

A Reciprocal Intercommunication between Reader and Writer: A Critical Study of Cyber Literature

Jamirul Islam

Research Scholar (PhD), Department of English, Maulana Azad National Urdu University,
Hyderabad

jamirulislam.alig@gmail.com

Abstract: Since the accessibility of the internet, cyber literature can be an act of bringing ease, evolving preferences and mindsets. This research may be a survey focused on the opinions of the respondents on the nature of social media cyber literature; of its gain and effect on the reader. This research is limited to the collective poems on Facebook. The logic is simple; the shortened version is preferred. Poetry is more likely to be used for the interpretation of reader-writer interactivity in cyber literature. The technique is the literary theory of reader reaction with attention to Facebook's reader-writer personalization. The objectives of this article were to expose the impetus of audiences to react to the submitted text, the reasons why they really like, and what its benefits are. The findings showed that cyber literature is effective in implementing a substitute writing style that also improves writers' enthusiasm and imagination to make use of the digital content.

Keyword: Cyber Literature; Poetry; Social Media; Interactivity; Reception Theory; Reader Response Theory

Doi: 10.5281/zenodo.6465122

1. Introduction

Literature may be a reading that contains elements of entertainment, education, and knowledge. It's an author's creative work poured in beautiful language. Literature stimulates the sensitivity of its readers. It presents various aspects of life and even constantly parses life or even a mirrored image of life. Literature was born since humans inhabit this earth. Even before humans know orthography, literature has already become a neighbourhood of human life. Literary works are a neighbourhood of the culture. As a cultural product, literature develops in line with the event of human life. Human history has noted various developments in literary media. One among them is that the birth of the web together with the media of data and science development, which successively is additionally getting used as a medium for promoting literary works. Numbers of works that are read through the web media are categorized as cyber literature.

One of the hallmarks of this genre is it offers 'reader-writer interactivity. It's tough in conventional literary composition.

Many terms used thus far for cyber literature like a literary machine (Nelson, 1993), Cybertext (Eskelinen, 2012), digital literary (Hoover, et al. 2014), digital media (Ryan, 2013), digital literature (Sanz, 2007), and electronic literature (Hayles, 2001). The electronic literature also has close affinities with the digital arts, computer games, and other forms related to networked and programmable media. It's also deeply entwined with the powerful commercial interests of software companies, computer manufactures, and other purveyors of apparatus related to the networked and programmable media (Katherine, 2008).

In this article, the author is going to be using the term "cyber literature" to ask the written literary texts, distributed (uploaded) and skim on-screen of the pc. The formation of computer networks, alongside the volatility of inscription of digitized information, allows fictional worlds to grow, to be modified from the within and out of doors, and to offer birth to other worlds (Ryan, 2013). The rationale for preferring this term (cyber literature) to others is that it alludes to the 2 umbrellas of this broad category of text: the literary tradition and therefore the literary on computer. In some cases, the study of cyber literature is closely associated with the study of Cybertext. Cybertext focuses on ergodic literature, where the user has got to

do nontrivial work to traverse the text (instead of merely interpreting it) after a radical critique of existing paradigms (Eskelinen, 2012).

Cyber literature was born with the impact of technological development. The new following five centuries of domination of the book are getting into the "margins of literate culture" (Bolter, 1991). He claims that print does not define the "organization and presentation of data" or maybe the character of knowledge itself. Electronic texts, shaped by readers as writers, will still replace single-voiced and unified print texts. The pc, like all technologies, defines a specific "physical and visual" field. Its writing space transforms writing into something fluid, not fixed. The previous literary media used newspapers and magazines because of the medium, and then the medium of the cyber literature is on electronic space (internet). Comparing to literary newspapers or magazines, in cyber literature, writers experience ease within the appearance of their work to the reader because there's no strict selection of the literature. It's impressive, everyone can become a poet and everybody can become a critic. Therefore, it's likely that the electronic medium as a way of expressing one's expression will overwhelm and shift the previous medium. All these happen due to the rapid development of technology. The reader judges the standard of the work. However, good work will definitely always have its own readers and constant readers forever. Cyber literature has emerged since the top of the last century, which is around the 1990s. Despite the very fact, the birth of cyber literature within the world of literature is respected and appreciated differently. On the one hand, there's a welcome it positively, but not rarely judged negatively. It had been greeted to be negative because the cyber literature is taken into account to not maintain quality and spontaneously folded alone. It's often considered an uncontrolled publication of literature. On the contrary, it's positively welcomed because the presence of cyber literature is often easily and quickly accessed by readers more widely. Additionally, the presence of cyber literature through the web provides a chance for authors who add the sector of literature to contribute, both within the sort of works and thoughts, responses to the event of literary works. This is often where reader-writer interactivity occurs.

