

*NEW FORMS OF LITERATURE
AND LITERARY EDUCATION
IN THE DIGITAL ERA*

*Jana Gajdošová
Dagmara Blažková
Margita Liščáková
Nina Kellerová*



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Authors ©: Jana Gajdošová
Dagmara Blažková
Margita Liščáková
Nina Kellerová

Edited by: Silvia Pokrivčáková

Reviewers: Jaroslav Kušnír
Anton Pokrivčák

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INTRODUCTION

Carving inscriptions into stone, wax or clay, painting letters on papyrus, or producing texts using a printing press, a typewriter or a computer – all these media and tools have changed how people express their ideas and the art of writing. Rapidly developing digital technology and multimedia create a new digital environment with a specific culture. One of the essential aspects of that (digital) culture is digital (electronic) literature (Micunovic, Marčetić, & Krtalić, 2016). The seemingly infinite possibilities suggested by digital technology transform cultural production, including the creation and reception of literary works. The process led to the development of different literary genres, styles, techniques, and methodologies of literary communication - between authors, their texts and their readers (Pokrivčák, 2022b).

Consequently, the said digital transformation has been inevitably reflected in literary production, research and education. It is the field on which the present publication focuses. The book consists of three studies written by students of the Department of English language and Literature, the Faculty of Education, at the University of Trnava. They illustrate the longitudinal interest of the department in various issues related to digital literature and digitally supported literature education, which led to proposing the complex project KEGA 019TTU-4/2021 *Introducing new digital tools into teaching and research within transdisciplinary philology study programmes*, which is funded by the Ministry of Education, Science, Research, and Sport of the Slovak Republic. It intends to study necessary innovations in the content and possible modernization of methodological tools used in philological study programmes (Godiš, 2021, 2022a, 2022b; Hitková, 2021; Hitková & Hitka, 2022; Horváthová, 2022; Hriňák, 2021, 2022; Kocianová, 2021; Komlósi, 2021; Liashuk, 2021a, 2021b; Pokrivčák, 2022a, 2022b; Pokrivčáková, 2021, 2022a, 2022b; Vančová, 2021a, 2021b).

In her chapter *Literature in the Digital Age*, Jana Gajdošová examines new genres, peculiarities and issues that have emerged with the fusion of literature and advanced digital technology. The theoretical part focuses on three main categories - analogue literature, digitised literature and digital-born literature, and discusses the conditions for writing, publishing, accessing and preserving such literary works. The analytical part concentrates on Steve Tomasula's novel *TOC*, often referred to as a classic e-literary work. It concerns the novel's innovative approach, the issues its reader may face, and the interpretation of the work focused on the effect of time on society and individuals.

Dagmar Blažková analyses a specific phenomenon of digital literature – fan fiction. In her study *Fan fiction as a new phenomenon of mass reading culture:*

Harry Potter books, she introduces its history and defines it as an independent literary genre. Later, the author analyses a selected fan fiction story by Stabell, written as a follow-up story to Rowling's *Harry Potter and the Deathly Hallows*.

In her study **Applying digital technologies in teaching English through literary texts**, Margita Liščáková focuses on digital transformation in literature education. It publishes the results of action research in a lower-secondary English classroom. The study confirmed that computer-assisted literature learning and teaching is a suitable method with a positive effect on young learners.

The last study **Remodelling the literary history into a digital future of education** by Nina Kellerová introduces digital and cyber literature. It proposes how they can be employed in the EFL classes "to create an educational future from the well-known literary history". She mainly focuses on microstories, Instagram memes, podcasts and other tools helpful in creating flexible working and studying environments where versatile forms of literature that are portable and easily accessible from anywhere in the world at any time play a crucial role.

In conclusion, we believe the present publication will find its addressees in the broader professional community. It will serve as a source of inspiration and a springboard for further research in the area under study.

