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

As literature evolves alongside society, new forms of expression emerge to reflect the changing experiences, values, and technologies of each generation. The article analyzes social media platforms such as Instagram, TikTok, and Wattpad which have become fertile ground for the rise of new literary genres in the 21st century. These genres are reshaping how stories are written, shared, and consumed. Such modern genres as instapoetry, webnovel, and romantasy demonstrate that literature continues to serve as a mirror to society.

It is shown how these forms of digital literature resonate strongly with youth, offering them immediate, emotionally charged, and visually appealing narratives that reflect their daily lives, inner struggles, and social realities. Instapoetry expresses raw emotion in brief yet powerful lines; webnovels deliver long-form storytelling in a serialized and interactive format; and romantasy often blends compact storytelling with vivid emotional arcs, sometimes supported by visual or sensory cues. These works are not only artistic outputs but also powerful tools for communication and identity formation among young readers and creators.

A special focus is placed on the influence of media technologies on literary change, culminating in an analysis of how digital platforms have created a new literary ecosystem. This includes a discussion of blogs, e-books, social media, and the rise of user-generated narratives such as fanfiction and online serials.

The article offers a comparative analysis of the genres of instapoetry, webnovels, and romantasy. Each genre is discussed in terms of structure, dominant themes, emotional tone, and reader interaction. Selected examples are examined to illustrate how these forms deliver powerful messages through minimal text and often strong visual or interactive elements.

Key words: social media platforms, genre, instapoetry, webnovel, romantasy.

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СОЦІАЛЬНІ МЕРЕЖІ ТА ЇХНІЙ ВПЛИВ НА РОЗВИТОК ЛІТЕРАТУРНИХ ЖАНРІВ І СТИЛІВ

З розвитком літератури та суспільства виникають нові жанри у літературі, що відображають зміну досвіду, цінностей та технологій кожного покоління. У статті аналізуються платформи соціальних мереж, такі як Instagram, TikTok та Wattpad, які стали багатим ґрунтом для появи нових літературних жанрів у 21 столітті. Ці жанри змінюють стиль написання, поширення та сприйняття літературних творів. Такі сучасні жанри, як інстапоезія, веб-романи та романтезі, демонструють, що література продовжує служити дзеркалом суспільства.

Стаття ілюструє, як ці форми цифрової літератури тісно резонують з молоддю, пропонуючи їй безпосередні, емоційно заряджені та візуально привабливі наративи, що відображають їхнє повсякденне життя, внутрішню боротьбу та соціальні реалії. Показано, що інстапоезія виражає свіжі емоції короткими, але потужними рядками; веб-романи пропонують довгі розповіді в серіалізованому та інтерактивному форматі; а романтезі часто поєднує компакtnу розповідь з яскравими емоційними арками, іноді підкріпленими візуальними або сенсорними підказками. Ці твори є не лише художніми продуктами, але й потужними інструментами для комунікації та формування ідентичності серед молодих читачів та творців.

Особлива увага приділяється впливу медіатехнологій на літературні зміни, що завершується аналізом того, як цифрові платформи створили нову літературну екосистему, яка включає обговорення блогів, електронних книг, соціальних мереж та зростання популярності користувацьких наративів, таких як фанфікшин та онлайн-серіали.

У статті пропонується порівняльний аналіз жанрів інстапоезії, вебновел та романтезі. Кожен жанр розглядається з точки зору структури, домінуючих тем, емоційного тону та взаємодії з читачем. Розглянуто приклади, щоб проілюструвати, як ці форми передають потужні повідомлення через мінімальний текст та часто сильні візуальні або інтерактивні елементи.

Ключові слова: платформи соціальних мереж, жанр, інстапоезія, вебновел, романтезі.

Problem statement. 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.

Analysis of recent research and publications. The theoretical framework of the article consists of the works of well-respected scholars in media studies, digital communication, and literature, including Falaq, J. S., Susanto, F. N. (2021) who have explored the potentials of Wattpad for literature class; Murray S. (2018) who analyzed the digital literary sphere (reading, writing, and selling books in the internet era); Fiske J. (2010) who worked in the sphere of understanding popular culture; Kim, D. (2024) who analyzes why web-based fiction soars in popularity, boosted by adaptations; Zappavigna, M. (2012) who focused on the discourse of Twitter and social media, and others.

The objective of the article. The aim of the article is to explore and analyze popular modern literary genres on social media and their role in modern culture. Special attention is given to the stylistic features of these genres, the themes they present, their structure, and the reasons for their emotional appeal. The study also investigates the ways these genres

reflect current social trends and emotional states, and how audience engage with them.

It also aims to analyze the most common genres of digital literature: instapoetry, webnovels, and romantasy, to compare their structure, themes, and emotional tone.

Presentation of the main material. At the 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. Readers' participation is particularly noticeable on platforms like Wattpad, Webnovel, Instagram, and TikTok, where serialized writing enables stories to shimmy and shimmy again in response to comments between chapters. Thus, stories have to be more personal and dynamic, with origins and characters often made by the community around them.

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 the same 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 ones are 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.

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.

Webnovel is something of a dark horse in the digital literary space. It was created by the Chinese tech giant Tencent in 2016. 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. 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.

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 charged for downloading original content. It provides writers with a new way of getting paid: by turning their hobby into an income. 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.

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 world building, but at the core of it is Feyre's emotional transformation. Her transition from human huntress to political factor 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" (Maas, 2015). 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. 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", she reassures him. "Because I know you wouldn't just foil me" (Yarros, 2023). This vulnerability, so honest and direct, makes the reader take a harder hit than any plot twist.

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* quotes like, "I would burn the world for you" (Maas, 2017), spread through social media like wildfire. They are not about nuance. They are about emotional connection.

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?

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.

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.

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.

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.

But popularity came not from polish, but propulsion. Fan reaction is very important. On 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.

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.

The fast-paced growth of digital platforms has also resulted in a change in writing, particularly for webnovels, 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.

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.

Conclusions. The research presented in the article has shown that social media platforms are also contributing to the construction of new literary genres and that are significantly affecting younger readers' practices. Nowadays young readers consume more and more short forms of literature including webnovels, instapoetry, and romantasy.

And one of the conclusions that we've made is that the kind of narrative that the readers like now, is to be fast-paced, emotionally led, and have short chapters, and they 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.

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