The reader-writer interactivity may be a part of the idea of receptions developed by Hans Robert Jauss (1982). The idea was promoted in Germany when Hans Robert Jauss published a paper entitled *Literary Theory as a Challenge to Literary Theory* (1970). The main target of attention (reader-response theory) is that the acceptance of a text by the reader. Although it had been not exactly what Jauss meant, but a minimum of, within the reader-writer

interactivity, this approach will involve two important things within the reader-writer interaction, they're immersion and self-reflexivity. Exploration and self-reflexivity have gained immensely from the use of online technology. it's richly designed imaginary worlds, hypertext fiction explodes these worlds into textual shards, code poetry promotes awareness of the machine language that brings text the screen (Ryan, 2013), and what Fruin (2013) calls "process-intensive" works direct attention far away from the surface of the screen, toward the virtuoso of programming that generates the text. Actually, the event of technology automatically will greatly affect the cultural aspects and social life of a nation, not least the literature. In fact, the event of technology, on the one hand, will have a positive impact and on the opposite hand, will bring a negative impact. Hence, it is also against the presence of literature through electronic media. However, we don't need to worry an excessive amount of about the presence of cyber literature in our midst.

2.Digital Supports and Literary work

The presence of cyber literature through electronic media shouldn't be underestimated. Supposedly, cyber literature can still be positively accepted because inevitably, the literature will become a part of the history of literature. Through electronic media, it's expected a minimum of for the longer term will mention many new possibilities which will be done by the authors. These symptoms should be viewed as a breakthrough. The event of technology, especially the web is often considered an excellent revolution of its influence during this life. Life becomes easier. One of the positive effects is on the planet of literature. Now, the spread of data through internet media is unmatched. Such rapid and unlimited deployment makes life more global. Thanks to the influence of technology, culture also becomes compound and sophisticated. The culture of a nation would be easy to develop, alongside the event of technology. With the web, a minimum of it is often wont to force and help the event of literature to become better. One among the evidences, the web by itself obviously gives a replacement space for writers to write down and promote their works.

However, it can't be denied that cyber literature on Facebook for instance is considered an object that has two sides of the coin, additionally to the negative side; it also, of course, has advantages. Indirectly, the presence of senior writers on Facebook will provide a positive influence on novice writers. Through the posts, comments, and inter-wall communication they're going to provide some benefits. For beginner writers, they're going to get the points of

the way to write good work. As for senior writers, additionally, to market the works for free of charge, they're going to also get an immediate correction via comments, either from fellow writers of Facebook users or from other readers also. This is often one among the benefits of cyber pieces of literature on Facebook that opens the likelihood of reader-writer interactivity that's almost impossible to try to do with conventional works. Within the conventional work (printed version), the foremost likely to try to do is reader response without interactivity. The reader of respondents is vital enough to interpret the literary works from the reader's side but could also be the results of the response aren't known by the author. Unlike the case with reader-writer interactivity, the interactive process will occur in writing between the reader and therefore the author.

In this study, there is a minimum of four methods contained within the response of readers to cyber literary works. Critical comment, praise, critique, and sycophancy are all included in this strategy. Due to the themes of this research are students of literature learners, therefore the aspects to be traced are the extent to which the themes answer cyber literary works using the four methods of the response of readers as mentioned before.