Editor

Literature in the Digital Age

Jana Gajdošová

The Digital Age and literature

As Castells (1996) claims in his book *The information age: economy, society and culture*, the Information Age (also called Digital Age, Computer Age or New Media Age) is a period beginning in the 20th century with the industrial revolution which caused a shift from traditional industry to an economy based primarily upon information technology. "In the past decades, computers have radically changed human society. As is well-known, the digital revolution has had a powerful effect on multiple fields, including communication, art and science. The literature study has also significantly changed in response to the digital revolution. The shift towards digital forms of reading and computer-based forms of literary analysis opened up new and exciting questions for literary scholars all over the world" (Metzger, 2017, online). One of the most discussed issues with the invention of e-literature has been whether printed literature will continue to exist alongside digital literature. This topic started to be dealt with even before the world wide web era. One of the scholars who initiated the discussion about new media and literature was McLuhan, claiming that "The medium is the message." McLuhan's statement caused mass confusion at first. However, it led to a broadened focus on the medium itself and its impact on the content of the message. With the invention of the internet, advanced technology and new genres of e-literature, McLuhan's proclamation seemed to acquire refreshed meaning (Hammond, 2016). There were opposing opinions on whether printed literature is outdated and no longer helpful or should be replaced with new media.

The paradox about literature in the new media age is that while digital video, photography and music are now the norms, paper books, periodicals, newspapers, and other printing press products continue to prevail in great quantities (van der Weel, 2011). Schweighauser, in the interview with Metzger, comments on the literature in the Digital Age as follows: "There is a sensual quality to print books that e-books lack. Whenever we hold a book in our hands, we feel the size, weight, and quality of the paper used. Thus, it still makes a great difference for many readers whether they read a paperback or a hardback, a print-on-demand book or a collector's edition. Books also have a powerful visual quality to them; think of the cover design, think of the title page, and think of the font type that is used. And yes, every book has an individual smell... There are also scientific studies which suggest that we can remember texts we have read in print better than texts read on digital devices" (Metzger, 2017, online). He also adds: „What I appreciate most about e-

texts is their ready availability, their searchability and the ease with which I can excerpt quotes for my own scholarship... On the most practical level, digital reading devices enhance mobility and save space. With an e-book reader, you can bring thousands of books along for your vacation. If you have gone fully digital, you do not need book shelves anymore. With many e-book readers, you can also instantly look up words you do not understand or find out more about the history of characters and the places they live in. And if that is your sort of thing, you can also find out which passages in the book you are reading other readers have found most interesting” (ibid.).

Considering Schweighauser’s comments, the conclusion of the long-lasting scholarly debate should be simple. All kinds of literary forms and media will coexist as long as readers can find their purpose and benefit from them.

Analogue literature in the Digital Age

As far as printed literature is concerned, the term “analogue literature” will be used following Hammond, who uses this term in his book *Literature in the Digital Age* (2016). The term “analogue” is apt in this problematic, as it represents the opposite of “digital”. Concerning the analogue literature, it is essential to realise that the process of its creation is significantly different than it was fifty or a hundred years ago. Most of the literature in this period is digital in almost every stage of its production. Many authors write on their personal computers in some word software, and most editors enter their corrections into the same digital document; edited texts are usually laid out in desktop publishing programs and sent to printers as digital files. When a book becomes an analogue, it commonly does so at the final output stage – at the printing house.

There is a reason why most successful authors still make the final conversion from digital to analogue. Firstly, the writers and readers are accustomed to the idea that literature should exist in book form. Many readers prefer the experience of reading from printed pages rather than screens because a far more mature system exists for selling books and bringing credit and earnings to their authors (Hammond, 2016). However, the process of the print publication presents numerous frustrations as well. Among the most difficult is convincing an editor or publisher to spend time and money to bring a literary piece into print. Every published text presents an image of a financial risk, and publication decisions are always based on a belief that the book will successfully appeal to its audience. But the positive factor about this often cruel sorting process is that the writers who proceed through it, fortunately, stand a chance of reaching a large audience and living from it. It is also interesting to consider that between the writer and the reader of a printed work is a machinery of independent actors with their own social, financial and legal constraints and motivations. Therefore, the printed version of a book is often distant from the original author’s text (ibid.).

