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на розвиток літературних жанрів і напрямків**

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Qualifying paper

**SOCIAL NETWORKS AND THEIR INFLUENCE ON THE
DEVELOPMENT OF LITERARY GENRES AND STYLES**

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ЗМІСТ

ВСТУП	6
РОЗДІЛ 1. ОСОБЛИВОСТІ ТРАНСФОРМАЦІЇ ЛІТЕРАТУРИ В КОНТЕКСТІ ГЛОБАЛЬНОЇ КУЛЬТУРИ	9
1.1 Історичний огляд літератури крізь століття	10
1.1.1 Усні традиції та ранні письмові тексти	11
1.1.2 Розквіт класичної літератури та рукописної культури	12
1.2 Літературні жанри та їхнє культурне значення	14
1.3 Роль медіа у зміні літератури	16
1.4 Цифрові платформи та нова літературна екосистема	19
1.4.1 Від блогів до електронних книжок: рання епоха інтернету	19
1.4.2 Соціальні мережі як засіб для письма і читання	20
РОЗДІЛ 2. АНАЛІЗ ВПЛИВУ СОЦІАЛЬНИХ МЕРЕЖ НА НОВІ ЛІТЕРАТУРНІ ЖАНРИ ТА СТИЛІ	22
2.1 Соціальні мережі як новий літературний простір	22
2.1.1 Instagram, Twitter та Tiktok	22
2.1.2 Wattpad, AO3 та Webnovel	24
2.2 Новітні літературні жанри цифрової епохи	27
2.2.1 Зліт інстапоезії та її вплив на коротку поезію	28
2.2.2 Мистецтво романтичного фентезі (романтазі)	31
2.2.3 Зростання популярності вебновел та серіалізованих історій	33
2.3 Еволюція стилів письма та наративних структур	37
2.3.1 Перехід наративного голосу від формального до емоційного і розмовного	37
2.3.2 Текст і зображення у фрагментованому та візуальному наративі	39
2.3.3 Вплив думки аудиторії на написання в реальному часі	41
РОЗДІЛ 3. ЕКСПЕРИМЕНТАЛЬНЕ ДОСЛІДЖЕННЯ	45
3.1 Учасники дослідження	46
3.2 Інструменти дослідження	46
3.3 Процедура дослідження	47
3.4 Результати дослідження	47
3.5 Обговорення результатів дослідження	60
ВИСНОВКИ	62
СПИСОК ЛІТЕРАТУРИ	64
РЕЗЮМЕ УКРАЇНСЬКОЮ	67
ДОДАТОК	69

TABLE OF CONTENTS

INTRODUCTION	7
PART 1. CHARACTERISTICS OF THE TRANSFORMATION OF LITERATURE IN THE CONTEXT OF GLOBAL CULTURE	9
1.1 Historical overview of literature through the ages	10
1.1.1 Oral traditions and early written texts	11
1.1.2 The rise of classical literature and manuscript culture	12
1.2 Literary genres and their cultural significance	14
1.3 The role of media in literary change	16
1.4 Digital platforms and the new literary ecosystem	19
1.4.1 From blogs to e-books: the early internet era	19
1.4.2 Social media as a medium for writing and reading	20
PART 2. ANALYSIS OF THE IMPACT OF SOCIAL NETWORKS ON NEW LITERARY GENRES AND STYLES	22
2.1 Social networks as a new literary space	22
2.1.1 Instagram, Twitter and Tiktok	22
2.1.2 Wattpad, AO3 and Webnovel	24
2.2 Emerging literary genres in the digital age	27
2.2.1 The rise of instapoetry and its impact on short-form poetry	28
2.2.2 The art of romantasy	32
2.2.3 The growing popularity of webnovels and serialized stories	33
2.3 Evolving writing styles and narrative structures	37
2.3.1 Process of shifting narrative voice from formal to emotional and conversational	37
2.3.2 Text and image in fragmented and visual storytelling	39
2.3.3 The impact of audience opinion on real-time writing	42
PART 3. EXPERIMENTAL INVESTIGATION	45
3.1 Participants of the research	46
3.2 Instruments of the research	46
3.3 Procedure of the research	47
3.4 Findings of the research	47
3.5 Discussion of the research results	60
CONCLUSIONS	62
REFERENCES	64
SUMMARY IN UKRAINIAN	67
APPENDIX	69

INTRODUCTION

As society progresses, so does literature, with new modes of expression arising to suit the new experiences, values, and technologies of the day. In the 21st century, social media outlets like Instagram, TikTok, and Wattpad have provided fertile ground for an explosion of new literary genres, with the digital-first approach reshaping the way stories are written, discovered, and read. These newly emerging genres: instapoetry, web novels, and romantasy, echo the reality that literature still reflects society.

Youth are attracted to this form of digital literature that seems to include them where they are: they learn through direct, emotionally strong, and visually incisive narratives of different instances in their everyday lives, in their inner conflicts, and in social behavior. Instapoetry conveys deep feelings in concise but potent lines, web novels present long-form storytelling in an episodic and interactive frame, and romantasy can combine streamlined storytelling with intense emotional curves, possibly with visual or sensory prompts. These books are not only products of art, but they are also potent means of communication and identity building for their readers and creators.

The aim of the bachelor thesis is to investigate and analyze modern literary genres on social media and their impact on modern culture. Particular attention is paid to the stylistic elements of these genres, the themes they offer us, and the structure and emotional appeal of these genres as well. The study also provides an analysis of how these genres mirror contemporary social climates and emotional temperaments - and how they are being consumed.

The tasks of the thesis are:

1. To provide a general characterization of the social, cultural, and technological context in which these genres have emerged.
2. To analyze the most common genres of digital literature: instapoetry, webnovels, and romantasy.
3. To compare their structure, themes, and emotional tone.

4. To describe the preferences and motivations of readers through empirical research.
5. To identify the values conveyed through these genres and their relevance to modern youth.

The thesis objects are recent digital literary works published/received on Instagram, TikTok, Wattpad/Webnovel, Fanfiction. The theme of the work is the style and theme of modern literary works and their emotional and social function. The theoretical framework of the bachelor's thesis is comprised of works by renowned media researchers and experts in the field of digital communication and literature, such as S. Murray (2020), A. Fitzpatrick (2019), J. Fiske (2010), etc.

This research has potential practical implications for its applications in education, media literacy programs, and youth engagement in literature. The theoretical significance of the thesis is determined by a particular approach to the idea of what is new in literature, which new literary processes it introduces, and what ways and means of literary and emotional communication digital culture generates.

The thesis employs descriptive, comparative, historical, literary, and empirical research methods. The combination of these approaches enables a well-rounded analysis of digital literary genres and their relevance in the context of modern youth culture.

The thesis consists of an introduction, three main parts: Part 1. Characteristics of the Transformation of Literature in the Context of Global Culture; Part 2. Analysis of the Impact of Social Networks on New Literary Genres and Styles; and Part 3. Experimental Investigation, based on a survey of young readers' opinions and emotional responses. The thesis also includes conclusions, a reference list, a summary in Ukrainian, and an appendix containing the questionnaire used in the research.

The initial section of the thesis examines how literature is changed by global culture. It starts with a history of how literature developed - from oral stories to early books, to classic literature, and the golden age of print. A second part of the

section will look at the development of literary genres, particularly the novel, and, secondarily, the short story, and their socio-cultural significance in their historicity. Special attention is given to the impact of media technologies on literary change, leading up to a consideration of the ways in which digital platforms have generated a new literary ecology.

Second section is a comparison among the new genres of instapoetry, web novels, and romantasy. Each type is described structurally, covering the main themes, tone, and interaction with the reader. A small number of examples are considered in detail to demonstrate how they can convey a strong message with minimal text and usually strong visual or interactive forms.

The final section of the thesis consists of an exploration of how readers aged 13-25 engage with three modern digital literary modes - instapoetry, web novels, and romantasy. A structured questionnaire provided the material for this section, focusing on the emotional reactions, enjoyment, and engagement reported by readers, the place selected to read the text in question (social network sites), and some characteristics of that text that the readers might find appealing or similar. The object of all this is to explore the psychology and aesthetics of new social networks and media at work upon literature and people.

Conclusions summarize the results of the investigation.

The following hypothesis is proposed: The rise of digital platforms such as TikTok, Instagram, Webnovel, is transforming literary culture by reshaping reading habits, expanding genre boundaries, and enabling participatory forms for creation of new genres that reflect modern identity and social affiliation.

PART 1. CHARACTERISTICS OF THE TRANSFORMATION OF LITERATURE IN THE CONTEXT OF GLOBAL CULTURE

Books do not stay the same. They change as people change. It's the time; it's the people; it's the places where they are made. It used to be that stories remained close to the culture that made them. A novel in France, a poem in Japan, a play in Nigeria often spoke most directly to local people. But now, more than ever, cultures mingle. Travel is easier. The internet links almost everyone. Every day, people see and hear ideas from other countries. The mixture is influential in literature. Today's writers are increasingly taking ideas, styles, and themes from other areas of the world. An English poem might adhere to the structure of a Persian ghazal. A short story in Spanish could take the form of one of the African oral tales. Translations are made and circulated without delay. Social media enables writers to discover new readers in other languages. Readers also come to be familiar with different voices, styles, and ways of thinking about our collective life. This constant contact is altering what people expect of a story or poem.

At the same time, global culture exerts pressure. In many places, English is now the dominant language of publishing. A few local languages and scripts are used only a little. It may be the case that writers feel they need to change their voice in order to be heard. They may write for the people of other countries rather than their own. This change allows them to reach a wider audience but also creates questions. When we quit writing in a natural style, in a native voice, what do we lose? What do we gain?

There is also more focus on common problems: climate change, war, migration, identity. These are issues people around the world experience. Writers these days are quick to refer to them, even if they swim in very different seas. Literature begins to exhibit these local and international problems. It's a mix that helps people feel connected. It also generates newly enigmatic styles of writing that don't adhere to the old rules. Genres blend. A personal essay could, from a certain perspective, appear to be fiction. A novel might be based on actual news

reports. A poem may be composed with online slang or emojis. This blend is a mark of world culture.

Another change is speed. Once upon a time, it used to take years for stories and poems to travel. Now they go viral in hours. A writer in India may post a poem on Twitter, and someone in Canada may respond in the moment. This new pace has implications for how literature is made and read. It promotes writing that is short, clear, and emotional. Writers think about the attention economy. They cater to and conform to the speed with which the platforms move. This favors dramatic language, simple form, and strong sentiment.

These are just a few of the ways literature is mutating. The global culture has brought writers closer all over. It opens doors. But it also raises questions. What is lost? What is gained? What does it mean to write at a time when everyone is watching, and everything is moving quickly? There isn't a unified answer to these questions in literature. It shows the struggle. It shows the mix. And it's changing with us.

1.1 Historical overview of literature through the ages

Literature has been with us from the start. Long before people wrote things down, they told stories out loud. These stories passed from one person to another, often by memory. People shared myths, family history, and songs. They helped explain the world and gave meaning to daily life. These early stories taught lessons and shaped culture. They were not written, but they were still powerful.

Later, writing changed everything. People could now record their thoughts and share them across time. Stories were no longer lost if someone forgot them. Early writing appeared on stone, clay, or scrolls. At first, only a few people had access to it. But over time, writing became more common. Books appeared. More people learned to read and write. This helped spread ideas and gave rise to new forms of expression.

Looking at the history of literature shows us how people have always used stories to think, feel, and connect.

1.1.1 Oral traditions and early written texts

News traveled across great distances and often became the focus of evening gatherings around a fire. People would share their own versions of the same story, but a shared memory helped keep the main story intact across generations. Oral storytelling was a group effort, shaped by how the community understood and remembered things. Out of this tradition came great works like the Iliad, the Odyssey, and the Cypria. Myths and histories were passed down using rhythm and rhyme to help with memory. These stories changed over time with each telling, sometimes becoming something completely new. Many of them helped people understand their place in the universe.

The Manchu people, for example, sought deeper meaning in life, which pushed them toward a more ordered society. In modern Japan, national pride is tied to how students are taught to respect history. In many cultures, professional storytellers played a key role. They memorized large amounts of material and kept old tales alive while adding their own twists. Over time, these storytellers earned high status as educators and protectors of tradition.

The move from speech to writing happened slowly but made a huge difference. Early writing, like pictographs on clay tablets, was first used for trade but later helped share stories too. More advanced writing appeared in places like Sumer and Egypt, where laws, religious texts, and royal records were carved in stone. Writing made it possible to pass ideas across generations. When paper was invented, more people could write down poems, songs, and stories. One of the first major written works was The Epic of Gilgamesh, created in Mesopotamia and carved into clay tablets. Early poets, like those in Egypt and India, often blended religion with life lessons, making their poems feel like early self-help guides. These works were first shared out loud at festivals but gained more influence once written down. This shift took power away from traditional singers and gave new importance to the written word.

Before books, stories were passed on by voice alone. But often, only certain people knew the full stories or were trained to share them. For example, a language

researcher in southern Shanxi, China, collected old tales to help teach others. These stories used rhythm and repetition to make them easier to remember. They served as guideposts, helping people make sense of life. Storytellers didn't just entertain. They helped shape how communities saw themselves. Their memory and performance created a sense of shared identity, and they were respected for it.

At first, writing was mostly done by monks and scholars. But over time, it became more common. Now, anyone who could read and write could take part in storytelling. In the beginning, reading and writing were still limited to the wealthy. But writing let people take their time with stories, allowing for deeper meaning and structure than live performance. With written language, cultures could do more with their stories. The Greeks, for instance, created famous works like the *Iliad* and *Odyssey*, based on oral stories that Homer later wrote down. In China, early writing included poems and official texts that shaped society. In India, texts like the *Rigveda* and *Mahabharata* kept sacred stories alive across centuries.

Writing also changed how people read stories. In the past, stories were told in groups, but now people could read on their own. Instead of hearing a tale by the fire, people could carry it in a scroll or book. These early forms were often heavy and fragile, but they protected important ideas. Temples and rulers began to collect written records for laws, history, and stories. Writing became a powerful tool for leadership and memory.

Still, oral storytelling didn't disappear. People continued to speak and listen. Many texts were both spoken and written for years. For example, the *Iliad* was told by voice long before it was ever written down. This shows how strong oral traditions were, even as writing became more common. Both forms existed side by side. Oral stories shaped how written ones looked, and written stories helped preserve what used to be remembered by heart.

1.1.2 The rise of classical literature and manuscript culture

Classical literature marked a shift in how stories were made and kept. Earlier tales lived in memory and voice. Now they were written down. Greece and Rome

played a big part in this change. Their writers created plays, poems, speeches, and histories that shaped how we think about writing. Writers like Homer, Virgil, Plato, and Cicero didn't just record stories. They built a model of what good writing should be. Their work aimed for beauty, order, and reason. These values stayed strong for centuries. Schools used their texts to teach reading, writing, and thinking. They became the base for what people called "great literature".

At the same time, manuscript culture spread. Before print, every book had to be copied by hand. This work was slow and hard. Only a few people knew how to do it. Most of them were monks. They worked in quiet rooms, copying line by line. These handwritten books were rare and expensive. They were made of parchment or vellum, not paper. Each one was unique. Some were plain. Some were filled with bright colors and gold. These books were often kept in churches, castles, or rich homes. Few people could read them. Fewer still could own one.

Manuscript culture made reading a special skill. It also made books a sign of wealth or power. If you owned books, it meant you were educated. If you made books, it meant you were trusted. But there were limits. Books couldn't travel far or fast. They stayed in one place. They were often written in Latin or Greek, not the local language. Most people couldn't read them. While books had great value, they didn't reach many people.