3. Social Networking and High-Tech/Cyber Literature

The genre of literary works is split into prose and poetry. Novel, drama, short-story belong to prose, while poems, verse, lyric, proverb, joke, minstrelsy, and Malay pantun belong to poetry. Poetry may be a piece of literary composition written by a poet in expressing various emotions which are expressed by the utilization of a spread of various techniques including metaphors, similes personification, and onomatopoeia. These methods are what commonly won't to distinguish poetry from prose. The prose is often defined as ordinary creative writing with no metrical structure. Poems often make heavy use of images and word association to quickly convey emotions (Wellek & Warren, 1956). Some poetry types are specific to a specific genre and culture and that they answer characteristics of the language during which the poets write, like Malay pantun and elegy. Poetry may be a work that consistently exploits the potential of words used strictly and meaningfully. The facility of poetry lies within the use and selection of words and therefore the sorts of expression. The important meanings contain, if not mostly, sometimes ambiguous and multi interpretation. Since their words are ambiguous and multi interpretation, in order that they provoke the readers to react and write comments. Cyber literature favors the short form. In cyber

literature, the relation between author and readers is cybernetic relation, where they never meet. Their meeting is merely on the web or social media. They typically are incorporated in groups like on Facebook. The wall of Facebook is then to form used for publishing poems and therefore the like. It's in fact not all members are poets. But they're people that have an interest in literature or being learning literature. On the education side, the Facebook group is extremely helpful for those that have an interest in studying and studying literature, especially students of the department of literature.

4. An Interaction between Reader and Writer

Reader-writer interactivity is one of the new strategies in literary appreciation. Through social media, the simplest thing to watch is that the interaction between writers and readers on Facebook. Comparing to other social media, Facebook has its advantages because it provides comment and reaction space (like, love, wow, haha, sad and angry). Interaction occurs not only in writer and reader interactivity but between readers also. The results of mutual opinions and sharing comments are often employed by writers for the event of ideas within the future. Nowadays, literary dissemination has evolved through various media; newspapers, magazines, books, and up to the foremost recent is that the internet medium. Before the birth of the press, literary works were stored in oral form, papyrus scrolls, and parchments to printing books. The restrictions of the medium at high prices have hindered the spread of literature. It seems that the presence of cyber literature may be a natural development and quite amazing because it's been the answer to the birth of works from the chance to write down on the web space. Before the birth of cyber literature, computer and therefore the internet are two things can't be separated from one another. Consistent with Ryan (2013), the pc provides not only a channel of transmission for the texts of fan fiction, but it also can become a tool of production. The functional approach to the reader in cybertextuality calls to mind Foucault's author function (1991) as a function of the discourse that has its social, historical, and legal implications. The appliance of this will be applied in some social media like Facebook, Line, WhatsApp, MySpace, and even Blogs that provide columns for interaction. But the foremost ideal today is on Facebook. A poem, for instance, someone can upload it on the Facebook wall as standing; the author will then get a response from the readers. The reader's response is then responded back by the author. This is often what's called the writer-reader interactivity.

Why poetry? Once more, one of the advantages of this genre (in reference to cyber literature) is it offers 'reader-writer interactivity. This still includes a replacement study in literary research. In other words, the readers' responses contribute to the meaning of literary works. Within the sociology of literature, such literary meaning is included within the study reception theory. Reader - writer interactivity is included within the reception theory area. "A general change in concern from the author and thereby the work to the text and thus the reader," according to Holub's (1984) reception theory. It reflects a paradigm shift within the history of literature, and it's considered "a reaction to social, intellectual, and literary developments. This theory is defined as reader-response literature that emphasizes each particular interpretation and reception in making meaning from a literary text. Furthermore, reception theory (Tompkins, 1980) may be a version of reader response literary theory that emphasizes each particular reader's reception or interpretation in making meaning from a literary text. Reception theory is usually mentioned as audience reception within the analysis of communications models. In literary studies, reception theory was originated from the work of Hans Robert Jauss within the late 1960s.

5. Aims and Objectives of the research

This research aimed toward 1) revealing various sorts of reader-response through online media, 2) tracing the advantage and drawbacks of reader-writer interactive on social media, and 3) checking out the motivation of the reader to reply to the uploaded text (poetry). The objectives of the research are formulated to support this research topic. The primary and therefore the second objective are often reached through a questionnaire. The third objective is often reached through an in-depth interview. Through in-depth interviews, the themes may express their motivation to answer the questions as they expect from them. The info of this research was gathered for almost one semester (18th December 2019 – 19th March 2020).