The process mentioned above of printing and publishing is why a growing number of authors decide not to print their literary works and reach their audience directly through the internet. The birth and progression of the world wide web have affected not only the publishing process but also the composition, language and book cover design in contemporary popular literature. Digital technology and media demand writers to develop different styles, techniques, skills, methodologies, and communication practices for both themselves and their readers and themselves and their work. Authors and their audience in the digital era are impelled to move towards new forms of literacy - it is common to use simpler language structures and shorter sentences as a reason for the reader's attention shift (Horning, 2012). Carr, in his article *Is Google Making Us Stupid?* (2008, online) highlights the problem of difficulties with literary reading in the Digital Age. "Immersing myself in a book or a lengthy article used to be easy. My mind would get caught up in the narrative or the turns of the argument, and I would spend hours strolling through long stretches of prose. That's rarely the case anymore. Now my concentration often starts to drift after two or three pages. I get fidgety, lose the thread, and begin looking for something else to do. I feel as if I am always dragging my wayward brain back to the text. The deep reading that used to come naturally has become a struggle." Carr's focus is particularly on problems with deep literary reading on electronic devices as he argues that they cannot substitute books in the sense of quietness, non-distracting reading environment and creativity uplift. He also adds: "I can't read War and Peace anymore... I've lost the ability to do that. Even a blog post of more than three or four paragraphs is too much to absorb. I skim it" (ibid.).

Yet, it does not necessarily mean the death of literary reading and literature itself. In recent decades, as humanity has become increasingly digital and moved into a noticeable part of online communication, people read and write more than ever. Not only are there more books and publications easily accessible via the internet, but there are also tutorials available on various topics, which guide the reader through the process of creating, for instance, a literary text. Understandingly, analogue literature is less marked by amateur writers who used such kind of manual to make a debut than e-literature. However, some effects of the information age influence can be seen in analogue literature as well - as Kreider states in his article *The Decline and Fall of the Book Cover* (2013), there are some standard features of book covers and book design which make "most of the contemporary books look disturbingly the same, as if inbred". This phenomenon might be caused either by the fact that publishers try to force some widely accepted images into the print or because, in the era of easily accessible information, there is a lesser need to draw the reader's attention by the cover when smart advertising and positive reviews work for this purpose better (Kreider, 2013).

Digitised literature

Throughout history, the question of which texts were worthy of preservation had to be asked with the invention of every new medium. It happened at the advent of writing, the invention of the codex and the invention of the printing press as well. Now, in the information age, we face the same issue and ask again: Which texts deserve to be perpetuated? “On the Internet, encouraged by Google, people search more and more for content. That way any manuscripts and printed works that are not digitised disappear from our ken. That makes the digitisation decision much more urgent than previous similar decisions in the transition from book to codex, or codex (and book) to print” (van der Weel, 2011, p. 175). The digitisation process is proceeding very rapidly, and its consequences are enormous. With reading practices and habits moving online, many once discrete and exclusive works of print are now becoming a part of digital docuverse online. “The size of the web can no longer be expressed in numbers of web pages: so much information is now held increasingly in databases, yielding their contents only in response to a user query. At any rate, despite the enormous energies being lavished on digitisation programmes around the globe, involving information from all disciplines, and including our vast cultural heritage, digital information still represents no more than a tiny percentage of the records created through the ages” (ibid., p.175). However, this tiny percentage increases every year thanks to multiple ongoing projects of digitisation – some libraries, archives, museums and publishers have been scanning their old documents and pictures for many years already - whether to perpetuate literature for future generations or make them convenient to a much wider audience than could ever access the physical exhibitions (Hahn, 2006). The most effective and impactful are projects of so-called mass digitisation, which can be considered a transmission of written materials on an industrial scale. It is a process of conversion of whole libraries without making a selection of individual literary works (Coyle, 2006). Mass digitisation aims to digitise everything, i.e. every book ever printed. Logically, to do this economically - without employing and paying thousands of people, and at some speed- mass digitisation is based on efficiently photographing books, exposing those images to optical character recognition (OCR) software, which is then able to produce searchable text (ibid.).

While book scanning using OCR with AI is a way of digitising literature, there are other approaches to transferring analogue literary works into various digital forms using new media (e.g. audiobooks, movie adaptations, video games).

The first essential offspring of a classic analogue book is an audiobook. Audiobooks came into existence in 1932 when the recording studio The American Foundation for the Blind came up with the idea to create recordings of books on vinyl records. The first recordings included plays by William Shakespeare and the novel *As the Earth Turns* by Gladys H. Carroll. More recording companies slowly

emerged, and as time flew, there were also more devices with the ability to play such recordings. With the invention of cassette tapes in the 1960s and compact discs in the 1980s, there was a noticeable increase in the popularity of audiobooks. By 1994, the term “audiobook” had become an industry standard. A year later, the company Audible made it possible to download audiobooks via the internet and access them on personal computers.