That changed with the invention of print. In the 1400s, Johannes Gutenberg built a press with movable type. This small change made a big difference. Now books didn't have to be copied by hand. They could be printed faster and in large numbers. Paper, cheaper than parchment, helped the process grow. At first, printers made religious books like the Bible. But they soon printed poems, plays, and stories. They also printed maps, letters, and how-to guides. Books moved from churches and castles to shops and homes. They reached more people, in more places.

Literacy began to rise. As more books appeared, more people wanted to read them. Schools opened. People learned not just to read Latin, but to read in their own language. Writers started using local words and local stories. This made books

more personal and easier to understand. Printing also helped writers make a name for themselves. Before, most writing was shared by word or by hand. Now a writer's work could be printed and sold. Some writers, like Shakespeare or Cervantes, became known across whole countries. Their voices traveled far beyond their home towns.

Print also helped ideas spread fast. People shared opinions, beliefs, and news through pamphlets and books. Some of these ideas led to big changes. The Protestant Reformation was shaped by printed texts. Political thought grew through printed debate. Science advanced as printed works helped people test and share new findings. Literature became part of public life, not just a private or elite thing.

This rise of classical writing, followed by the power of print, changed everything. It shaped how people saw their past, how they shared their thoughts, and how they saw each other. Books became tools for memory, debate, and change. And the written word, once rare and slow, became part of daily life.

1.2 Literary genres and their cultural significance

For a long time, people grouped literature into three main types: poetry, prose, and drama. These forms helped writers shape ideas and pass them down through generations. Each one had its own place in culture. Poetry was often linked to emotions, religion, or special events. Prose told stories, recorded history, and explained ideas. Drama was meant to be performed, often in front of a crowd. These forms shaped how people understood life, rules, love, and death.

Poetry was once the highest form of writing. It used rhythm, sound, and structure to create emotion and memory. Poets were seen as thinkers and guides. In many cultures, they spoke for the people or even for gods. Ancient poems weren't always meant to be read in silence. They were often sung or spoken aloud. This made the lines easier to remember and more powerful in public spaces. Poems like the "Iliad" or "Mahabharata" carried big ideas - war, duty, loyalty - and they stayed alive through performance before they were ever written down. Even short

poems could carry weight. A haiku in Japan or a ghazal in Persia told stories in just a few lines.

Prose came later and grew with the rise of writing. It gave writers more space and freedom. Without the rules of rhyme or meter, prose could go deeper into detail. It was better for telling complex stories or exploring ideas step by step. As writing spread, prose became the main way to share knowledge, laws, and personal thoughts. Letters, essays, novels, and folk tales all came under prose. People used it to record their own lives or build fiction that reflected their times. In many cultures, prose allowed new voices to speak, especially those outside the elite. It helped shape identity and connect people who had never met.

Drama sat somewhere between poetry and prose. It often used both. Plays were written to be seen and heard, not just read. This changed how people took in the story. With actors, sets, and timing, drama turned written words into living experiences. Ancient Greek plays, for example, were built on moral struggles and fate. They gave the public a space to think about justice, power, and pain. Later, playwrights like Shakespeare mixed the common and the royal, the tragic and the comic. His lines were full of poetry, but his scenes were grounded in real emotions. Drama gave a face to written characters. It let people see themselves in others.

While each form had its own role, the lines between them were never strict. Some poems told full stories. Some prose used rhythm or repeated sounds. Plays often included monologues that read like poetry. Writers moved between forms to better express what they wanted to say. The choice often depended on the goal, the audience, or the time. For example, during times of censorship, poems could hide sharp messages through wordplay. Prose could spread ideas quietly through fiction. Drama could mock power while pretending to entertain. All three forms helped shape culture, not just by reflecting it, but by pushing it forward.

The novel and short story are both forms of prose, but they serve different purposes. The novel grew slowly over time. It didn't start as a serious art form. At first, people saw it as simple entertainment. But as more readers appeared, writers

used novels to explore deeper themes. These stories gave space to show how people think and change. Novels helped readers understand life through made-up lives. They let people walk in someone else's shoes for a while.

Early novels often followed one character through a long journey. Writers used this format to show love, failure, growth, or regret. Over time, the form became more flexible. Some novels focused on one day. Others told many stories at once. This freedom gave writers room to build complex characters and real emotion. The length allowed them to explore ideas about power, class, race, gender, and more. Readers could see how small choices shape big lives. In the 19th and 20th centuries, the novel became one of the most respected forms of writing.

The short story, by contrast, is brief and focused. It often centers on a single event or moment. There isn't much space, so every word matters. Short stories aim to make an impact quickly. They can shock, amuse, or leave a quiet feeling behind. Writers often use this form to explore one idea or one twist in a character's life. Some stories are only a few pages long but stay with the reader for years.

Today, both forms still shape how we read and think. Even with films, games, and endless scrolling, people still turn to these stories. A good novel pulls us in and won't let go. A strong short story makes us pause and reflect. These forms have changed, but they still hold power. They remind us that stories don't need noise or screens to move us. Just the right words in the right order.

1.3 The role of media in literary change

The printing press changed the way people shared and read stories. Before it, books were copied by hand and took months to finish. Only the rich or the church had access to them. But once machines could print pages quickly, books became cheaper and easier to find. More people started to read, not just the upper class. Printing helped stories move across cities and countries. It gave writers a way to reach many people at once.

As books became more common, writers didn't need to focus only on religion or science. They began to tell stories about daily life. They wrote for

regular people. Readers wanted stories they could relate to love, loss, work, mistakes, and dreams. Novels became a place where people saw themselves. Short stories, too, grew in number. They were perfect for magazines and quick reads. They gave readers a chance to enjoy full plots in a short time. This rise in books shaped the way people thought. Reading wasn't just a private habit. It was something people talked about. They passed books to friends. They debated what a character meant or why a story ended the way it did. The spread of books gave birth to public reading groups and school lessons built around fiction. Stories became part of culture, not just personal time.

Then came radio. It didn't replace books, but it brought a new way to hear stories. Instead of reading a voice in your head, you heard it out loud. A single voice spoke to many people at once. Families would sit around the radio like they once sat around fires. Radio had power. The tone of a voice, the pauses between words, and background music all added feeling. Writers for radio had to change their style. Long descriptions didn't work. Listeners couldn't go back and reread. They needed simple, clear words. Dialogue had to carry the weight. It had to sound real, not forced. Radio brought rhythm into writing. It brought warmth and tone. It reminded people that stories began with the spoken word, not the page.

Cinema brought stories to life in a different way. Now you could see a character's face and hear their voice. You didn't have to imagine the setting - it was right in front of you. Movies took writing and turned it into sound and picture. This changed what people expected from a story. Action mattered more. Scenes had to move. A glance or a look could say more than a whole paragraph. Writers started thinking in scenes, not just words. Some wrote books that felt like movies, with short chapters and fast plots. Others turned scripts into books or books into scripts. The two forms fed each other. Movies also reached places where books were still rare. A story on screen could move across borders in a way a book couldn't. It needed no translation or just a few lines of text.

Print, radio, and film didn't compete. They shaped each other. They gave stories new homes. A tale could live on the page, in a voice, or on a screen. Each

form gave the story a new shape, a new life. For writers, these changes meant new choices. For readers and listeners, they meant more ways to enjoy a story.

Television changed how people tell stories. It made pictures and sound part of the story itself. This shift changed how writers write and how people listen. Before TV, people had to imagine the story in their heads. With TV, they could see everything. This made storytelling more direct, more visual, and often faster. Writers had to keep scenes short and punchy. The camera showed what used to be described in pages of text. As Marshall McLuhan said, “the medium is the message” (McLuhan, 1964). The screen didn’t just show stories. It shaped what kind of stories worked best.

Television changed how people tell and receive stories. It added movement, sound, and emotion in ways books could not. Stories once told with long descriptions were now shown through a few short scenes. Writers learned to cut extra detail. Instead of telling what a person felt, they showed it through action, facial expression, or silence. TV brought complex storytelling to the mainstream (Mittell, 2004). It didn’t just simplify - it added layers, jumping between timelines, points of view, or storylines.

TV also changed attention. People became used to fast changes, sharp cuts, and clear emotion. This affected how stories were written. Stories now often stretch across many platforms, including books, shows, and games. But the core of that shift started with TV. It taught writers to think in scenes, not just paragraphs (Jenkins, 2006). The structure of a TV episode - with conflict, climax, and cliffhanger - became a model for many novels, too.

Television also made stories more emotional and personal. Viewers saw the same characters week after week. This built deeper connection. It made drama hit harder. TV moved from simple plots to more character-driven stories. That helped fiction grow in the same direction (Lotz, 2007). Readers now look for pace, image, and voice - the things they learned to expect from watching.

1.4 Digital platforms and the new literary ecosystem

Books are not the only place stories inhabit anymore. People read on screens, and they scroll through posts. Poets share poems on Instagram, novelists work through fiction on Wattpad, anyone with something to say (or add) can do so on Twitter. These are new channels that have been laid bare. Anyone with something to say can take it to other people without a publisher. It is this freedom that has transformed our thinking about stories, about authors, about readers. Meanwhile, the gulf between writer and audience is more porous. Readers are invited to comment, react and even shape what unfolds next. A brief post can circulate swiftly and reach thousands of people within a few hours. A writer doesn't necessarily require years to amass an audience, not anymore. But that also means the noise is that much louder. There's more to read, more people writing, and more pressure to keep up. Writers must snatch attention and hold it. They tend to write with likes and shares and comments in mind.

Writing and reading are newly remixed in this environment, and so is our understanding of what literature has been and what we expect from it. It's not always about long, polished texts. Short, raw, even unfinished, is okay. Some writers write a chapter and post it. Others take the feedback of readers and revise their stories. These places make writing more public, more social, more alive. It's not better or worse; it's merely different. We must come to these spaces where stories now reside to comprehend modern literature.

1.4.1 From blogs to e-books: the early internet era

The early 2000s opened the internet as a new way for writers to publish their work and get it out to the world. Blogs were the primary tool that blazed the trail. A personal account Like anyone else with a computer, he could write and post stories, poetry, or field personal thoughts in the form of a blog. Sites like Blogger, LiveJournal and WordPress allow writers to publish without having to secure a publisher. Readers could comment, share links, connect with writers in real time. This served to make writing more open and social. Lots of writers were

using blogs to find their audiences or try out a voice. A number of blog writers have even gotten book deals over time (Murray, 2018).

And around the same time, e-books began to take off. The Kindle was released by Amazon in 2007, enabling easy purchase and reading of books online. Other platforms and formats followed, like Smashwords and Apple Books. Writers no longer had to go through big publishers. Self-publishing became a viable option. It was a path that some authors were even able to make a living out of, like Amanda Hocking and Hugh Howey. They wrote books of their own, developed tremendous followings and sold thousands of copies (Thompson, 2012). This transition ceded control to the writer. You didn't have to be well connected or have money - just a story and enough motivation to tell it.

E-books had many things going for them in readers' eyes: They were cheaper, easier to store and could be downloaded instantly. Surveys at the time also showed interest in digital reading was on the rise. People loved having one device that carried many books. E-books also helped people with vision problems who could increase the type size or listen to audiobooks (Rainie & Zickuhr, 2010).

These early decades laid the foundations, at least partly, for how people regard books today. The boundary between writer and reader grew thrifty. You, the readers, let us know about it - immediately. Writers would be able to experiment with ideas and change course as they went. Publishing became quicker, cheaper and less dictated by gatekeepers. This was more than a technological shift; it was an alteration in the role of writer and reader and the form of the book itself (Striphas, 2009). The tools were fresh and exciting, but the need to tell stories remained the same.

1.4.2 Social media as a medium for writing and reading

Social media has changed how people write and read. It's no longer only about books or long articles. Platforms like Twitter, Instagram, and TikTok now act as places where writing is shared every day. Writers post poems, thoughts, or small stories. They don't need to wait for publishers. They get direct feedback

from their readers within minutes. That kind of connection shapes how they write. It pushes them to be more personal, more real. A short post might say more than a long one if it hits the right emotion or moment (Clark, 2010).

On Twitter, people write in threads. Each post is short, but the full thread tells a story. Writers use rhythm, timing, and tone to keep readers going. Instagram poets use clean visuals with short, honest lines. They write about love, pain, and growth. Rupi Kaur became known this way - her poems are simple but reach millions. TikTok adds video to writing. Some users act out their stories. Others read poems or speak about books. It's fast, raw, and full of energy. Even book sales can grow from one popular post. Some authors now use these tools as part of how they launch their work.

Social media also opens space for voices that often go unheard. Young people, queer writers, people of color - many of them find freedom online. They write in their own style, mix languages, break grammar rules. It makes the writing feel closer and more real. The idea of what counts as "good writing" is changing. Readers want to feel something. That matters more than fancy words. And writers see the results right away. A post might get liked, shared, or even turned into a print book. But it can also fade fast. Posts are easy to miss or forget. That doesn't stop people from writing. The act of sharing is part of the (Zappavigna, 2012; Koul, 2016).

Social media made writing part of everyday life. It made it quicker, louder, and more open. People write to connect, not just to impress. They tell stories in ways that fit their tools: short, sharp, and full of voice. The rules have changed, but the need to share something real hasn't.

PART 2. ANALYSIS OF THE IMPACT OF SOCIAL NETWORKS ON NEW LITERARY GENRES AND STYLES

2.1 Social networks as a new literary space

Social networks are no longer just for chatting or sharing selfies. They've quietly become spaces where new kinds of literature are growing. Every day, people post poems, short stories, and quotes that others read, like, and share. Some writers publish their first stories on Wattpad or Webnovel, gaining thousands of readers before ever printing a book. Instagram and TikTok are full of writers who mix words with visuals, music, or spoken voice. This changes how we experience texts - we don't just read them; we watch and feel them too.

The styles that grow in these spaces are often short, emotional, and easy to connect with. There's no need for complex words or long chapters. What matters is whether the writing feels real, whether it speaks to someone's personal experience. Writers learn fast what people respond to, and that shapes their voice. Over time, the platforms themselves shape genres - not through rules, but through attention. What gets liked, saved, or reposted becomes the new standard. Social media doesn't replace traditional literature, but it opens the door to people who might never have called themselves writers before.

2.1.1 Instagram, Twitter and Tiktok

Instagram, X (formerly Twitter), and TikTok were not made for books or literature. But over time, they each built their own place in the bigger story of how people share ideas. Understanding how these platforms started and grew helps explain how they accidentally opened space for writing and creativity to take new forms.

Instagram began in 2010, created by Kevin Systrom and Mike Krieger as a mobile app for sharing photos. It was simple and clean. You took a picture, added a filter, and posted it. People loved how fast it was, how the images filled your screen. Within two months, it had a million users. A year later, that number grew

to 10 million. Facebook bought Instagram in 2012 for \$1 billion (Carr, 2012). At first, it was a place for lifestyle photos - coffee, dogs, sunsets. But its layout, focused on visuals, made it more than a photo app. Over time, people started posting quotes, poems, and text-based art. Instagram's design made words feel like objects. This turned into something new: posts where text and image worked together. Even though Instagram was made for photos, it became a home for short writing. Its growth as a cultural tool shows how platforms can change based on what people do with them (Leaver, Highfield & Abidin, 2020).

Twitter, now known as X, started in 2006. It was first built as a side project inside a podcast company. The idea was simple: write what you're doing in 140 characters or less. That limit came from text messages, which had a cap. At first, many people didn't see the point. But Twitter caught on because it was quick. You didn't have to think too much, just post a thought or reaction. By 2010, it had become a key tool during protests and news events, because it allowed fast sharing and updates. Twitter added hashtags, retweets, and threads. These features made it easy to follow topics and build conversations (Murthy, 2013). In 2017, the platform doubled the limit to 280 characters. That extra space allowed people to write slightly longer, more detailed messages. While the short length might seem like a barrier for storytelling, some writers found it freeing. It pushed them to be clear, smart, and creative with very little room. Over time, Twitter became more than a messaging platform - it became a place where people tested ideas, shared jokes, wrote tiny poems, and even posted serialized fiction.