6. Data Collection Technique

This study observed cyber literature readers, especially students who wish to read literary works uploaded on blogs, Facebook, and other sites online. And the reader will leave a comment in certain areas. Through the reader's comment, there'll be an interaction between the author and therefore the reader, or also between fellow readers. Their comments are often read on Facebook. The info of this research is gathered from questionnaires and interviews to

elicited information from the themes. The population of the research is that the English Literature Department ongoing Students of Maulana Azad National Urdu University, Hyderabad of 2020 school year. Of the 257 students who completed the questionnaire, 162 (69%) among the respondents answered that they actively read and skilled cyber literature on the web, 31% said none in the least. There are 162 students followed by giving a questionnaire to seek out their opinions about cyber literature. The questionnaire question revolves around three important interrelated aspects: 1) what does one believe in cyber literature? 2) How does one like cyber literature? And 3) is cyber literature relaxing (enjoyable)? So as to ensure the question's reliability, researchers have conducted a questionnaire test to live validity. Summary of respondent answers are often seen within the following table:

Table 1: Response of the Respondents

Do you read cyber literature	Percentage%
Yes	69%
Cyber literature is exciting	33%
It is entertaining	16%
It is relaxing	14%
Others	08%
No	29%
Cyber literature is junk	14%
It is boring	07%
It is not interesting	05%
Others	03%
Not sufficient answer	02%
Number of Respondents 257	Total 100%

Depending on the “yes” group (162 respondents), it's possible to deduce that participants' reactions to the Facebook wall post (particularly poems) were ranged.

Table 2: Reading & Response on Facebook

What is your reaction on the Facebook status?	Percentage%
Commenting as response	24%

Commenting as response + reacting	45%
Reacting only	18%
Just reading	13%
Number of Respondents 162	Total 100%

Table 2 showed that 45% of respondents, not only commented on the post but to react as well. In other words, 69% (24%+45%) of respondents certainly give a response. The amount is significant enough to state that cyber literature on Facebook attracts student interest and has a positive impact on literary readers, especially poetry.

The following are some examples of Facebook poetry groups linked to cyber literature (all groups are in Indonesian):

Table 3: Facebook Groups for Cyber Literature

Name	Facebook Link
Penyair Facebook	https://www.facebook.com/groups/189468621244597/
Pis – Puisi Indah Semua	https://www.facebook.com/groups/157770477661745/
Rumah Literasi	https://www.facebook.com/groups/372516746452643/
Gempita Biostory	https://www.facebook.com/groups/138479022979602/
Puisi & Kata Bijak	https://www.facebook.com/groups/puisidan.katabijak/

*****Legend:** *Penyair Facebook* (Facebook Poets), *Pis – Puisi Indah Semua* (All Beauty Poems), *Rumah Literasi* (Literacy House), *Gempita Biostory* (Vibrant Biostory) and *Puisi & Kata Bijak* (Poetry and words of wisdom)

7. Debates and Discussion

In principle, the only question during this study is “do you read cyber literature?” After categorizing the responses, 69 percent of respondents said "yes," 29 percent said "no," and a few others said "not enough." To whom answer “yes”, after the answers are grouped, it's found a variety of reasons as follows 1) cyber literature is exciting (33%), 2) it's entertaining (16%), and 3) it's relaxing (14%), et al. (08%) cover provide new experiences, hone skills, and encourage creativity. As for who answered ‘no’ due to 1) cyber literature is junk (14%), 2) its boring (07%), 3) its not interesting (05%), et al. (03%), like dalliance, less useful, and therefore the like. These reasons are often ascertained as a representation of respondent’s “perceptions of the presence of cyber literature by utilizing social media (here is Facebook). Together with social media, Facebook is often used for sharing information, connecting people, introducing and promoting something, and for the sake of appreciation of literature. The appreciation of literature through online media is one of the opportunities to ascertain the appliance of writer-reader interactivity in cyber literature. Supported the response of the respondents, it's certain that a variety of respondents (69%) reading cyber literature and doing interact with writers, or if they're writers, they also interact with their readers. This number is critical enough to state that cyber literature on Facebook is enough to possess a positive impact on literary readers, especially on the literary composition of poetry.

Facebook may be a representation of data technology to attach people within the world. It becomes an alternate means of learning literature. Facebook is groomed for the progress, goodness, and development of the literary world. Facebook became one of the media alternatives for saving literary documents. The approaching cyber literature, it promotes the cyber writers in cyberspace. Cyberspace suddenly became something sort of a showroom for promoting literary expression especially poetry. Aside from its weaknesses and advantages, Facebook is simply one sort of technological advancement. It isn't fair if Facebook is avoided simply because of some disadvantages. Facebook's position if addressed properly, it is often wont to become a medium of learning, one among which is literary learning.

