of publishing a literary text on a literary blog or a portal. We establish how certain prejudice pertaining to the quality of texts published on web portals and blogs can influence our judgement when deciding whether to publish or read texts online. Other factors taken into consideration are the importance of (self)advertisement on literary blogs and portals, as well as the question of easier and wider accessibility of web literature to readers. We study how social media – Facebook, Instagram, Twitter and LinkedIn – influence the advertisement on literary blogs and web portals, as the so-called „social media marketing“. One other important topic is the possibilities of social media that have to be used more when publishing literary texts online, like sharing, retweeting, liking, sharing the fragments of a text from web portals or blogs on the official page of another portal or a blog, on Facebook, Instagram, or Tweeter. The research provides new

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insight into the question of choosing where to publish your text online and why it is, for example, more preferable for a literary text to be published on a recognizable portal than on a personal literary blog.

**Key words:** literature, internet literature, web-journals, literary blog, online poetry

Literature has, thanks to the introduction of the internet, received a new place in the world in the form of web content for better or for worse. The positive side of this yields greater availability to the general public, making it more practical and accessible. Needless to say, it is easier to carry a 5oz electronic device than a 5lbs hardcover around. Nevertheless, there remain sentimentalists who prefer carrying a physical copy, albeit the idea of it is not purely sentimental: the paper is definitely easier on the eyes than a screen (even compared to the screen of a Kindle device). On the other hand publishing and advertisement is facilitated on the internet: the internet enabled not only novelists but also poets and literary critics to publish their work, whether through e-books or web portals and blogs.

In order to talk about web literature, first of all, the meaning of the most important terms relevant to the existence of the web literature should be explained: “linearity”, “nonlinearity” and “hypertext”. The phenomenon of linearity is close to the new phenomenon which is the main condition for web literature – nonlinearity. Linearity is the traditional method of reading a book: «reading one word after another from the beginning until the end» [1, 253], and also: «The classical text is a closed linguistic system in which the author determines the structure, imposes linear progressive reception course» [7, 246]

Internet, with its own literacy, dictates the ways in which literature in its traditional meaning is changing according to the demands and conditions of a new platform and medium: «With great rapidity internet fills all the pores of our everyday life, thus the using of this medium is as well-received as the word in spontaneous, oral communication» [11, 316].

The construct of internet literature has replaced linearity for nonlinearity, and as a result the process of reading has acquired a new meaning and form which is defined by readers' interests, rather than the rules of the classical printed text: «First and most important quality of internet literature is nonlinearity. This topic is tightly connected with the subject of hypertext. <...> Hypertext has three characteristics: link or the connection, text or multimedia, and nonlinearity. What makes hypertext the hypertext is the (hyper)link, which makes the text become nonlinear and networked, precisely, it gives us the possibility to move in it according to personal

preferences» [10, 63]. On the same subject: «Hypertext destroys linear organization with the combinatory, and integrality is confronted with a fragment, changing the purpose of the reading from passive possession of the existing meaning to the strategies of the creating the new one.» [7, 245]

Web literature has offered many tools which the medium of the book could not provide: «the possibility of actualization and the changing the content on the web and interaction with the public through comments and linked subject» [10, 63]. Katherine Hayles states on the same subject: «Electronic literature, generally considered to exclude print literature that has been digitized is by contrast “digital born”, a first-generation digital-born object created by computer and (usually) meant to be read on a computer» [12, 3]. Aleksandra Vraneš reflects on the electronic literature in a contest of digital humanities: «Electronic literature (e-lit), interactive fiction (IF), web-artifacts, Tweeter, social media, SMS novels, are a few of products on whose occurrences and analyses could be applied methodology of digital humanities» [6].