TikTok came later. It launched in China in 2016 under the name Douyin and became available globally as TikTok in 2018, after its parent company, ByteDance, bought a similar app called Musical.ly. TikTok was different from the start. It focused on video, music, and sound. The videos were short - just 15 seconds at first, later extended. You could swipe quickly, and the app learned what you liked fast. This created a loop that felt both entertaining and addictive. TikTok grew fast, especially among teenagers. By 2020, it had hundreds of millions of users around the world (Anderson, 2020). Its design made it easy for users to react

to each other, copy formats, and remix ideas. This made trends move quickly, but also made it easier for certain types of content like skits, comedy, and reactions - to stand out. While it wasn't created for text-based content, TikTok found a way to support stories through voice, performance, and subtitles. Over time, communities started using it to talk about books, share personal stories, and even write short poems or monologues straight into the camera. TikTok's growth showed how even video-based platforms could become places for creative writing, just in different forms.

Together, these platforms have reshaped the cultural landscape. They have not only changed how people connect and express themselves but also challenged traditional definitions of literature, art, and authorship. In the digital era, creative works are often expected to be short, emotionally engaging, and visually enhanced - qualities that fit perfectly into the fast-paced, attention-driven world of social media. Social media has changed how people write and read. In the past, reading was passive. You opened a book or magazine and followed the story. The writer did all the talking. You just listened. Today, it's not like that. On social media, people don't just read: they comment, share, react, and even change the story. A post can start as a poem and end as a thread of replies, jokes, or debates. Readers and writers meet in real time. They talk back and forth. This is new. This is active reading.

2.1.2 Wattpad, AO3 and Webnovel

Webnovel, AO3, and Wattpad emerged as three critical platforms in the ecosystem of digital writing. They have become places where writers can share their work freely, engage with their readers, and develop communities based on their stories. All three platforms, although each has its own historical development process and different user groups or patterns of usage, have changed how literature is shared and consumed, transitioning from print to digital in an essential role.

Wattpad was founded in Toronto, Canada, in 2006 by Allen Lau and Ivan Yuen. Wattpad originally served as a platform for people who wanted to write their

own manga and light novels but do not get published in journals or online markets. The history of Wattpad's inception is so rich that it could fill an entire magazine with articles by itself. The Wattpad philosophy at that time was, "Once a piece of writing is ready, wherever it goes does not matter whence it came", with the goal of providing authors with an interface that is simple and easy to use, even for people with no experience at all. By 2010, Wattpad had already begun to spread. He scoped out that markets were a good idea because partnerships are always more profitable than solo efforts.

Since its inception, Wattpad has been characterized by a very high sense of community. Readers can leave comments, vote for stories, and follow other writers, enabling authors to talk directly with readers about their work or imitate models that others know (Graham, 2010). It was Wattpad's reliance on the community that set it apart. More than just a gathering place for writers to put up their own work, Wattpad became a habitat where fans of certain types of stories (such as romance, fanfic, and sci-fi) could show their mutual interests and trade books. Wattpad has since become particularly well-known for its romance and fan-fiction genres. For example, *After* by Anna Todd started off as a fanfic about Harry Styles and was contracted to be published into several volumes by Macmillan's publisher on the strength of an amazing readership reach, with millions of reads logged (Macmillan, 2014). Wattpad's emphasis on helping writers connect directly with their audience and build up a following points to how it continues to affect writers and readers alike, stimulating the output of a huge number of new works. As a major literary space, it proves that digital platforms can democratize writing and publishing in China itself (Liu, 2017).

Founded by the Organization for Transformative Works (OTW) in 2008, AO3 (Archive of Our Own) is the largest repository for fanfiction in the world. The platform was created as a counterpoint to other fanfiction websites, which often had overly restrictive policies such as copyright regulations and certain offenses against 'gross' content. AO3, designed and implemented by a motley

crew of volunteer code monkeys who received support from fan communities, provides writers of fic with an open and loose ‘building’: a place to do their thing.

From the early days of its creation, AO3’s focus has always been on building a place where creators can have their say without worrying about being silenced. The common ground it shares with its followers soon won a dedicated and enthusiastic community of writers, who used its pages to trade stories based on everything from popular TV shows and movies to books and video games (Jenkins, 2012).

What sets AO3 apart from other sites is its dedication to allowing users complete freedom of creativity. Unlike the vast majority of other platforms, where genres and subject matter are limited, AO3 also allows works with adult themes to be posted. The site has also allowed fanfiction to be recognized as a legitimate form of literary expression, even as it continues to face criticism from the establishment on some fronts. AO3 emphasized user-driven content and, by insisting on a noncommercial or noncorporate platform, became a leader in the field of fanzine culture (Pugh, 2019). Thus it became not only a paradise for fanfiction writers but also a space where writers of other genres could learn and experiment with different forms of storytelling.

Webnovel is something of a dark horse in the digital literary space. It was created by the Chinese tech giant Tencent in 2016. Unlike earlier community-driven content sharing sites like Wattpad or AO3, Webnovel was designed to cater to new reading habits and meet the increasing need primarily for serialized fiction. Webnovel allows authors to release their works in serial form, i.e., gradually posting chapters as they write them, and readers can access these chapters either for free or through a paid subscription model. Webnovel soon became popular, especially in the field of web novels. These works, which are serialized pieces often published in short segments over a long period of time, have been particularly popular for genres like fantasy, sci-fi, and romance, with many stories drawing on Chinese cultural themes and folklore (Li, 2019).

One of Webnovel's distinguishing features is the fact that it combines a business model with a community-driven platform. While users still have complete freedom to publish their stories for free, most of the platform's top writers can make money from reader subscriptions and microtransactions charged for downloading original content. It provides writers with a new way of getting paid: by turning their hobby into an income. As Webnovel's rise has followed the spread of Chinese web fiction, this has also become global and comes at no cost to writers or readers (McCulloch, 2020). Its rapid growth and its emphasis on bringing serialized fiction to a world audience have contributed to its position as a major player in digital literary landscapes.

2.2 Emerging literary genres in the digital age

The way literature is created and consumed has changed drastically in recent years. Digital platforms have transformed the landscape: new genres emerge from this fast and connected life that we live today. Technology allows anyone with a good idea to share their work with the entire world. Writers no longer have to take their work through traditional publishing channels to reach an audience. Instead, they can publish directly on social media, blogs, and websites - creating a space where everybody is a writer of some sort or another.

But these new forms of literature arise from the needs and habits of today's readers. People are connected more than ever before and want content that's easy to consume and quick on the draw. Stories now are shorter, faster, and often more interactive than ever before. What used to take months or years for one person to write and distribute is now instantly accessible. Therefore, reading has become a faster and more participatory experience. Readers themselves are no longer passive consumers: nowadays, they actively join in the creation and running of stories.

The digital space has also opened new possibilities for collaboration. Writers can collaborate on projects from a distance and have readers tell them how the work is going. This has led to a far more dynamic, liquid, and plastic mode of storytelling. Ideas are no longer bound to the rigid genres that prevailed in

yesteryear. New forms of writing beginning to arise push boundaries - such as what literature itself might be like in the future.

Literature has become an environment where it is not merely confined to paper. It can be combined with images, videos, and even interactive elements. It's multi-sensory. As these new genres and styles develop, they redefine the roles of writer, reader, and story itself while they are being fashioned in shaping communities. Literature is no longer just a monologue from the past; now, everybody needs to share what comes their way. The result is not simply what one author creates as part of this living exchange. Rather, this new literature is made through collaboration and conversation between its readers - in both content and process.

The fact that these digital forms of literature have risen shows storytelling can be profoundly flexible and mutable. What was once a stiff, formal tradition is now a free, creative space where anything is possible. As technology develops, so too will the ways we create and relate. In the future, literature will not only exist between two covers - or on the screen for that matter. It also lies in the hands of everyone who takes part in this electronic dialogue.

2.2.1 The rise of instapoetry and its impact on short-form poetry

It's no secret to poets and poetry lovers that a world of Instagram poetry has taken new space over the literary landscape in the past few years. The genre developed out of what was a yearning (in both senses of the word): for poems that felt like they had the immediacy, the emotional offer of accessibility, the "relatability" (one of the most absurd ideas ever foisted on readers) that we find in pop songs and the paintings we look at and feel an immediate connection to.

At its most basic, instapoetry is short, bite-sized poems that generally deal with themes such as love, heartbreak, self-empowerment, and identity. Such poems are usually illustrated with sleek, sparse images that go along with the verse. Instapoetry tends to be short and have simple language, hence resulting in a contrast to the formal and structured poetry. While the genre has thrived thanks to

Instagram's algorithm, which favors beautiful things, its ascent also reflects the public's appetite for manageable expressions of emotion.

Instapoetry began in earnest with poets like Rupi Kaur, who has defined the genre in some respects. She published her first collection, *Milk and Honey*, herself in 2014, and it sold like crazy. The book, a combination of simple poetry and minimalist drawings, struck a chord with readers who had become estranged from more complicated, academic types of poetry. Kaur's writing was relatable, not only dealing with its topics in a straightforward manner but touching upon matters of personal influence and mass concerns. She found a platform for her poems on Instagram, where she reached millions of fans and created a space there where readers could bear the emotional weight of her words.

It opened a path for poets like Atticus, Lang Leav, and Nayyirah Waheed, who also gathered significant followings by disseminating their work on social media. These poets have played an instrumental role in the elevation of instapoetry, and their collections and Instagram pages have emerged as fundamental instruments of literary interaction for younger readers (Kaur, 2014). The main effect of instapoetry, then, has been on traditional poetry as a form and manner. Historically, conventional poetry, limited as it frequently was by rules of form, meter, and rhyme, was considered a site for serious artistic statement. Poems such as Shakespeare's sonnets or Keats's odes need to have closely attended to language, structure, and rhythm.

Instapoetry, on the other hand, invites free form, minimalism, and simplicity. The poems are frequently no longer than a few lines and are composed in straightforward language; they do not rhyme or adhere to any regular meter. They bypass literary complexity for emotional immediacy and recognizability. For instance, Kaur very often mimics succinct lines, low word counts, and simple vocabulary to elicit some profound emotional reactions from the inner reader. "The poem is deep and personal; then it stings". One of her most well-known poems, "I want to apologize to all the women / I have called pretty / before. / I never said they were smart or brave. Want to / I am sorry", (Kaur, 2014) exemplifies the

simplicity and emotional depth that instapoetry can offer. This minimalist rigor can be viewed as an homage to the heart of traditional poetry as well as a departure from its formal constraints. On the contrary, traditional poetry would often demand that readers work hard to fight against its language, to understand its symbolism and metaphors, and its elaborate double meanings. It can also be off-putting for potential readers seeking a more immediate inroad. Instapoetry engages faster; its language is easy and fast to understand. This democratization of poetry has opened up the art form to wider consumption—particularly among younger readers who might be turned off by the academic and elitist tradition of ‘old’ poetry. Instapoetry has helped redefine the way poetry is thought of, from a highbrow art to something more accessible, more open, and reflective of contemporary anxieties. The poets who have thrived on Instagram are often seen as the voice of a generation—one that prizes authenticity, vulnerability, and emotional expression over formality. But the rise of instapoetry hasn’t come without detractors. Some poets and literary critics have claimed that the simplicity of a haiku is damaging to poetry as an art. They argue that the genre’s depth is often compromised in the name of accessibility, and that too many instapoets put form, in the form of visual appearance, ahead of linguistic function. Attributing too much instapoetry an “obsequious simplicity” that finds pleasure “in playing the part of a Rolodex, or a hollowing out of expressiveness”, critic Andrew Epstein observed that – for the Instapoet, “the communicative definition of her identity is always on her mind” (Epstein, 2017). Critics also argue that some instapoets tend to overuse clichés or oversimplified aphorisms, to the point that they dampen the sense of individualism and creative intent that the poetic art form is supposed to be built on. But for all its detractors, instapoetry has affected poetry’s emotional frequency. It’s become a fresh and accessible language with which to talk to readers about their own experiences. A lot of instapoems tackle themes of heartbreak, self-discovery, mental health, and identity, and allow people to share their vulnerabilities. “Instapoetry really does give you, to an extent, a kind of emotional connection and catharsis. The demand for instapoetry, in other words, mirrors the larger cultural

shift toward social media, which has become the place where many more go to speak their minds and find others. For example, instapoetry has made space for the conversation around mental illness and trauma, which used to be off-limits in the traditional literary sphere.

Poets such as Nayyirah Waheed have earned acclaim for using poetry to discuss identity, race, and mental health. “For You, there is a woman / You are not allowed to be. / She has dark skin, / she is still / broken / in a way / that is too beautiful to explain”, (Waheed, 2015) is an example of how instapoetry engages directly with complex and emotionally laden issues. Poems like these have sparked conversations around the experiences of marginalized people, particularly surrounding race, gender, and mental health. And in this, Instapoetry has also emerged as a force not just of personal expression, but of social change.

One other important feature of instapoetry is that it attempts to deal with social problems. There are also many poets who use their platforms to loudly proclaim their feminism, support of LGBTQ+ rights, and social justice. Kaur’s poetry, for instance, has been lauded for its authority and depth regarding feminist issues, particularly when it comes to women’s rights, self-love, and empowerment. In her poem “My womb is not a place / for you to plant seeds / to grow a family. / My womb is my own” (Kaur, 2014), she reflects on a woman’s agency over her body and her body’s contributions to the ongoing struggle for women’s rights. Not only has this sort of poetry connected with readers, but it has helped to shape the public conversation around these topics.

In summary, instapoetry is a considerable departure from how we have read and written poetry. Its effect on regular poetry is rugged and rewarding, providing a new avenue to help poetry reach audiences while maintaining poetry’s emotional heart. Instagram poetry has popularized poetry, making it much more accessible, personal, and relevant to social and emotional issues. Critics may say the genre eschews complexity for ease, but its popularity is evidence of a larger cultural move toward direct, emotionally unguarded kinds of expression. The genre’s value isn’t only about the simplicity of the form but its ability to establish genuine

connections between writers and readers and the way it highlights some of the most pressing social issues of our time for public consumption.

2.2.2 The art of romantasy

Romantasy transcends any narrow definitions of love, taking in fantasy as well as the seed of another order of Nature. To be sure, it is a genre that thrives at the nexus of desire and peril. These are stories that have adrenaline and stakes that will keep readers deeply engaged for many hours ahead. The best of them combines intimate longing and world-shifting conflict. The characters may certainly fall in love, and they undoubtedly do so while fighting for their lives or kingdoms. Oh, and the love story is not just a subplot. It is central to the emotional scale of the book.

One of the most popular recent examples is Sarah J. Maas's *A Court of Thorns and Roses* novels. Maas does quite a lot of worldbuilding, but at the core of it is Feyre's emotional transformation. Her transition from human huntress to political factor in a fae world runs parallel with her slow-burn romance with Rhysand. The romance starts hot but also deepens in the embers of shared pain and vulnerability. "You are my salvation", Rhysand tells her - it is pure, daring, and charged with emotion. Maas may not avoid melodrama. She plays to that, and it is part of the reason her stories are so gripping (Maas, 2015). In comparison with the old-school high-fantasy romances, as *The Mists of Avalon* by Marion Zimmer Bradley, love was more often than not tragic, the plaything of fate and prophecy.

Most romantasies written today is loud with wounded sentiments. They voice words of love in triumph and defeat. Broken, they gather as one from shared suffering. That makes for a genre that feels stimulating, particularly with younger readers who thrive on emotion-bearing platforms such as TikTok or serialized web fiction. One good example is *Fourth Wing*, which is written by Rebecca Yarros (2023) and became popular for a romance. In this lead is Violet. Though deadly trained as a soldier, she is also obviously attracted to her new rival for the job. It's the right mix between external conflict and internal development that makes it so

successful. “Fear me”, (Yarros, 2023) she reassures him. “Because I know you wouldn’t just foil me”. This vulnerability, so honest and direct, makes the reader take a harder hit than any plot twist.