Although audiobooks are the closest relative of typical print books, there has been an ongoing discussion on whether they are as good for the reader as reading. One of the arguments against audiobooks is the depth of understanding and remembering the content. Especially if the listener is grappling with a complicated text, the ability to quickly backtrack and re-examine the material may aid learning, and this is easier to do while reading than while listening. Nonetheless, listeners can extract much information from the speaker’s intonation, and sarcasm is more smoothly communicated via audio (Heid, 2018). Kommers (2018, online) states: “The critical difference, for me, between reading and listening is that reading is something you do, whereas listening is something that happens to you. Reading is an act of engagement. The words on the page are not going to read themselves, which is something they literally do in an audiobook. If you are not actively taking in written information, then you are not going to make progress on the book. Audiobooks, on the other hand, make progress with or without your participation”. In conclusion, despite their disadvantages, audiobooks are highly popular nowadays as they can substitute classic books in the closest possible manner.

Born-digital literature

With the increasing speed of online connectivity and the rapid advancement of electronic tools, artists and writers have also diversified how they reach their audiences. Online platforms, websites, apps, and tools for exploring exhibitions in museums, as well as online self-publishing, e-readers, and digitised archives of classic works in print and manuscript, all offer their audience various paths to access artefacts and literary works (Marin, 2018). Writing online, writers can construct, edit, and format their own words, and their literature work remains digital at every step of its creation - production, transmission and utilisation. It reaches its readers via digital media and is designed to be experienced on a screen rather than paper. Significant specifics of born-digital literature are interactivity and multimodality - the reader can sometimes directly influence the outcome of the narrative. The authors are allowed to incorporate modalities such as sound, music, animation, and video into their literary work (Hammond, 2016). In this sense, digital literature is, as Hayles (2007) calls it, a “hopeful monster” composed of parts taken from diverse traditions that may not always fit neatly together. Comprising a trading zone where different vocabularies, expectations and expertise clash and come together, digital literature, hybrid by nature, creates a

ground for the study of the interesting results of the different media intercourse. Distinguishing electronic literature from its print predecessors, van der Weel (2011) identified the “salient features” of digital text. The first feature on his list is textual instability, as the digital text is always open to further visions and revisions. In contrast, the analogue text - once printed - remains static, unalterable and permanent. The following characteristic of digital documents is the ease and low cost of copying. To view a website, a browser has to copy all relevant data from the server on which the page resides and is able to do it extremely efficiently and inexpensively. Speed is also crucial to the ease of copying; the speed of transmission on the internet is so high that web pages can be reached almost immediately. On the other hand, making a copy of a physical book costs a considerable amount of time and money. Another feature is the two-way traffic of the texts. While printed text tends to travel only one way - from publisher to printer, to bookseller and finally to reader, traffic on the internet is bidirectional, based on the interaction. Clients communicate with servers, authors, and editors; the reverse process is also possible. The internet is also efficiently centerless - it is almost impossible to interrupt a distribution of digital texts, as they move across the internet in digital packets and always find new routes if their path is somehow blocked. In contrast, it is very easy to interrupt the distribution of classic printed texts because there are many independent actors on whom the success of the process relies - from the printing house to delivery, there are many little steps where an issue may occur. The last of the salient features of digital text is a convergence of modalities. While a printed page is limited in the means and the number of modalities it is apt to transmit, it is possible to combine many modalities in the digital dimension - texts, images, gifs, sounds, and video (2011). Digital text is distinct from print also in the fact that it can not be accessed until it is performed by properly executed code. The main genres of digital literature develop not only from the various ways the reader experiences them but also from the specificity of the underlying code (Hayles, 2007). “The varieties of electronic literature are richly diverse, spanning all the types associated with print literature and adding some genres unique to networked and programmable media. Readers with only a slight familiarity with the field, however, will probably identify it first with **hypertext fiction** characterized by linking structures” (ibid.).