**There are many possibilities of web literature which authors do not use** as abundantly as they could: «Which possibilities are available to the authors, and they mostly do not use them? They are, first of all, commenting and rebroadcasting of the tweet (retweeting), favoring the tweet, using multimedia, searching by the keyword (hashtag), the interaction between the readers, also as the other content, for example, sharing location etc. The very important part is the linking of the content with which the user tries to change the network of their own content, band it with other blogs and authors and by doing so create one virtual jungle which would be the artistic surrogate of the real world, as well as the realization of the postmodern imagination of the first theoretics of postmodern literature» [10, 66].

This subject leads us to the main theme of the article, the reception of literature on literary blogs and web portals. Let's start with the former, and first of all, their benefits: «With the emergence of the blog, we have something called electronic literature» [10, 64]. Blog platforms are varied and mostly free, and they give many diverse options to the blogger. Blogger and WordPress are the most popular platforms, cherished for their simplicity and manageability. A new blogger needs to make his webspace appealing for the audience using special tools, such as theme customization, widgets, the plan and after setting these tools up, they need to present their article and content designed to represent the blogging brand in the best possible way: «The identity of web space deals with the way of organizing the blog, managing accounts on social media, as well as other promotional materials: visit cards, flyers, brochures, posters, etc.). There are four elements

of identity, namely: typeset, colors, photography, and address to the audience – which needs to be synchronized with the previous elements, therefore, concurring with all important segments of a blog» [3].

The identity, as stated earlier, needs a gripping title for the audience: «Web-blogs often have interesting titles, because a blog cannot use many visual cues to attract the audience. The reader finds the blogs mostly with a general or specialized browser, where only the title and a short abstract can be found, which makes it extremely important for every blogger to choose a name <...>» [10, 63] The convenient thing is that a vast majority of people can see the article online, notice it, share it, like it, before any printed media could appear. In web-form, a lit blogger can make a career before even deciding if they're going to send anything to print – even further, if they turn out successful, they may opt-out of traditional publishing altogether.

Advertisement can be done through social networking: «The occurrence of the Facebook, and after that Tweeter (which has additionally emphasized the nature of the social media as intertwined blogs, and not like the virtual salons simply for "hanging out" and "maintenance contacts"), additionally has contributed to the lightness and the quantity of the individual expressing of the network» [8, 239] For instance, a lit blogger can make a Facebook page devoted to his blog and therefore advertise it to a larger market. It works the same way on Tweeter: «Interactive sites, such as Facebook, Tweeter, and Instagram, formatting links and identity in different electronic and online surroundings bring online production close to the effects of creative writing» [7, 246].

A blog can be connected to LinkedIn and thus through the platform inform other users when a new article is published. The same can work for Gmail. Also, when an article is to be published on a web portal, the editor can connect the links, therefore, facilitating the lit blogger's access to a greater audience. The cooperation of the editor and the content creator has never been more productive. Business connections, friends, followers – they all have free and easy access to new content. The choice of the platform, when deciding on the primary audience of a literary blog, is paramount.

Like everything that is new, it is up to the new young generation to conquer even the web literature like any other unknown environment: «Digital literacy is the new chance for humanity – the young generation doesn't have the emotional obstacles in adapting to the new media» [4, 206]. The rise of internet publishing gave power to young writers, opportunity to find a publishing place easier.

Literature has got a new shape in its web form: «Electronic literature uses the new form and the new medium that governs it through and through,

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rather than just accommodating to a new environment» [10, 66]. Writers do not depend on publishing houses like they used to before the emergence of the internet. Apart from poetry and prose, it is also easier to publish critiques and reviews, essays, and other non-fictional media.

Internet portals seem to be the best solution for publishing. The web portals or internet journals can be used to represent non-print literary journals, thus creating internet literature. The ease of publishing one's work seems to be on a greater level than at any time before. While this may seem like a good thing, we have to ask ourselves, if it is just a gateway to less serious, less prepared content: grammar mistakes, typos can be overlooked more easily: «Their quality, expectedly, varies, but not just because of the democratization of expression, but rather because of the lack of clear editing policies, but one of their advantages is the affirmation of the authors who are less present in the printed periodical» [2, 314].