Pacing is aimed at emotional pay-offs: from enemies-to-lovers, forced proximity, found family tropes. These are not so much plot devices; they are emotional motifs. Writers don’t always choose for other reasons of tightening tension (although we often do). And in Jennifer L. Armentrout’s *From Blood and Ash*, you’ll find characters having effortless banter that shifts toward something more emotionally appealing. The language is as easy to hug and nod-along with as a cocktail-party convo, and it’s this proximity that readers respond to.

Where traditional fantasy keeps a certain distance, Romantasy draws readers deep into its characters’ minds. It says: share this feeling with them. Even amid such magical scenes, emotions link back to real human fear, hope, and longing. These are not delicate kinds of books. They are to be felt. It is why *Throne of Glass*-esque quotes like, “I would burn the world for you”, spread through social media like wildfire. They are not about nuance. They are about emotional connection (Maas, 2017).

Romantasy is all the rage these days. It is passionate, character-developed, and unashamed of great feelings. And the story might be about dragons or magic or a mythical land, but it asks all those things which we ask ourselves each day: Do I matter? Am I seen? Does anyone understand me? At the end of even after I show my darkest side is anyone going to be there?

2.2.3 The growing popularity of webnovels and serialized stories

The most obvious place to look for a book used to be well-off book publishers. This crude way of creating commercial space on the internet doesn’t require author talent; just the ability to make everything up as you go along in a language accessible to others. You’ve got to sprinkle a bit of genius here and there, too! In fact, growth in this area is due to people writing fiction designed for other people online and on platforms like Wattpad, Webnovel, or Royal Road.

Everyone can put any text they want out there. There are no agents involved at all; the only money coming into being is what people themselves put up. This made story and storytelling at least as easy as writing down the words after having woken or before nodding off. It simply wasn't enough to open doors; now, the door had to be knocked down. Just like TikTok or Netflix, hundreds of millions of readers can now read paused chapters in seconds during commutes, lunch, or just before bed. And that has changed how our stories are produced.

Fiction like CEO romances or litrpg adventures gets freelanced: on platforms like Wattpad and Webnovel, everyone with internet access has the opportunity to put their story in front of others. The result is a mass of particular flavors: weird, intricate tales to indulge all tastes. For example, Anna Todd's *After* began as 1D fan fiction on Wattpad. More than 900 million readers viewed it there. Then it was picked up by Simon & Schuster (Wiseman, 2014). On these platforms, the text code says that writers and readers are actually having a conversation.

The kind of feedback received here is basic: authors change their work in real time as they read the same material. One gets the feeling that writing is a process rather than an end product, as happens with updates provided by readers to new plots of forthcoming chapters. Collaborative is how you experience it, as in Jonathan Black's *Worm*. Web novels, a creative style for those interested in "traditional literature", though considered a small market for long, have now prospered online. *Lord of the Mysteries*, a Chinese web novel combining steampunk and Lovecraftian horror, acquired an enormous following and is scheduled to be adapted into an animated television series in 2025.

Stories like these are proof that serialized literature appeals globally. Readers may digest one text at a time, but they can follow the course of an entire story in a single day. For dynamic web novels, which also cater to modern reading habits, it is not uncommon for chapters to be prudent. Each chapter brings the reader right up to the edge: "what's going to happen next?". This format accords with mobile reading trends. Not only do readers want quick, gripping content; they also consume it in tasty little doses (AJU PRESS, 2024).

Web novels survive on accessibility, both in who gets to post and in what's being written. Popular genres like CEO romance, litRPG, cultivation, and rebirth emerged not from any literary tradition but because readers kept calling for them. Look at *Solo Leveling*, a story about a lowly hunter who gains power through an enigmatic system. It's part of the litRPG genre, fiction shaped by video game mechanics and based on things like stats, levels (with level-ups), and item drops. The arcs not just a superficial effect but matches how young readers perceive stories. They take game, change but add challenges, rewards (Kim, 2023).

With westerners passionate about *Solo Leveling* as well, this manga has topped the charts in countries all around the world. The anime adaptation is also a huge success. During the Batman era, the show was used as an inspiration for several different segments of American comic books. Its influence wasn't restricted to one field; wealthy businessmen and denizens of poverty alike repined what had been created in solitude by a single writer working alone at night for his own amusement, just like any other fan.

Another is *The Villainess Turns the Hourglass*, where the author blends reincarnation, revenge, and social politics. Briefly: noblewoman Aria uses a magical hourglass to turn her entire life back in time, and thereby ascends to the pinnacle of society. The pace is fast, and the focus is intimate. This is emotional, sharp storytelling with the sort of high drama arch beats that wouldn't be out of place in a soap opera. At the same time, it remarks unequivocally on class and control - despite these truths being wrapped up in genre clichéd forms. These novels are not meant to be delicate. They are meant to catch attention, not to convey meaning with every line. But this new mood goes deeper than genre. The writing language itself has changed.

Web fiction is more like a conversation than *War and Peace*. People swear, joke, and refer to memes. The paragraphs are short. And the sentences are terse. Long descriptions and purple prose feel strange here. Readers want speed and personality. In *Omniscient Reader's Viewpoint*, a story about a man stuck inside his favorite web novel, the text often played with structure. Characters comment on

their own plot twists. System messages cut into fights. It's like a thread from Discord during the apocalypse. At times the narrative voice breaks the fourth wall: "It was a scene impossible to forget. And yet one which did make sense". This boldness does not aim at impressing; it aims at sympathy. In addition, many authors update their chapters every day or even twice weekly. And in turn, this rhythm of updating chapters just doesn't sound right.

One important reason is that one chapter simply isn't enough for two or three sharp beat transitions to happen in. Thus, most online authors have taken this rhythm down, setting their chapters at around 800-1200 words - ideal for one sharp beat or decision. It's a rhythm for reading things on mobile phones. Stories like *Worm* (2011-2013), a superhero web serial by John McCrae, show this. McCrae would write two updates each week still over 10,000 words long, picking up on reader theories in real-time. Now at over 1.7 million words and with complex psychological themes behind its world-building, the work has earned rave reviews.

But popularity came not from polish, but propulsion. Fan reaction is very important. On Tapas or Webnovel, readers vote, comment, and tip writers directly. The most successful stories aren't necessarily the most polished - they are the ones that listen to reader feedback. Authors shift tone, devote an entire additional arc to introducing love interests, or otherwise proceed solely because of what the audience wants. In a traditional publishing world, authors could never dream of such a method. A novel takes months of revision and lives in isolation prior to its release. On the other hand, web fiction is alive. It changes while you read it. Even major platforms are starting to pay attention now.

Serialized fiction has returned to The New York Times, featuring specialties such as Kristen Roupenian's "Cat Person", which first appeared in The New Yorker in 2017. For its bold sense of reality combined with blurry morality, the story went viral and set off continuous online discussions. It felt serialized not in form, but in reaction by readers. They did not just consume it - they picked it carefully apart and reposted it into memes. In some ways, that feedback loop resembles the architecture of online fiction itself. Not only are web novels

blossoming like poppies in spring, but they are also reshaping how stories get written and read.

With minimal barriers to entry and the participation of its readers, the field has become a laboratory for trial and error. Favorite tag subcultures form: around #Villainess, #System, #SecondChance, with its niche communities that feel both personalized and common. You don't have to go to an MFA program to become a writer. All you need is a phone, an idea for a story, and the energy to keep pushing forward. It's a bit rough around the edges often, with open-ended conclusions, but for the most part, this writing tends to be more truthful than many highly finished books on shelves. And people are reading it in droves.

2.3 Evolving writing styles and narrative structures

In the past decade or so, writing and reading fictional stories have undergone several noticeable changes. Long paragraphs and formal descriptions are no longer the norm. Now many writers prefer short sentences, a personal voice, and simple language. Platforms like Wattpad, Twitter, and Instagram have pushed storytelling in a faster, more emotional direction. Readers are looking for writing that feels nearby and natural to them.

The change is not just in language; the way stories are structured is also changing. Authors are trying different formats such as text messages, diary entries, or image captions to keep their readers interested. Even traditional themes are told in new ways, often shaped by online habits and feedback from readers.

This change represents a new kind of voice - one that is less distant and more human. It is closer to how people speak, think, and behave in daily life. This part describes how the voice came into being and why it suits our times well.

2.3.1 Process of shifting narrative voice from formal to emotional and conversational

Over the last few years, writers have moved away from formal prose and started to use more personal, emotional, and conversational language. This is

especially visible in web fiction, instapoetry, and romantasy, where writers connect with readers through all these aspects and relatability rather than complex structures. The change reflects how we speak, how we read online, and how fast we expect to feel something.

Look at any popular webnovel like *Omniscient Reader's Viewpoint* or *My Vampire System* and you'll see it: sentences are short, characters speak like people on Reddit, and exposition often sounds like inner monologue from a stressed-out gamer. The narrators aren't distant figures who quote Shakespeare. They swear, joke, react to chaos in real time. In *Omniscient Reader*, the tone can shift from serious to sarcastic in a single line. The emotional honesty is raw. One moment reads, "If I die here, then everything ends", and the next, "...Maybe that's not so bad after all". The style is loose, but that makes it feel real.

This kind of voice stands in sharp contrast to older fiction. Compare it with the opening of *Pride and Prejudice*, which presents ideas in long, measured sentences. Jane Austen gives us social commentary in a polished tone: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife". There's distance here. Irony, yes, but no direct emotional grip. In web fiction, distance is a liability. Readers expect immersion fast. You'll often find main characters who speak to the audience in almost meme-like shorthand. A fan-favorite quote from *Trash of the Count's Family* reads: "I'm not the protagonist. I don't want to be. Leave me alone". That's not Victorian - it's Reddit-core.

A similar shift can be seen in poetry. Instagram poets like Rupi Kaur and Nayyirah Waheed have built huge followings by writing in a tone that sounds almost whispered. Their lines are often stripped down to lowercase, punctuation-free phrases, resembling diary notes more than traditional verse. Take Kaur's poem: "if you were born with the weakness to fall / you were born with the strength to rise". There's nothing lofty here. The emotional resonance comes from how it sounds like something a friend might say after a breakup (Kaur, 2019).

The rise of serialized stories has also added to this shift. Many writers adjust their tone based on comment sections. They see what gets likes, what lines get quoted, and often adapt their language to feel closer to their readers. Emotional intensity becomes a shared currency. In *The Villainess Turns the Hourglass*, the main character's internal voice is bitter, clever, and emotionally sharp. One passage reads: "They wanted me stupid and pretty. So I played stupid. But I remembered everything". The line is quick and clean, but charged with feeling. That's how you hold a reader's attention.

Short-form fiction posted on Wattpad follows similar patterns. Stories like those in *Lore Olympus* mix ancient mythology with modern slang, anxiety attacks, and romantic confusion. The emotional registers are wide but grounded in everyday tone. Hades might be the god of the underworld, but he sounds like an awkward boyfriend who doesn't know what to text. This blend of dramatic setting and casual language brings characters closer to readers, especially younger ones used to emotional openness online (McCracken, 2021).

Even horror stories on Reddit's r/nosleep take on conversational styles. They often begin with, "I know this sounds fake, but hear me out", or "This happened last night..". The writer becomes a character. It mimics storytelling around a campfire, with pauses, slang, and direct address. These stories aren't polished, but that's the point. They feel lived-in. They feel like someone whispering truth.

All of this suggests that writing online isn't getting simpler because people are lazy, it's getting closer to how we think and feel. Readers are overwhelmed, tired, emotionally online all the time. So stories that speak to them don't sound like academic essays. They sound like someone sitting next to them.

2.3.2 Text and image in fragmented and visual storytelling

Storytelling has taken a dramatic turn in recent years. The advent of social and digital platforms has changed the game when it comes to sharing and consuming stories. Visual formats have taken on supreme importance in this new

storytelling realm. They enable creators to mash up text and images in compelling, clickable ways that communicate nuanced messages quickly.

Users themselves drive this shift; platforms like Instagram and TikTok are perfect examples. On Instagram, people showcase their best and most beautiful images with a short caption. Together, these elements pull viewers in and deliver a complex story. For example, @humansofny shares portraits of people and the stories behind them. Inside are short stories with graphic photos documenting the experiences of its subjects. This form not only grabs attention; it actually creates emotional connections between the viewer and the viewed (Humans of New York, n.d.).

TikTok takes this integration of text and imagery to the next level. Creators often use short videos that combine visuals, music, and on-screen text to tell stories. Thanks to viral trends, “storytime” videos also allow people to share personal experiences in condensed form. These often contain images or video clips that help illustrate the story. The juxtaposition of arresting imagery and brevity of message makes for powerful storytelling that people can relate to (TikTok, n.d.).

Web novels have also followed suit in utilizing such methods of visual storytelling. Writers are adding drawings, or characters are being drawn right into their text. “Lore Olympus” by Rachel Smythe is a big one. This colorful webcomic is an irresistible mix of art and story about Hades and Persephone. The illustrations add emotional gravitas to the tale, making it easier for the reader to identify with characters in both a visual and emotional sense (Smythe, 2019). This is a book where the pictures enhance the words and are a part of the story; it creates storytelling in another dimension. Another example is “Heartstopper” by Alice Oseman, a graphic novel of passages and images that tell the story of two boys in love.

The characters in the art have feelings, and you feel the experiences that these characters go through. Oseman’s art is easy and straightforward, but it drives home the theme of love and acceptance in the story. Words and pictures work seamlessly together to form a whole, immersive experience that takes readers on a

journey that's as painful as it is joyous, and as agonizing as it is uplifting (Oseman, 2019). It is this lack of complexity in structure that makes these formats effective.

At a time of diminishing attention spans, brisk storytelling is a must. Platforms such as Instagram and TikTok incentivize conciseness, driving creators to get their messages out quickly. This straightforward nature is evident in the simplistic nature of Instagram stories. Most of them share very little in terms of words; rather, they tell their stories through images. This is indicative of the need for clarity in modern storytelling. Through a mix of text and images, authors and artists can enhance their storytelling game and better captivate their readers.

Visual narratives are not just exclusive to social media or web novels. It applies to many types of literature and art itself. In the graphic memoir "Fun Home", Alison Bechdel uses text and images to look into complex themes of family. Drawings complement her narrative, adding another mood to her tale. The combination of text and images multiplies the reader's understanding of her life and feelings (Bechdel, 2006). With technological progress, the interlacing of text and images may well become more accentuated.

New platforms and new formats will materialize, granting new ways for stories to be told. The growing popularity of augmented and virtual reality might facilitate such integration. Now, imagine if there were visuals and text in a story, but you actually engaged with characters and environments. Those kinds of advances could really revolutionize storytelling and make it more immersive and compelling.

Overall, combining text and images in fragmented and visual storytelling has transformed how people communicate narratives. Services like Instagram and TikTok have opened up new methods of storytelling and community first, and Silicon Valley is taking note.

On the one hand, visual elements not only catch one's eye but evoke a greater emotional response to the story. And yet, as we plow forth into this ever-changing terrain, we must acknowledge the potency of text and images in producing engaging narratives.