While the printed book implies a hierarchical “great chain of being,” hypertext promotes a view of the world as a “network of interdependent species and systems” (Hammond, 2016, p. 181). “A hypertext is organised as a network of interrelated elements, and these elements are joined together by electronic links, which determine the multiple orders in which the elements can be examined by a reader” (Bolter, 1991, p. 541). In more straightforward language, hypertext fiction functions like an ordinary electronic book with clickable parts of the text which link the reader to another page or part of the story.

With the movement to the world wide web, the nature of hypertext fiction changed to have a wide variety of navigation schemes and interface metaphors that de-emphasize the link as such. This later period of hypertext fiction altered into a range of hybrid forms, including quality images, animation sounds and video – it now might be called postmodern or contemporary - at least until there is a new phase in this movement (Hayles, 2007).

Hypertext fiction persists in the 21st century while productively using its limitations as an advantage and artistic characteristic. However, it sometimes leaves the reader wanting more. The unrealised vision of born-digital literature from the 1990s still resonates as we are drawn to the idea of a story able to accelerate in response to the desires and inputs of its reader. While hypertext offers predetermined possibilities, a born-digital interactive text unravels with the interchange of a good conversation, approving the reader to do anything they choose while shaping their responses into a story. **Interactive fiction** was invented in the 1970s by Will Crowther, a programmer at MIT. Crowther developed a text-based computer game, *Adventure*, intending to gather treasures while navigating through a network of caves. A few years later, *Adventure's* codes had been tidied up, and the network of caves extended. This improvement led to *Adventure* establishing basic rules for a new narrative form that became the most commercially successful genre of computer games.

In the 2000s, **location-specific narratives** keyed to GPS technologies became popular (Hayles, 2007). Mobile digital storytelling refers to telling stories of multiple places through computerised, location-independent technologies. This could invoke an encompassing story that connects different places, or the stories of different locations mixed together. “Locative usually refers to specific locations, and in some cases is interpreted as location-dependent storytelling, where the information or the story is accessible only when present at the exact location“ (Veld, 2018, p. 3).

One of the most innovative and robust categories of electronic literature is **generative art** created using an algorithm which either generates texts according to a randomised scheme or rearranges pre-existing texts (Hayles, 2007). Every generative literary piece presents a change in the dynamics in the relationship between the author and the reader, providing a considerable departure from a narrative tradition (Zamora & Jabobi, 2015).

A wide range of literary pieces has originated because of the invention of the world wide web. The first **online novels** were composed and read on networked personal computers in the form of blog novels (blovels) and *Twitter* novels (twovels). These works' compelling characteristics are the serial nature of the writing and reading, topics resonating with young (mostly teen) readers, and the instantaneous feedback writers get each time they share a new chapter.

Similar to Twitter novels but much younger is the genre of **Instapoetry** (Leskiewicz, 2019).

Critical approaches to digital literature

The novel, post-hypertextual e-literary criticism, has been provoked by the latest movements in digital culture – such as mobile and locative media and the digital literary field. This new kind of criticism addresses first and mostly the new media content specificity and practices. Digital literature also challenges theoreticians from disciplines not strictly connected to literary theory and criticism but also new media art theory, mobile culture studies, software studies, the epistemology of new media, digital literacy, and new media aesthetics (Strehovec, 2014). The literature study needs revival, which could have been done most effectively by discussing literature in the context of both communication and media studies. While the main focus still primarily being on literature, other forms of artistic expression connected to literature may also be studied precisely. Since it is not unusual for technocrats to lack theoretical sophistication and for theorists to lack technological knowledge, teamwork and interdisciplinarity of technology experts with those of the humanities are necessary for digital literature studies (Zepetnek, 2002). In the next part, I will discuss some of the most often debated issues, but also innovations that occurred in literary studies in the Information Age.

While digital literature includes many aspects of the literary tradition, it also includes practices from various other art forms and venues of cultural production - visual art, computation, gaming, music, performance, etc. (Rettberg, Tomaszek, & Baldwin, 2015). Some attempts have been made to recalibrate the analytical process by introducing unique classifications for e-literature to include this new media and create a stable ground for its understanding and variety. However, the complexity and diversity of electronic kinds of literature so far defied a universally applicable method of interpretation. Some aspects that circumvented the attempts to analyse e-literary works have been **non-linearity, connectivity, interactivity** and **contextuality**.