The counterargument to this is that it is up to the editor to decide what is to be published. However, there seems to be a greater gap between the editor and the author, since the former can reject a piece without as much as a word or a memo. The major drawback of publishing in the academic domain is that online journals often do not have credibility as serious sources, and therefore it can be much more useful to publish a single article in a distinguished print magazine than a number of internet articles on an academically unrecognized portal: «While it can be observed critically, presented, and analyzed beyond the borders of the virtual world, it must be said that the occurrence of the internet literature is worthy of the attention, regardless it is revealed by clicks, not by turning the pages» [2, 315].

On the other hand, there are academic magazines which are established as printed editions in the academic world on the web portals: «The magazines and the professional sororities are a very important part of that process as well, because they are giving the articulation, public availability, and validation in one field» [9, 148]. Despite their influence, academic magazines also have a difficulty in transitioning to the digital world. That is also because of the prejudice pertaining to electronic form in opposition to the printed one: «Academic magazines which are published only in electronic form are still rare (often electronic form has only the additional role or is added with the printed one)» [5, 329].

When we are talking about the drawbacks of online publishing, hyper production and alienation are the keywords to look out for. Either anyone can publish what they want or the authors do not get any feedback concerning their literary product. The positive sides are, of course, reserved for the more known and popular portals, where an article can accrue a large number of patrons and spread the word about new authors more quickly. The question

also arises: if the competition for a certain portal is not challenging, what does that mean for the perceived quality of the article. Does internet publishing diminish the text's value?

After showing the advantages and disadvantages of online publishing, it is clear that being published on a recognized portal is better than using a personal blog – unless the bloggers themselves are distinguished enough to be considered a credible and accessible source. The next question that comes naturally is the following: are the web authors conscientious enough not to turn their writing into pure pandering to their audience?

It can be concluded, however, having considered the positive and negative sides of online publishing, that the Web is an excellent place for self-advertisement. On the other hand, paper publishing still holds superior ground because it is taken more seriously. The age of the printed media is still at large.

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ВОСПРИЯТИЕ ЛИТЕРАТУРЫ  
В БЛОГАХ И ИНТЕРНЕТ-ЖУРНАЛАХ

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В этой статье рассматриваются вопросы восприятия литературы, написанной авторами веб-порталов и книжных блогов, а также вопрос статуса литературных текстов в интернете. В первой части статьи исследуется взаимосвязь между (не)линейностью литературных текстов, феноменом гипертекста и сетевой литературой. Главная часть статьи посвящается исследованию поступков, с помощью которых литература входит в поле сетевой литературы, а к тому же «функций» веб-порталов и книжных блогов. Более того, для нас чрезвычайно важно акцентировать внимание на преимуществах и недостатках опубликования литературного текста на книжном блоге или портале.

Мы попробуем выяснить, насколько предубеждения насчёт качества текстов, опубликованных на веб-порталах и блогах, могут повлиять на решение опубликовать или читать тексты онлайн. Другие факторы, которые мы будем учитывать, – это важность (само)рекламы на книжных блогах и порталах, также как и вопрос более лёгкой и более широкой доступности сетевой литературы для читателей. Мы исследуем, каким образом социальные сети, как: Фейсбук, Инстаграм, Твиттер, Линкедин – влияют на популяризацию блогов и веб-порталов, так называемый «social media marketing». Какие возможности социальных сетей необходимо использовать в более широком и интенсивном формате, как репостинг, ретвиттинг, лайкинг, размещение определённых «отрывков» текста с веб-порталов или блогов на официальную страницу портала или блога в Фейсбуке или Инстаграме, Твиттере. Исследование даёт представление о проблеме выбора места для опубликования текста онлайн и о том, почему, например, для литературного текста кажется более желательным его опубликование на легкоузнаваемом портале, чем на личном книжном блоге.

**Ключевые слова:** литература, интернет-литература, интернет журналы, литературный блог, интернет поэзия

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