2.3.3 The impact of audience opinion on real-time writing

The fast-paced growth of digital platforms has also resulted in a change in writing, particularly for web novels, instapoetry and other forms of online storytelling. These formats make the author interact with the audience: writers can read readers' comments and immediately change things if it what people like, and respond to reader comments as stories evolve if readers give feedback. This fluid exchange between author and reader now a part of storytelling on current day. Webnovel and Instagram are just a few illustrations of how audiences are given a voice in shaping and forming the structure, direction, and in some cases, themes that define the story as it unfolds. Webnovels, which are written by chapter for a monthly fee, are an example of how much authors react to what their readers say about them. This type of writing arouses feedback from readers of all kinds, thanks to comments and votes. It can be positive or negative feedback, but it ultimately can influence the way the plot goes. Most web novel platforms, including Webnovel, permit readers to comment on chapters as soon as they are released. This gives the author an opportunity to sense the reader's emotional reactions and provides ideas about what is working in the story and what still needs some work.

Whereas a traditional author might take months or even years to publish a work and get that feedback, web novelists can tweak their stories within days of posting a new chapter. The end result is a collaborative storytelling experience that is the focus of its readers. Instapoetry is a tidy format that's visually pleasing, and it can sometimes be easy for readers to answer back - and, in turn, for poets to react and adjust accordingly. Rupi Kaur's "Milk and Honey", for instance, became an international best-seller, in part because of the connections she made with followers on Instagram. The feedback she received directly shaped Kaur's own writing, much of which considers love, pain, and the ways that healing happens. An ability to emotionally relate to readers feels like a direct result of social media's impact on today's poetry. Kaur's style, coupled with her visual drawings, is built for easy consumption and engagement, making the work a natural fit for quick read and shareable platforms like Instagram. The success of this poetry has inspired

more poets and writers to follow suit, developing their works in real time by posting parts of poems and even books and seeing how people respond.

The real-time loop entices authors to tweak and test their drafts. This offers a sense of collaboration between writer and reader, the reader's taste and desire influencing the content while the content is being disturbed by this taste/desire. Fanfiction is another example where real-time writing and audience comments have a significant effect. Fanfiction sites typically create settings in which writers and readers work together in close collaboration.

On Archive of Our Own (AO3) and Wattpad, fanfic writers publish stories and get feedback and suggestions from their readers at the end of each chapter. These in-the-moment responses often result in changes in the plot, character development, or pacing as writers adapt their stories to meet reader demands. A good example of this is the fanfiction community in which the "Harry Potter" fandom exists. A few fanfiction writers have taken and integrated how readers feel about it and written chapters or even whole alternate endings based on what they want to see happen. So, for example, one kind of feedback on fanfiction might be feedback on the way that the plot is shaped by one particular character; the author revises the character's role in the plot.

By sharing back and forth in this way, the connection between the writer and reader grows closer and the writing takes on a community of effort. Additionally, fanfiction authors are often exposed to all sorts of viewpoints, so they're more likely to accommodate and expand their writing. This environment driven by feedback can be as liberating as it is terrifying for writers who want to experiment with new ideas or question notions of plot, character, or story. In this universe, readers are not merely consumers; they are the co-authors, helping to determine the direction that the stories they follow can take.

TikTok can deliver immediate reactions, and because of this writers find it a particularly useful tool in their efforts to produce highly tuned content that appeals directly to their audiences. #BookTok has evolved into a formidable space where readers can shape the course of books in real time. Now, thanks to #BookTok,

writers and publishers are much more in tune with what their audience likes and wants more of. As readers share reviews, reactions, and discussion of books, these become prone, in this age of social media, to going viral, and other readers may get swept into the contagion. This direct feedback loop has an impact on writers' creative choices and publishers' marketing plans.

In BookTok, books can go viral and get huge exposure strictly through people talking on social media. Readers get excited about a book, and that curiosity can rub off on others. Books like “The Song of Achilles” by Madeline Miller and “The Seven Husbands of Evelyn Hugo” by Taylor Jenkins Reid, for instance, gained a huge following through this platform. The momentum of those stories isn't won with slick marketing so much as with live conversations and responses from readers who care deeply. And they give us a sense of how literature is read, talked about, and passed on, enabling authors to see what will stick with readers and modify their stories accordingly.

Readers have a more direct relationship than ever with writers. How audience reaction is affecting real-time writing and changing the way stories are told, whether in the world of web novels, instapoetry, fanfiction, or somewhere like TikTok, writers are sculpting plots to better fit their readers' tastes and reactions. This aspect fosters a collaborative storytelling space, turning the readers and writers into co-authors. That we can shape a story in the moment has made the process of writing much more interactive and reactive, thus enabling writers to develop their skills based on real-time feedback.

PART 3. EXPERIMENTAL INVESTIGATION

In an age of media saturation, readers are no longer passive receptacles; they are actively involved. Comments, rankings, shares, and likes of stories drive the content in real time. Literary forms like webnovels, instapoetry, and romantasy challenge constant participation. Writers can adjust plots and characters in real time to suit audience tastes, making storytelling both a collective and a moving feast.

This novel author-audience relationship disrupts the traditional understandings of authorship and control over the narrative. Wattpad, Webnovel, Instagram, and TikTok are places where reader participation is particularly noticeable. #BookTok nowadays do more than just promoting some books. It ignites discussions about characters, plot and brings new ideas. Thus, stories have to be more personal and dynamic, with origins and characters often made by the community around them.

This present study investigates the role of social media on reading habits and literary engagement among readers. In particular, state that platforms such as Wattpad, TikTok, and Instagram not just dictate the way we consume literature, but also how share and discuss it, and even how we feel about stories. Through an examination of recent 21st-century cultural forms such as the webnovel, instapoetry, and romantasy, the research aims to map emerging trends in genre, style, audience interaction and opinions about genres.

The survey investigated readers' demographics, platform preferences, genre knowledge, emotional and thematic interests, and attitudes to new literary forms and formats. The following chapter analyzes and discusses the data that has been compiled in order to gain a reader-oriented view of current developments in the field of literature.

3.1 Participants of the research

The survey was conducted on 44 respondents who were all recruited through social media. The survey was shared via Instagram comments, TikTok, and other online-reading communities. It was meant to appeal to readers who like to read in formats that are popular online, such as web novels, instapoetry and others. All participants voluntarily and anonymously responded to the Google Form developed for this study.

The respondents were not restricted by geography or institution since the study was concerned with readers' experiences in digital space. There were no specific questions regarding gender or socio-economic status, as these were not seen to be relevant for the interpretation of the data. It was estimated that the average age of the data collectors fell between 16 and 25. The main requirement for inclusion was regular contact with literature in serialized, visual, or interactive - as users of web-based platforms of literary seriality and as readers who engage with the stories through comments, 'likes', shares, or rankings.

3.2 Instruments of the research

This study was instrumented with a structured questionnaire of 16 items, focused on understanding the way its respondents, such as students and young people of various ages, interact with the act of reading literature, mediated by social network sites. The questionnaire was delivered digitally to provide convenience and easy access.

The questions were classified into three themes. The first was designed to gather demographic information and general reading practices (e.g., participants' age and preferred reading platforms). The other set focused on participants' familiarity with new genres of literature, such as web novels, instapoetry, and romantasy, as well as their experience in these writing forms. The last part of the questionnaire was more subjective, regarding their opinions on the change of literature in the digital age, including subjective judgments, and asked about aesthetic style, format, emotional engagement, and the impact of technology on

literature creation and consumption. With its multiple-choice and opinion-based format, the survey was designed to favor user interpretations and emotional responses. This methodology is in accordance with the study's interest in exploring how literature is being used today not only as a personal but also as a social instrument in a digitalized society.

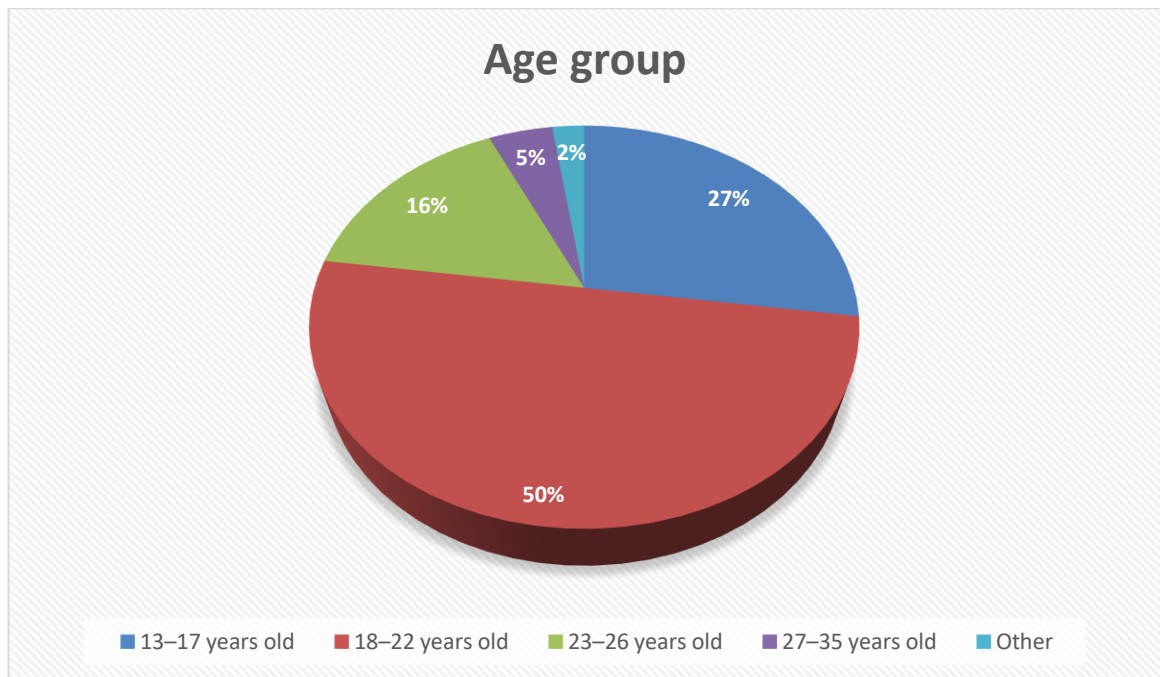
3.3 Procedure of the research

The data for this research was collected in the winter and spring of 2025, concentrated from March to April. The questionnaire was distributed the only online to get a broader and more varied group of people to fill it out. Such arrangements facilitated respondents finishing the survey at a time that suited them best, using their own devices (smartphones, PCs, etc.). The link to the questionnaire was sent out on social media platforms and by private message.

The survey was conducted entirely in English. This was because we were engaged in English language and literature research. As there was no need of previous reading or literary knowledge, questions were all designed to access personal experience or opinion about digital reading, literature in social media, and changes to reading behavior. To promote integrity and careful consideration among respondents, participants were duly informed of the purpose of the research. The questionnaire was completely anonymous. There was no collection of identifying or sensitive information at all. Everyone was participating voluntarily.

3.4 Findings of the research

The first question of the questionnaire aimed to determine the age group of the participants. Out of the 44 respondents, the majority (50% or 22 participants) were between 18 and 22 years old. The second largest group (27% or 12 participants) consisted of individuals aged 13 to 17. A smaller portion of respondents (16% or 7 people) fell within the 23-26 age group, while only 5% (2 participants) were aged between 27 and 35. One respondent (2%) selected the "Other" option.

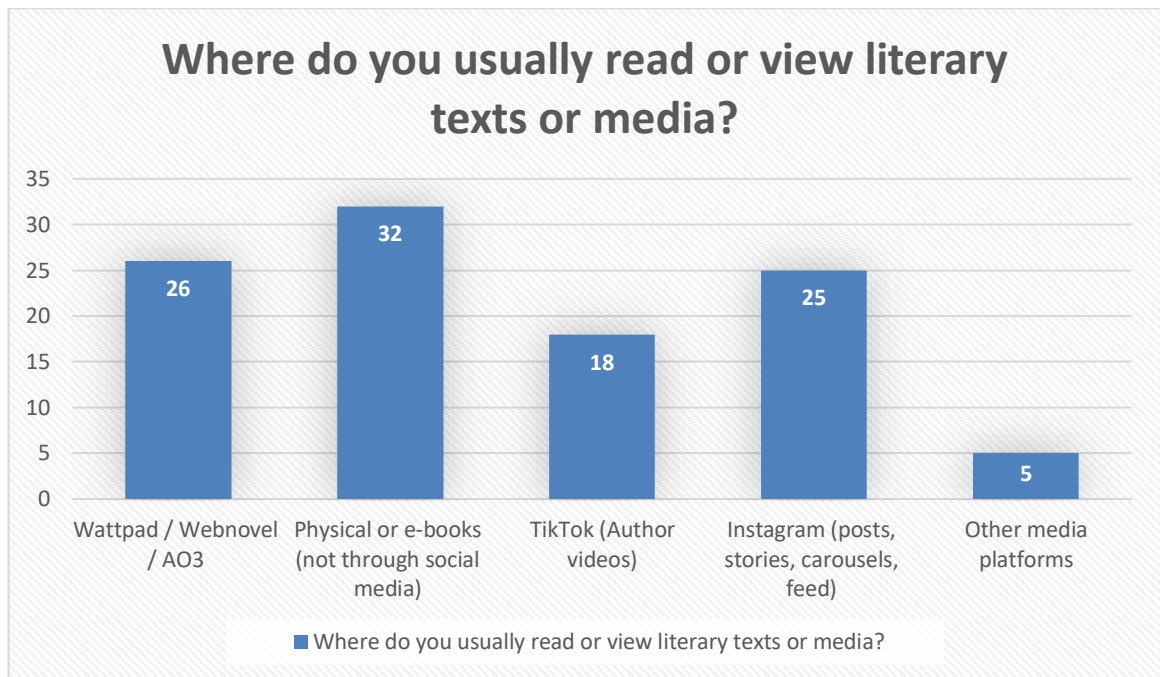


1. Figure

The second question on the survey asked where participants usually read literary texts. The data showed people use different platforms for this, with over half of the respondents indicating that they currently have access to more than one medium.

A significant fraction, 59% (26 out of 44) selected Wattpad, Webnovel, and AO3 and other platforms, indicating these are very popular places for web novels as well as fanfiction stories. 73% (32 out of 44) also chose physical books or e-books, which shows how many people still rely on traditional reading methods inside one social media platform and books outside of it.

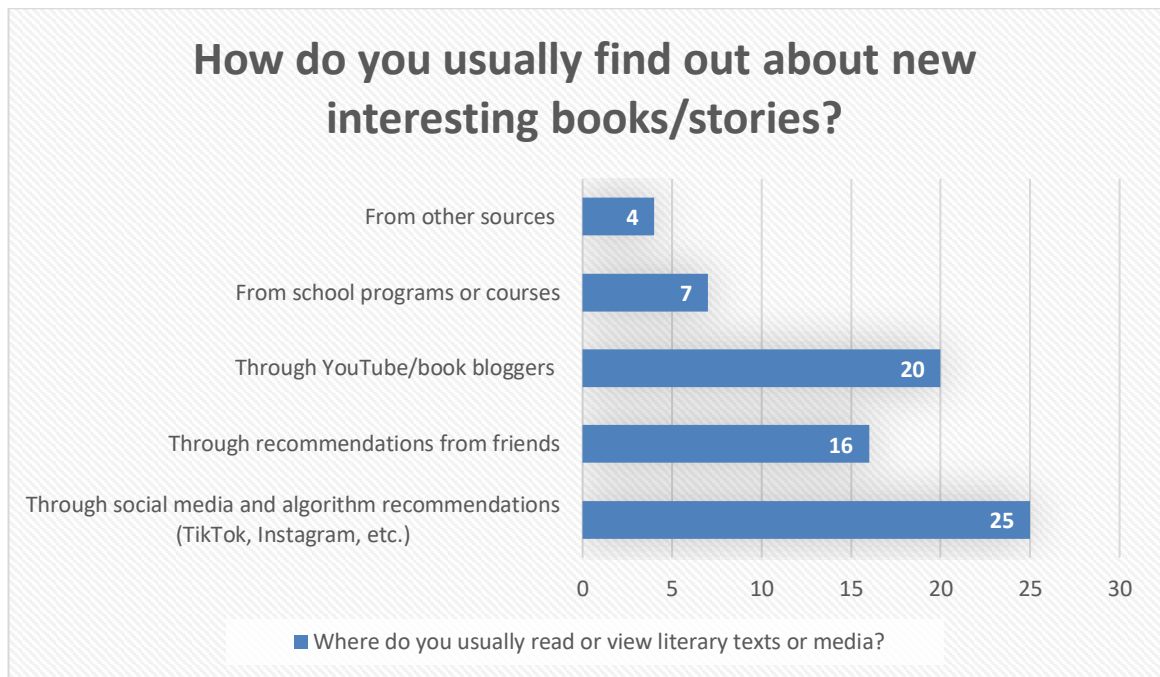
Another major hub of literary content, Instagram, was chosen by 57% (25 out of 44) active readers. TikTok reached a respectable number of 41% (18 out of 44) with stories in video form or even authors themselves engaging their readership directly as well. Finally, 11% (5 out of 44) use other media.