8. Conclusion

The birth of cyber literature is some things that can't be avoided. It had been born by utilizing the facilities provided by cyberspace. This example is enriched by the fluid nature of digital media that is the medium of data dissemination. One among social media is Facebook. Such social media may be a two-sided object, on the one hand, it is often used for an honest things and on the opposite, it is often used for evil (cyber bully for instance). It all depends on who is going to use it. The research found that Facebook together with the media of cyber literature is extremely popular for the reasons: a) it's easily accessible, b) authors and readers can interact directly c) interaction between fellow readers is straightforward to try to, d) it's a way of socializing with authors and readers, e) available public groups and closed groups, and f) special conversations are often made through the inbox. However, Facebook is additionally not free from weaknesses. For instance, Facebook is often misused among others: a) to cheat, b) to bully, c) to spread hoaxes, and d) to impress. Maybe this is often because Facebook cannot distinguish between the first account and therefore the fake one. The profile picture is usually not just like the owner. Cyber literature is mediated by the technology of computers. The technology has triggered the interest of many authors to permit their motivation and creativity to form use of the space (internet wall). In some cases, both printed publication and cyber publication have differences and similarities. But the presence of media technology has changed the way of view and barriers of the planet thus far. The age of technology (internet) has a minimum of shifted the attitude and attitude of the people about the importance of documenting a literary composition. Through the web space, literary documentation becomes easy. It's a bit like a book or any piece of literature which will be recorded as a source of the document where the author and reader can look them back at what they need to be written. The research concluded that Facebook is often a medium of cyber literature with unlimited space. This chance has been exploited by poet writers to introduce their works. In turn, literary learners can appreciate cyber literature through Facebook with writer-reader interactivity. The idea belongs to the reader-response of a literary text.

References:

- Bolter, J. D. (1991). *Writing Space: The Computer, Hypertext and the History of Writing*. Hillsdale, N.J.: Erlbaum.
- Eskelinen, M. (2012). *Cybertext Poetics: International Texts In Critical Media Aesthetics*. New York: Continuum.
- Foucault, M. (1991). What is an Author? In Paul Rabinow (Ed.), *The Foucault Reader* (pp. 141-160). New York: Penguin Books.
- Fruin, N. W. (2013). *Reading Digital Literature: Surface, Data, Interaction, and Expressive Processing*. In Siemens, R. & Schreibman, S. (Eds), *A Companion to Digital Literary Studies*. West Sussex. UK: Blackwell Publishing Ltd.
- Hayles, K. (2001). *Cyber literature and Multicourses: Rescuing Electronic Literature from Infanticide*. Retrieved from < <http://www.electronicbookreview.com/thread/electropoetics/interspecial>>
- Holub, R.C. (1984). *Reception Theory: A Critical Introduction*. London: Methuen & Co. Ltd.
- Hooverm, D .L., Culpeper, J., & O'Halloran, K. (2014). *Digital Literary Studies: Corpus Approaches to Poetry, Prose, and Drama*. New York: Routledge.
- Jauss, H.R. (1982). *Toward an Aesthetic of Reception*. Minneapolis: University of Minnesota Press.
- Katherine, N. (2008). *Electronic Literature : New Horizons for the Literary*. USA: University of Notre Dome.
- Nelson, T. (1993). *Literary Machines*. Sausalito, CA: Mindful press.
- Ryan, M. L. (2013). *Fictional Worlds in the Digital Age*. In Siemens, R. & Schreibman, S. (Eds), *A Companion to Digital Literary Studies*. West Sussex. UK: Blackwell Publishing Ltd.
- Sanz, A., & Romero, D. (2007). *Literatures in the Digital Era: Theory and Praxis*. Newcastle: Cambridge Scholars Publishing.
- Tompkins, Jane P. (Ed.) (1980). *Reader-response Criticism: From Formalism to Post-structuralism*. Baltimore: Johns Hopkins University Press.
- Wellek, R., & Warren, A. (1956). *Theory of Literature*. New York: Penguin Books Ltd.