Literary analysts must burrow into the domain of culture and media analysis to fully understand the literary work they encounter on the internet (ibid.). Scholars were aware of the radical changes the reader and the author would experience with electronic literature. Since the 1990s, multiple studies have been written on digital literature and media; nowadays, this movement is widely recognised as a subfield of literature. As e-literature is still in the process of progress and evolution, there is a high probability of new subgenres and media sequentially entering this area and causing recent debates and problems with their definition and classifying.

In addition, digital literature creates a ground for studying intermedial relationships between the text/story/discourse and the other media included in each digital literary work. Intermedial relations between, for example, auditory literature and music rely greatly on two qualifying aspects. The border between acoustic literature and music is partly modal - considering that literature is primarily symbolic and music is primarily iconic, and partly of a qualified character - the boundaries between what is counted as literature and music largely depend on cultural and aesthetic conventions. Reading a poem in a usual manner is generally seen as literature while singing the same poem would be seen as music (Elleström, 2010). This example illustrates the challenge scholars faced when they first encountered a literary piece containing moving pictures and/or an engine able to comprehend commands and interact. Introducing intermediality into literature studies presented yet another problem, especially the problem of overburdening a field that is already endangered by over-expansion and by decomposing to become incoherent.

The position of the author in the Digital Age

According to Hammond (2016), from a historical point of view, the author's notion is relatively new, having grown up mainly with the printing press. Before the print or even manuscripts, every performance of oral literature was modified by the style and memory of its narrator and notions of the originating author mainly were nonexistent. Also, manuscript culture writings altered, embellished and annotated what they transcribed. With the advent of the printing press, copies finally started to be fixed, unchangeable and identical, and later, in the eighteenth century, the notion of copyright developed. The author came to be perceived as an original, creative figure whose work merited legal protection. However, the print-derived conception of authorship was challenged in the twentieth century by the arrival of structuralism and poststructuralism. In his famous essay *The Death of the Author*, Barthes (1977, p. 143) questions the concept of the Author-God, the most important and only creative person in the field of literature: "The image of literature to be found in ordinary culture is tyrannically centred on the author, his person, his life, his tastes, his passions, while criticism still consists for the most part in saying that Baudelaire's work is the failure of Baudelaire the man, Van Gogh's his madness, Tchaikovsky's his vice. The explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the author 'confiding' in us". He also claims that the text is not the distinctive expression of a creative mind but rather the intersection point of numerous existing discourses, where various writings blend and clash. The concept of Barthes' idea is reminiscent of Borges' *Library of Babel* (1941). Now in the Digital Age, the Library of Babel project does exist and is accessible online

(<https://libraryofbabel.info>). It allows the user to search for whatever text (variations of 23 letters) and shows the same chamber, name of the book, and page on which the searched text already exists. With an engine like this already existing, does the author of a literary work create something?

What also contributes to the symbolic death of the author in the age of advanced technology is the increasing popularity of fan fiction. Although fan fiction is not an invention of the digital age, it has exploded in popularity since the birth of the internet. Writers post their stories online in short instalments, at no cost and without the intervention of editors or publishers. "Borrowing characters and settings from popular works of fiction, most fan fiction seeks to rework or extend an existing narrative – filling gaps, imagining sequels, inventing new battles or sexual pairings, but always remaining within the recognized framework of the originating text" (Hammond, 2016, p. 164). Two critical phenomena related to fan fiction are shared authorship and readers as co-creators.

There is another relatively new movement emerging in the U.S. around 2010, which is deepening the issue of shared authorship even more. Alternative Literature, or AltLit, is a group of young writers connected by their extensively active use of the internet and social media. As with fan fiction, their work is also produced and posted online for free, usually on personal websites or social media. The texts are made in a collaborative environment, published in progress and edited based on feedback from their readers. Many AltLit enthusiasts see the movement as a way of rescuing literature from the hierarchical patrolled world of print and moving it into the mainstream of contemporary online life through the power of digital self-publishing (Hammond, 2016). Although we cannot provide a simple answer to the problematic question of writing in a collaborative environment and of shared authorship, we definitely can declare that in the digital age, the role of the reader is much more active and influential than in the period of the printing press.