2. Figure

The third question aimed to explore how participants usually discover new and interesting books or stories, many of them selecting multiple options. The majority of respondents (57% or 25 out of 44) reported that they typically find new reading materials through social media and algorithm-driven recommendations, such as those on TikTok or Instagram. This reflects the significant role of digital platforms in shaping reading habits among younger audiences.

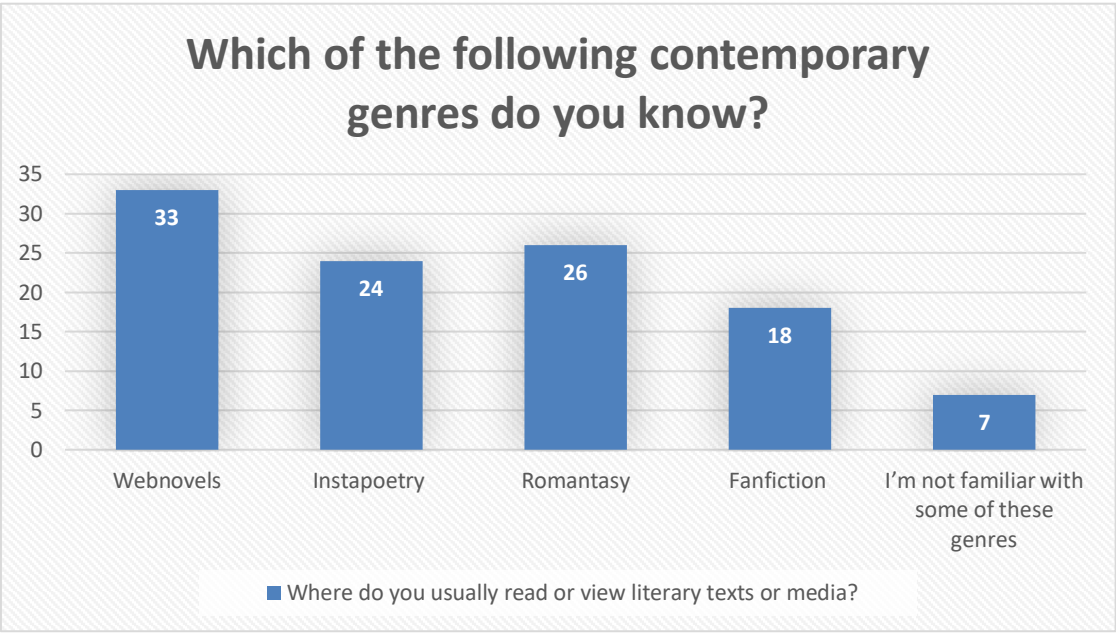
A considerable number of participants (45% or 20 people) also mentioned that they learn about new books through YouTube channels and bloggers, indicating the influence of online personalities and book-related content. Recommendations from friends were selected by 36% (16) of the respondents, showing that personal communication still plays a relevant part in book discovery. Meanwhile, school programs or courses were a less common source, with only 16% (7) identifying them as a place where they hear about new books. A small portion, 9% (4 people), chose other sources, which might include bookshops, online forums, or newsletters. Overall, social and online media dominate as discovery tools for new literary content.



3. Figure

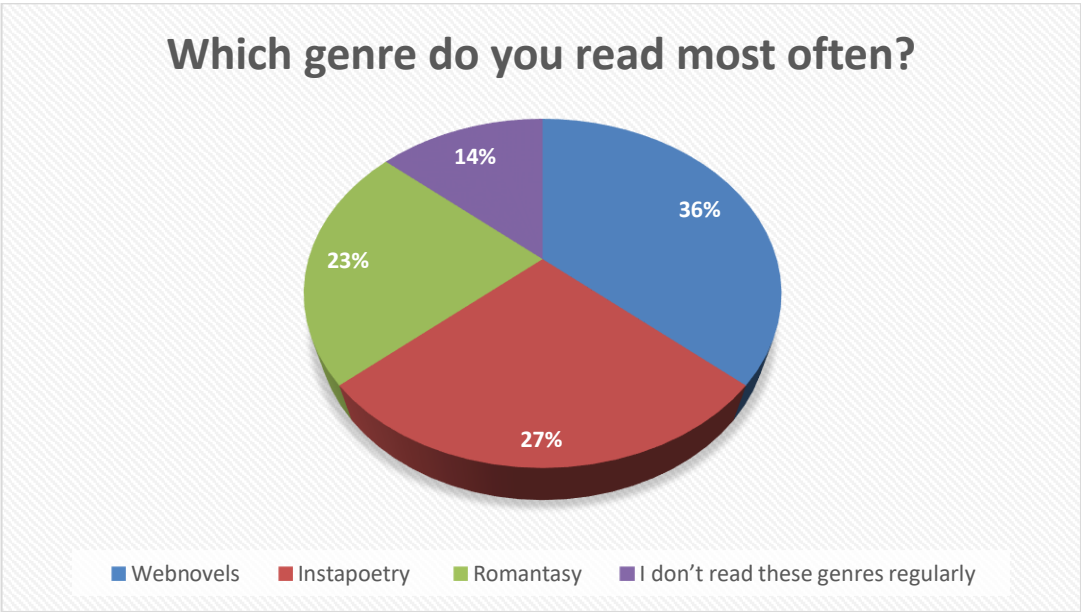
The fourth question, identifying which current literary genres are known to or read by the respondents. The most familiar genre among respondents is webnovel, with 33 out of 44 people surveyed saying they know or have read works such as Solo Leveling and The Beginning After the End. This result underscores the surge in popularity of serialized digital storytelling, particularly among young readers. Romantasy was also fairly well known among participants - 26 of them had read it, like A Court of Thorns and Roses, hinting at a taste for something brief and often emotionally loaded. A total of 24 people chose short-form poetry, like collection Milk and Honey, suggesting that people are also able to appreciate visual social media platforms where poems are shared one line at a time. Fanfiction, again with its roots in the community of online contributors and readers, was named by 18 respondents. there is clearly a healthy though slightly smaller number of people who enjoy taking part in large scale story creation campaigns originating from pre-established settings and characters. Lastly, just seven students said they did not recognize any of these genres. This indicates the

overall awareness rate for modern formats on the part of our interviewees.



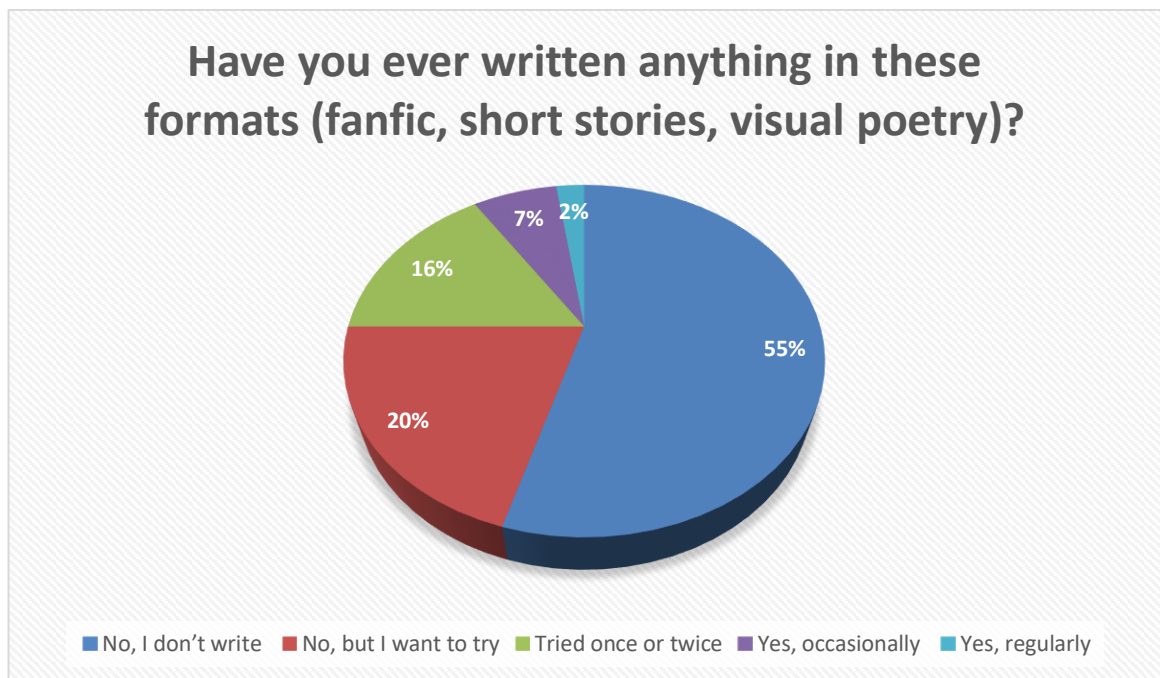
4. Figure

The fifth question asked what genres participants read most. Webnovels led with 36% (16 out of 44), showing their strong appeal - thanks to simple access, frequent updates, and gripping plots. Instapoetry came next at 27% (12 people), suggesting short emotional content still draws interest. Romantasy followed with 23% (10), reflecting steady interest in stories mixing romance and fantasy. Only 14% (6) said they don't read often, pointing to lower engagement in a small group.



5. Figure

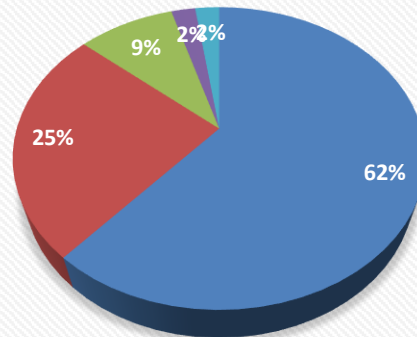
The sixth question asked participants if they had experience writing new texts as modern works (i.e., fanfiction, short stories, visual poetry). Of those, almost half (55%, 24 of 44 respondents) said they do not write at all. A large minority, however, evidenced partial participation or an interest in creative writing: 7 (16%) had experimented with writing once or twice. Three (7%) wrote occasionally, and 1 participant (2%) wrote on a regular basis, reflecting a more serious or frequent involvement in creative writing. Nine participants (20%) said that they haven't written but would like to try, which suggests a potential desire to develop creative expression in these contemporary mediums. This implies that although the majority may be passive-only readers at this time, there is a significant portion open to becoming more active as creators.



6. Figure

The seventh question explored whether students believe social media is shaping new literary genres. The majority agreed: 62% (27) totally agreed, and 25% (11) partially agreed. Only a few were neutral (9%), or disagreed (2% partially, 2% totally), showing a strong overall belief in social media's literary influence.

Do you agree with the statement: "Social media is shaping new genres and forms of literary expression"?

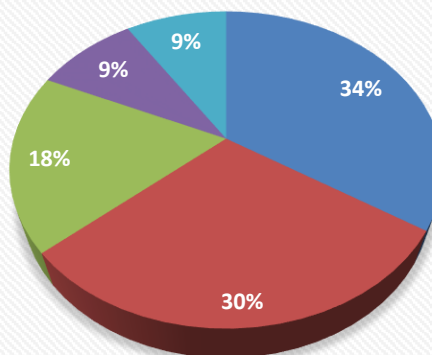


■ Totally Agree ■ Partially Agree ■ Neither Agree nor Disagree ■ Partially Disagree ■ Totally Disagree

7. Figure

The eighth question asked students to evaluate instapoetry, if they were familiar with it. The most common response was that it depends on the author (34%, or 15 people), while 30% (13) found it very interesting and inspiring. Some students (18%, or 8) appreciated its visual appeal but felt it lacked depth, and a smaller portion (9%, or 4) considered it too simple. Another 9% (4) were not familiar with the genre at all.

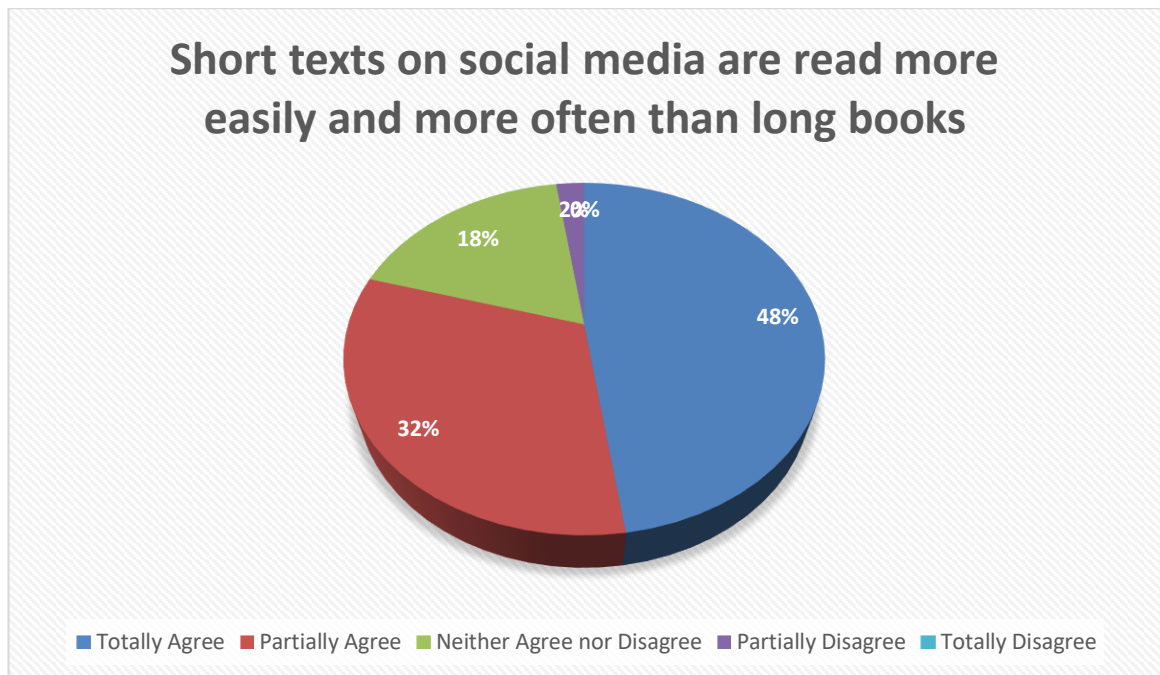
How do you evaluate instapoetry (if familiar)?



■ Depends on the author ■ Very interesting, inspiring ■ Visually beautiful, but not deep
 ■ Too simple in form ■ Not familiar with the genre

8. Figure

The ninth question asked whether short texts on social media are easier to read and more often consumed than books. Nearly half (48%) of respondents agreed fully, pointing to the appeal of brief, accessible content. Another 32% partially agreed, showing some preference for short texts but not ignoring the value of books. About 18% were neutral, and only 2% disagreed slightly. No one fully disagreed. Overall, most respondents found short texts easier and more common in their reading habits, though some still appreciated longer works.



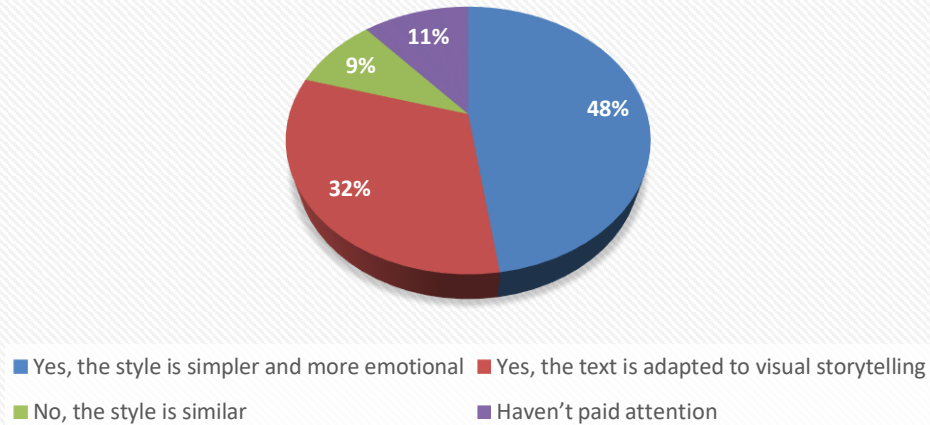
9. Figure

The tenth question aimed to determine if participants noticed a difference in writing styles between authors on social media and those in books. The results show a clear distinction in how people perceive these styles.

48% (21 out of 44) of respondents believe that the style on social media is simpler and more emotional, indicating a focus on making content more engaging and accessible. Meanwhile, 41% (18 out of 44) noticed that social media writing is adapted to visual storytelling, which aligns with platforms where text is paired with images or videos. Only 9% (4 out of 44) felt that the writing style was similar across both media, while 2% (1 out of 44) hadn't paid attention to the difference.

Most participants see a noticeable difference, with a focus on simplicity, emotional appeal, and visual elements in social media writing.

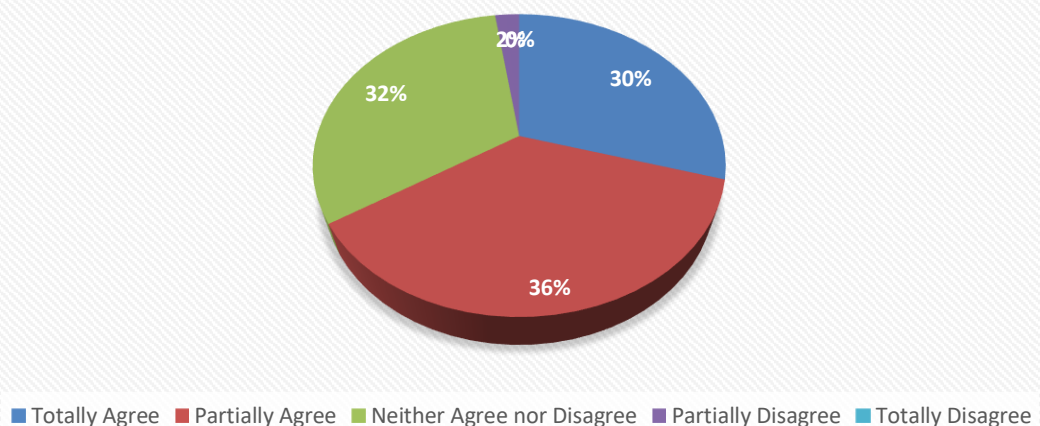
Have you noticed that authors on social media write in a different style than in books?



10. Figure

The eleventh question asked whether webnovels improve creative writing and storytelling skills. The results were positive. Thirty percent of participants fully agreed, and 36% partially agreed, believing webnovels enhance creativity. Thirty-two percent were neutral, and only 2% partially disagreed. No one fully disagreed, showing general support for webnovels as tools for skill development.

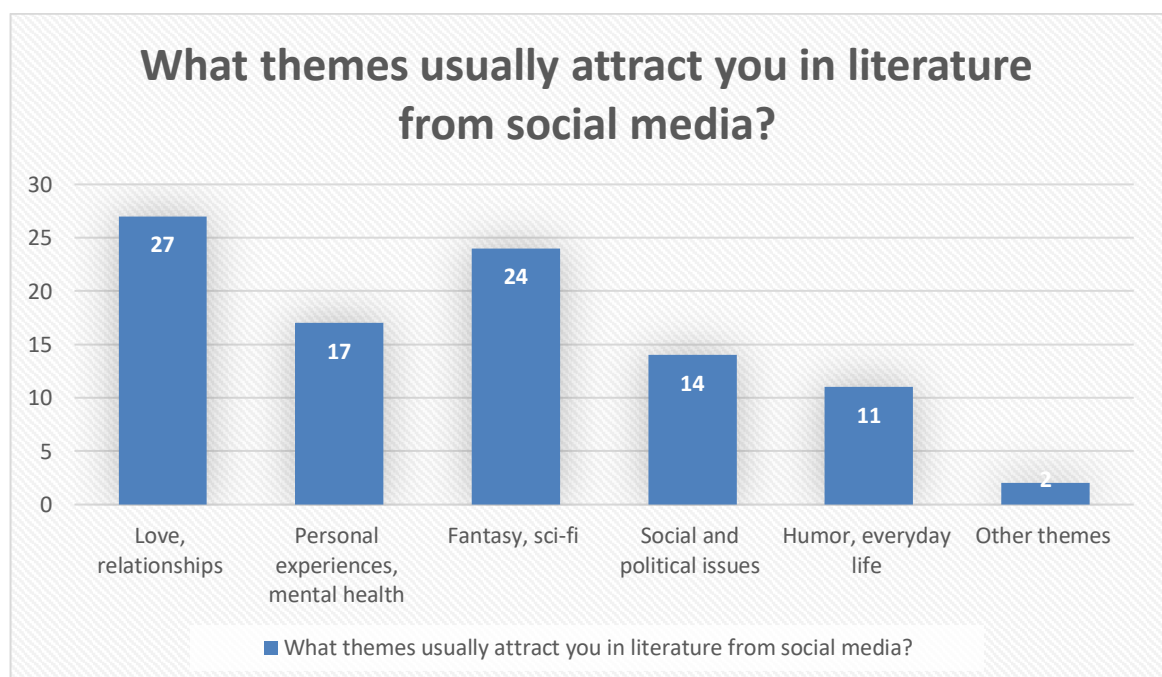
Reading and writing webnovels helps improve creative writing and storytelling skills



11. Figure

Survey question 12 sought demographic information related to literature on social media. Multiple answers were accepted, so got a sense of preferred reading tastes. The theme of love and relationships represented the most selected theme, chosen by 27 individuals - nearly half of the responses. This is an indication that readers are interested in stories that carry an emotional impact, such as those that delve into romance and are relatable. Fantasy and science fiction were next, with 24 votes each. Three-quarters appreciate it as a form of escapism, reflecting the enduring appeal of the genre in the digital era. Life experience, mental illness, also received 17 nods, suggesting a longing for true stories that might incite more empathy and introspection. Social and political issues garnered 14 selections, reflecting a faction of readers who desire to see literature engage with contemporary societal ills. Next was humor and slices of life with 11 votes, indicating that there still exists interest in humor as well as lighter themes. "Other themes" were the choice for only 2 participants, indicating that the majority of them were represented by available options.

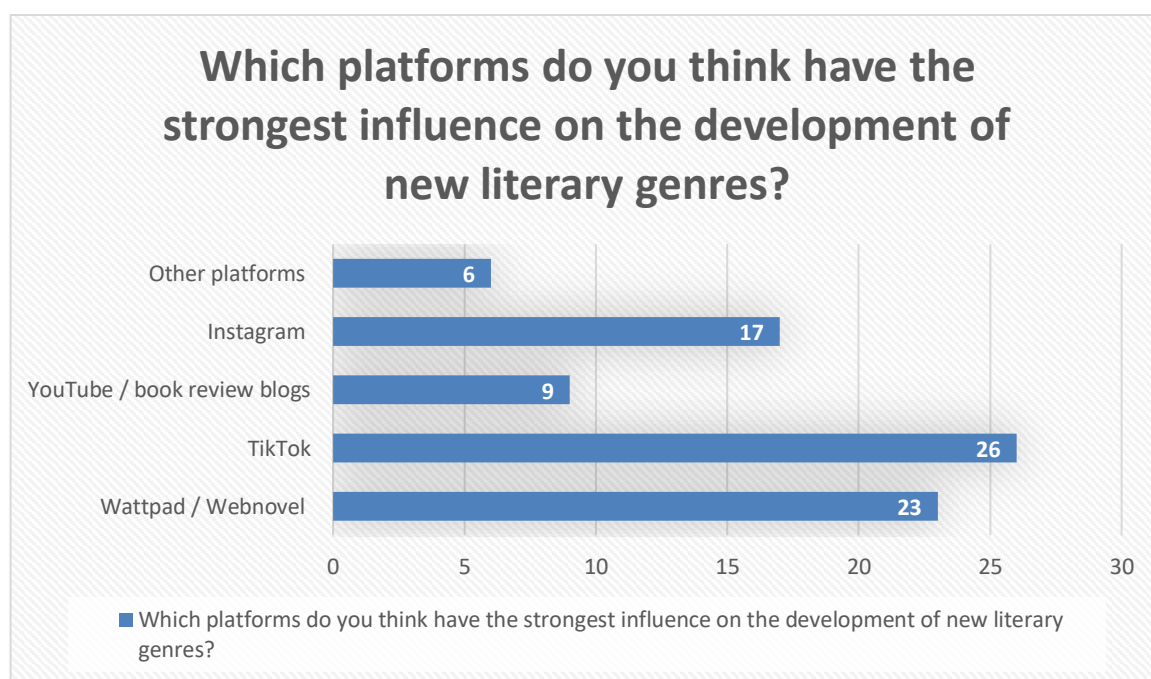
In sum, the findings suggests that readers want stories that have emotional depth and are imaginatively out of the ordinary. Tastes are diverse, but, then, this is indicative of a rich ecology in online literature.



12. Figure

The thirteenth question sought to identify which platforms the participants believe have the strongest influence on the development of new literary genres. The results show a clear dominance of TikTok/BookTok and Wattpad/Webnovel. 26 participants (59%) chose TikTok/BookTok, highlighting its growing impact on literature, especially in shaping trends in short stories and webnovels. Wattpad/Webnovel followed closely, with 23 participants (52%) indicating their influence on the development of genres such as webnovels and serialized fiction. Instagram was selected by 17 participants (39%), showing its role in promoting visual storytelling, which aligns with genres like Instapoetry and short, expressive texts. YouTube/blogs were selected by 9 participants (20%), indicating a lesser impact compared to the other platforms. Finally, 6 participants (14%) pointed to other platforms, suggesting a broader but less defined influence from sources outside the main social media sites.

In summary, TikTok/BookTok and Wattpad/Webnovel are seen as the key platforms shaping the current landscape of new literary genres, with Instagram also playing a notable role.

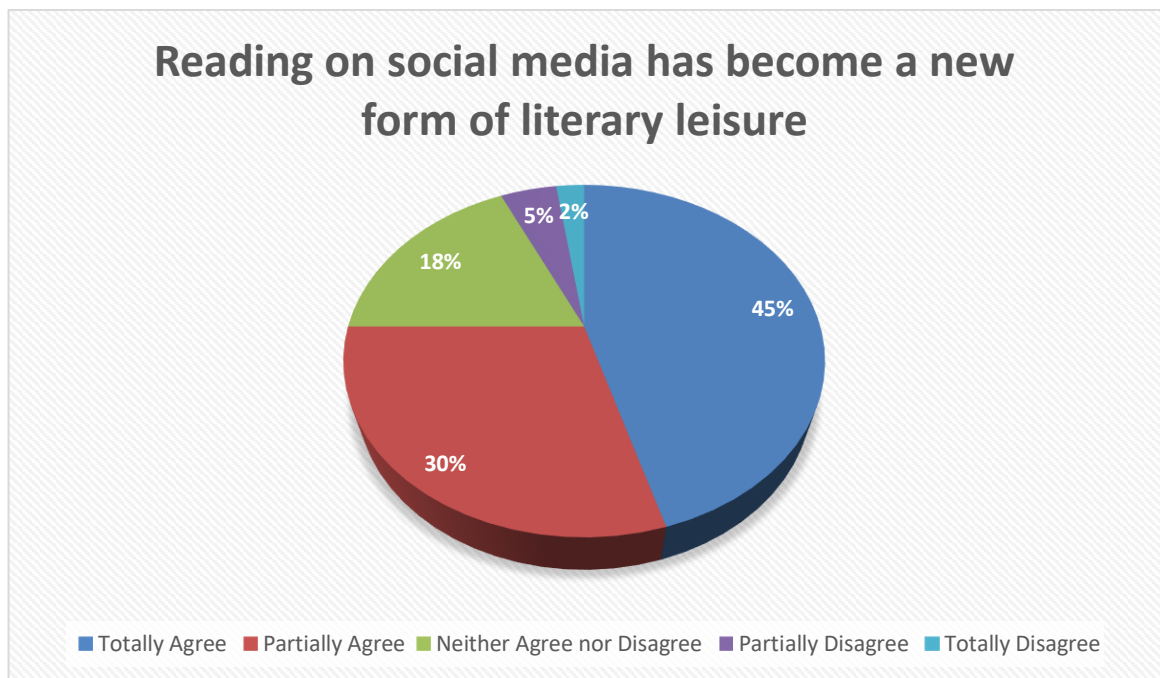


13. Figure

The 14th question addressed the representation of social media as a new literary leisure activity. There is a strong indication of an outstanding trend

recognition among the participants. More specifically, 45% (20 participants) completely agree, viewing social media reading as a true leisure activity. Another 30% (13 participants) somewhat agree, indicating their recognition of the turning point, but they presume it is a kind of reading for leisure among a few kinds.

Conversely, 28% either disagree or neither agree, indicating some ambivalence or uncertainty about the role of social media in shaping reading habits. A minority of 5% (2 participants) partially disagreed with the idea, while 2% (1 participant) strongly disagreed, which suggests that there is a small minority of participants who do not accept the idea of social media reading as a leisure activity. On the whole, these findings suggest a growing acceptance of social media for literary enjoyment.

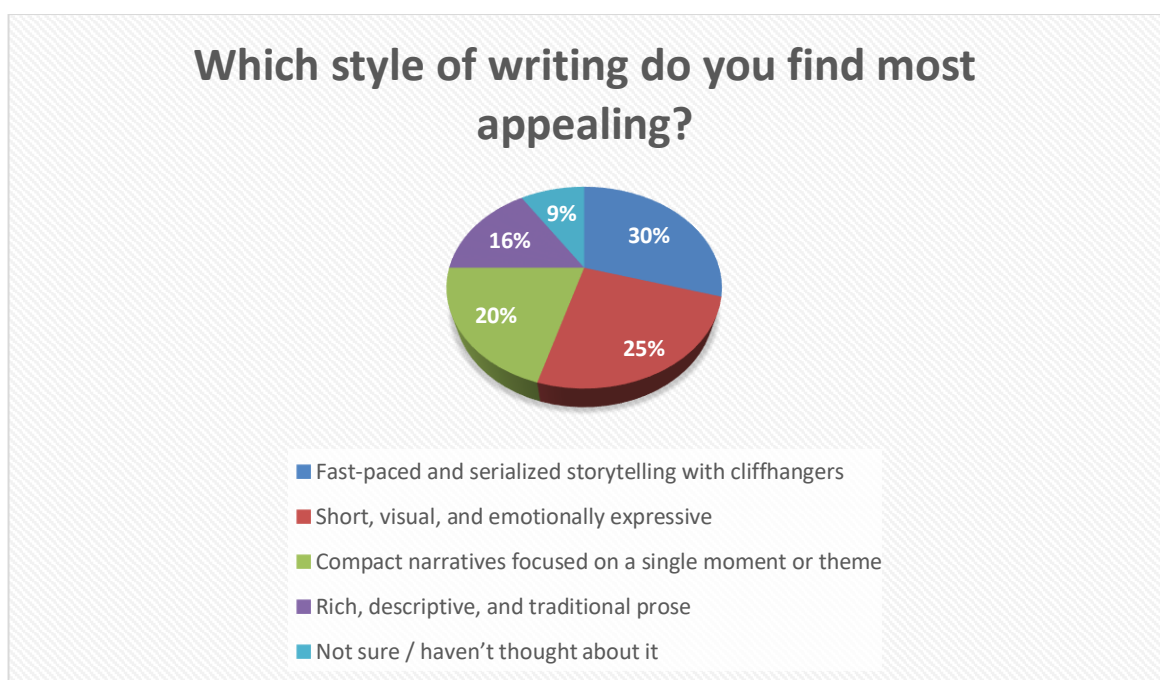


14. Figure

The 15th question asked which style of writing respondents found most attractive. When the results are in, we will get to see just how much desire there is for vibrant storytelling. About 30 percent (13 people) were partial to the fast-paced, serialized narratives that include suspenseful elements. This suggests a hankering for stories that will make you sit still and listen. Then, 25% (11) appreciated short, visually rich, emotionally expressive writing. This group loves short and punchy content; it's packed full of emotion or imagery. About 20% (9

respondents) enjoyed narratives that were slim and tight, with attention to one moment or idea, which seemed to indicate a taste for the simple but deep. 12% (5 people) were interested in intricate and descriptive writing, appreciating the old-fashioned approach to storytelling that paints vivid scenes for them. Lastly, 9% (4 subjects) were ambivalent or unable to say their favorite style.

On the whole, the survey seems to suggest that a contemporary readership still prefers slickly paced, emotionally driven storytelling, but there's still an appetite for those traditional-style stories. This finding highlights the move towards crisp, visually guided storytelling in contemporary digital literature.



15. Figure

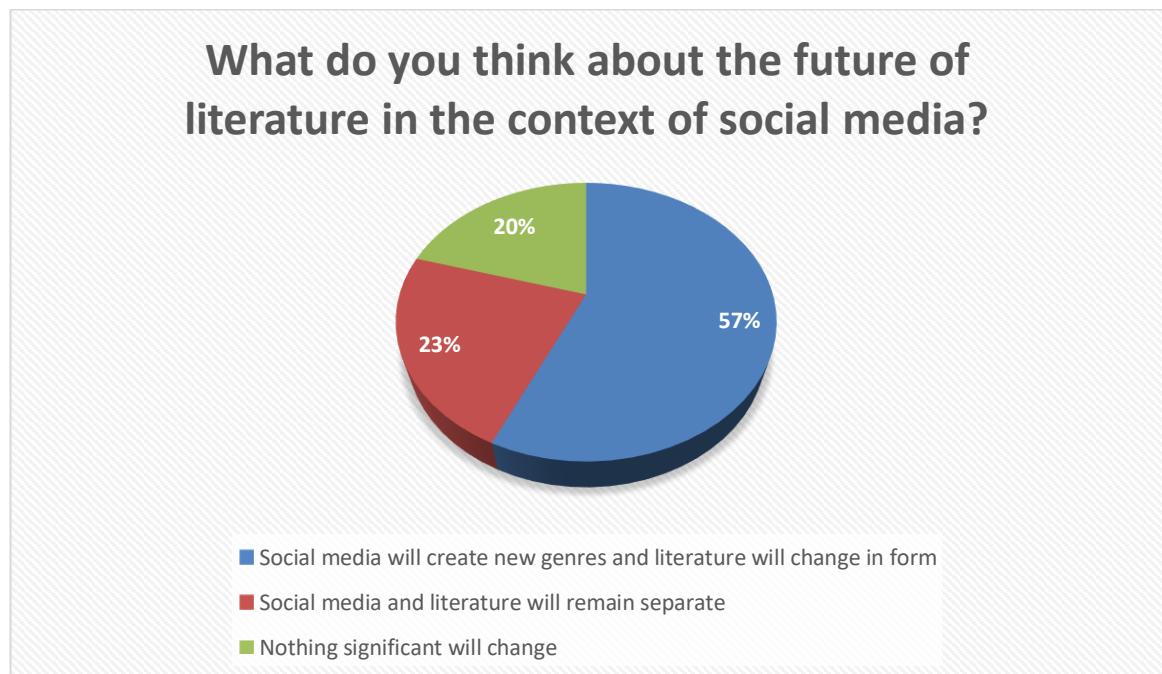
The concluding query examined participants' perspectives concerning literature's trajectory amid social media's influence. The predominant viewpoint, expressed by 57% (equaling 25 individuals), posits that social media will spur the creation of novel genres, thereby transforming the very nature of literature. This reveals a forward-thinking stance, perceiving social media as a catalyst for literary advancement, possibly modifying its fundamental architecture, expressive methods, or the types of genres that arise in accordance with online patterns.

A minor portion, accounting for 23% (or 10 participants), hold the opinion that social media and literature will exist independently, implying their conviction

that the established literary sphere will persist largely untouched by social media, or that these two domains will develop along separate paths.

Lastly, 20% (representing 9 participants) were of the view that no considerable transformations were likely, indicating a more traditional standpoint that regards the bond between social media and literature as one unlikely to drastically reshape the environment in the immediate period.

Overall, the outcomes illustrate a discernible trend: the majority of the participants are of the opinion that social media is slated to exert a crucial influence in the reconfiguration of literature in upcoming years, either by affecting its composition or by promoting the emergence of completely new genres.



16. Figure

3.5 Discussion of the research results

From the research on the impact of social media on modern literature, some main points can be made. First, more than half of the participants (57%) feel that social media will spawn new genres and transform the shape of literature - we gain an insightful view of how many people believe social media will be a force in shaping what we write. This reflects a future-oriented view, where the impact of

digital platforms is understood to be reconfiguring not only how literature is read but also the forms and genres of literary works themselves.

Secondly, participants exhibited strong tendencies for fast, serialized storytelling with cliffhangers (30%) and short, visual, emotionally expressive texts (25%), suggesting a shift towards more engaging, approachable narrative formats. Such a preference informs a new reading culture, where readers in our present day are predisposed to prefer formats that meet the shorter, more snackable content that social media provides.

Meanwhile, 45 percent of those surveyed admitted that they thought reading on social media had become a new form of literary leisure. This reflects a change in attitude towards reading for pleasure in the digital age, when websites, like Webnovel, provide an alternative to more traditional reading platforms. It may indicate that there is much room for social media in the reading behavior of readers, allowing them to read literature in an easier and more interactive way.

Themes that are popular in online literature tend to revolve around love and relationships (61%), fantasy and sci-fi (55%), as well as mental health or personal experiences (39%) - which reflect the emotional and imaginative needs of a younger audience. Overall, the research findings indicate that social media is influencing the development of literature, which is now being produced and read at a faster pace and in a linear episodic format, and that new types of literature are being generated.

CONCLUSIONS

The research presented in this thesis has shown that social media platforms are also contributing to the construction of new literary genres and that are significantly affecting younger readers' practices. According to the genre analysis and the survey, it is obvious that the young readers, age 13-25 years, nowadays consume more and more short forms of literature including webnovels, instapoetry, and romantasy.

Findings of the study say that webnovels is the favorite genre of the respondents at present (with 36%) pushing instapoetry (27%) and romantasy (23%) out of the first place. These types of genres are frequently found on platforms like Wattpad, TikTok, and Instagram, which were also listed as the primary gateways for finding new literary works. Most readers said they read the most books in digital format - on apps, in social media feeds or based on algorithmic recommendations - rather than in traditional physical books.

And one of the big discoveries that we've made is that the kind of narrative that we like now, we like it to be fast-paced, emotionally led, and have short chapters, and we like things to change quickly. Cliffhanging serial stories, short visual poetry, and tight narratives that all but ignored plot in favor of a single emotion were the most elevated. This points to a dramatic evolution in storytelling methods influenced by platform limitations and user usage.

The study also found that the shape and the visual style of text is important and is used to evoke emotion, particularly in instapoetry where layout, typography and scanned illustrations are used to amplify emotive responses to the words. The majority of those surveyed also agreed that social media is not merely altering the way literature is consumed, but helping to develop new genres and hybrid forms of storytelling.

Regarding the hypothesis established in the introduction, the result showed that reading and writing in these modern formats (webnovels, short poetry, fanfiction) can provide conducive conditions which contribute not only to creative thinking, but also to self-expression and storytelling literacy. Many respondents

also expressed a desire to give the writing a go themselves, and a good number recognized the more straightforward and emotional tone of language used in social media texts.

In summary, the purpose of our study has been fulfilled. The project has illuminated literature in an age of digital transformation; it examines how social media has been influential in determining not only content, but also form. Such modern genres aren't just the choice of, or a reflection of young people's preferences and realities, they are also convenient instruments of creative growth and perhaps, even, emotional articulation. With literature still transitioning into new medium, it's still being educative, powerful and expressive, it's just different.

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SUMMARY IN UKRAINIAN

Дослідження, представлене в цій роботі, показало, що платформи соціальних мереж також сприяють появі нових літературних жанрів і впливають на звички молодих читачів. Згідно з аналізом жанрів та опитуванням, очевидно, що молоді читачі віком 13-25 років сьогодні споживають дедалі більше коротких форм літератури, включаючи веб-романи, інстапоезію та романтезі.

Результати дослідження показують, що веб-романи є улюбленим жанром респондентів наразі (36%), витісняючи інстапоезію (27%) та романтезі (23%) з першого місця. Ці типи жанрів часто зустрічаються на таких платформах, як Wattpad, TikTok та Instagram, які також були зазначені як основні шляхи для пошуку нових літературних творів. Більшість читачів сказали, що вони читають найбільше книг у цифровому форматі – у додатках, стрічках соціальних мереж або на основі алгоритмічних рекомендацій – а не у традиційних паперових книгах.

І одне з великих відкриттів, які зроблено, полягає в тому, що той тип оповіді, який нам подобається зараз, нам подобається, коли він швидкий, емоційно сповнений коротких розділів, і нам подобається, коли все швидко змінюється. Захопливі серійні історії, коротка візуальна поезія та стислий наратив, який майже ігнорував сюжет на користь однієї емоції, були найбільш піднесеними. Це вказує на драматичну еволюцію методів оповіді, на яку впливають обмеження платформи та використання користувачами.

Дослідження також виявило, що форма та візуальний стиль тексту важливі та використовуються для викликання емоцій, особливо в інстапоезії, де фото, типографіка та відскановані ілюстрації використовуються для посилення емоційних реакцій на слова. Більшість опитаних також погодилися з тим, що соціальні мережі не просто змінюють спосіб споживання літератури, але й допомагають розвивати нові жанри та гібридні форми оповіді.

Щодо гіпотези, встановленої у вступі, результат показав, що читання та письмо в цих сучасних форматах (веб-романи, коротка поезія, фанфікшн) можуть створити сприятливі умови, які сприяють не лише творчому мисленню, але й самовираженню та оповідній грамотності. Деякі респонденти також висловили бажання самостійно спробувати писати, і значна кількість відзначила більш прямолінійний та емоційний тон мови, що використовується в текстах соціальних мереж.

Підсумовуючи, мета дослідження була виконана. Робота висвітлила літературу в епоху цифрової трансформації; вона досліджує, як соціальні мережі впливали на визначення не лише змісту, а й форми. Такі сучасні жанри – це не просто вибір чи відображення вподобань та реалій молоді, вони також є зручними інструментами творчого зростання та, можливо, навіть емоційного вираження. Хоча література все ще переходить у новий формат, вона все ще залишається освітньою, потужною та виразною, вона просто інша.

APPENDIX

Research Questions:

1. Please select your age group:

- ☐ 13–17 years old
- ☐ 18–22 years old
- ☐ 23–26 years old
- ☐ 27–35 years old
- ☐ Other

2. Where do you usually read or view literary texts? (Select multiple)

- ☐ Wattpad / Webnovel / AO3
- ☐ TikTok (author videos)
- ☐ Physical or e-books (not through social media)
- ☐ Instagram (posts, stories, carousels)
- ☐ Other platforms

3. How do you usually find out about new interesting books/stories? (Select multiple)

- ☐ Through social media and algorithm recommendations (TikTok, Instagram, etc.)
- ☐ Through recommendations from friends
- ☐ Through YouTube/ bloggers
- ☐ From school programs or courses
- ☐ From other sources

4. Which of the following contemporary genres do you know/read? (Select multiple)

- ☐ Webnovels (e.g., Solo Leveling, The Beginning After the End)
- ☐ Instapoetry (e.g., *Milk and Honey*)
- ☐ Romantasy (e.g., *Forth Wing*)
- ☐ Fanfiction
- ☐ I'm not familiar with some of these genres

5. Which genre do you read most often?

- o Webnovels
 - o Instapoetry
 - o Romantasy
 - o I don't read regularly
6. Have you ever written anything in these formats (fanfic, short stories, visual poetry)?
- o No, I don't write
 - o Tried once or twice
 - o Yes, occasionally
 - o Yes, regularly
 - o No, but I want to try
7. Do you agree with the statement: "Social media is shaping new genres and forms of literary expression"?
- o Totally Agree
 - o Partially Agree
 - o Neither Agree nor Disagree
 - o Partially Disagree
 - o Totally Disagree
8. How do you evaluate instapoetry (if familiar)?
- o Depends on the author
 - o Very interesting, inspiring
 - o Visually beautiful, but not deep
 - o Too simple in form
 - o Not familiar with the genre
9. Do you agree with the statement: "Short texts on social media are read more easily and more often than long books"?
- o Totally Agree
 - o Partially Agree
 - o Neither Agree nor Disagree
 - o Partially Disagree

☐ Totally Disagree

10. Have you noticed that authors on social media write in a different style than in books?

☐ Yes, the style is simpler and more emotional

☐ Yes, the text is adapted to visual storytelling

☐ No, the style is similar

☐ Haven't paid attention

11. Do you agree with the statement: "Reading and writing webnovels helps improve creative writing and storytelling skills"?

☐ Totally Agree

☐ Partially Agree

☐ Neither Agree nor Disagree

☐ Partially Disagree

☐ Totally Disagree

12. What themes usually attract you in literature from social media? (Select multiple)

☐ Love, relationships

☐ Personal experiences, mental health

☐ Fantasy, sci-fi

☐ Social and political issues

☐ Humor, everyday life

☐ Other themes

13. Which platforms do you think have the strongest influence on the development of new literary genres? (Select multiple)

☐ Wattpad / Webnovel

☐ TikTok / BookTok

☐ YouTube / blogs

☐ Instagram

☐ Other platforms

14. Do you agree with the statement: "Reading on social media has become a new form of literary leisure"?

- ☐ Totally Agree
- ☐ Partially Agree
- ☐ Neither Agree nor Disagree
- ☐ Partially Disagree
- ☐ Totally Disagree

15. Which style of writing do you find most appealing?

- ☐ Fast-paced and serialized storytelling with cliffhangers
- ☐ Short, visual, and emotionally expressive
- ☐ Compact narratives focused on a single moment or theme
- ☐ Rich, descriptive, and traditional prose
- ☐ Not sure / haven't thought about it

16. What do you think will happen to literature under the influence of social media in the future?

- ☐ Social media will create new genres and literature will change in form
- ☐ Social media and literature will remain separate
- ☐ Nothing significant will change

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