The author's influence on digital literature output

Every time a digital literary work created by an artist is played/read on a computer, this device plays a significant role in its updating process - the software, the operating systems and the changing speed of computers - all of these aspects may affect the work itself. An output device (a programme used to read the digital work) run on a computer plays a role of an interface between the reader and the computer. These devices usually have icons such as the x button, the address bar and the scroll bars, which are often of gaudy colours and have pre-formatted frames. Therefore, some authors would like to remove the marks of the device, as the only content they consider as their work is algorithms and media arrangements inside the browser window. However, digital devices are capable of affecting the original artist's work in a far worse manner than by showing the scroll

bars to the reader. Because of the fast development in technology and the speed of computers, digital gadgets may make literary work unreadable on the screen. For example, the slowly progressing animation of the rain of words involved in the digital work may turn into a fast and unreadable storm as it is updated and played on a more advanced device than the author's (Saemmer, 2009). As we have already mentioned, a similar issue with *Lexia to Perplexia is* in part dedicated to accessibility and preservation of digital works. It is crucial to notice that many problems of digital literature are interconnected. Authors often do not have control over the evolution of their work due to the many updates it has to undergo. Not only do the readers often consider technological issues as the author's design, but also critics may ascribe the processes caused by machines to the author's creativity. The instability of digital literary creations is often perceived as one of the fundamental characteristics of electronic literature. There is a scale of possible options for the digital authors how to deal with these problems - from total ignorance of the potential instability of their work through the effort to update their work to be playable on current devices to acceptance of the volatility of the work as its artistic feature (Saemmers, 2009).

TOC: The New Media Novel

The official TOC website states: "A new media hybrid, *TOC* re-imagines what the book is and can be. Produced as a DVD for playback on personal computers (both Macs and PCs), *TOC* retains the intimate, one-on-one experience that a reader can have with a book as it draws on the power of other art forms to immerse readers in an altogether new multimedia story" (TOC: A New Media novel, online).

TOC is a novel about time - its invention, partition, and the story of humans interconnecting through time to the world and each other. Speaking about the setting, this novel could be considered science fiction, but its main focus put on society and individuals does not allow us to classify it distinctly into this genre. It is a story about people trapped in a timeless space of a surgery waiting room, about society fixed in the past, society longing for the better future and about the overall effect of time on individuals and humanity. *TOC* is a suggestive steampunk fairytale, an assemblage of text, film, photography, the spoken word, animation, and painting put together to create a visual novel (ibid.).

Although it is described and often referred to as a novel, readers expecting a conventional linear narrative experience will not be satisfied. As Rettberg (2010) claims, it is not easy to describe Tomasula's narrative style. Comparing him to Samuel Beckett, Linda Davis and even Marcel Duchamp, he explains: "He is the sort of writer who would sit with all that bubbling in his cranium for a while and then boil it down to a paragraph or two that concludes with the sort of one-liner you will laugh at two hours later on the train ride home" (ibid., p. 2).

TOC starts with an epigraph from St. Augustine - "What then is time. If no one asks me, I know; if I want to explain it to a questioner, I know not." After that, Christian Jara's animation follows, presenting the reader with a story about Chronos and Logos, two sons of Ephemera, battling. Chronos and Logos are twins and legal inheritors of the island over which they will fight for perhaps an eternity. While Chronos drives and outlines the progression of experience, Logos makes some articulation and comprehension of it possible. The island serves as the conceptual centre for the stories that spin off from it in the novel sections (*ibid.*). When the opening animation is finished, the reader is given a choice between two boxes - the first, presented as a sandbox, belongs to the storyline of Chronos, and the second box with the undulating pool of water is devoted to Logos. The fact that the reader has to choose instead of being presented with some automatic continuity highlights the metaphor of the twins' battle and never-ending competition. Chronos' story, in the form of lengthy animation, is focused on a woman from the nation of X, a Vogue model. This woman's story is a meditation on two different concepts of time perception - Chronos - time as we perceive it is unravelling in progression, and Kairos - the idea of time centred on moments of a particular magnitude. The model is in a vexatious situation as her husband is in the hospital after a car accident, and she has to decide whether to unplug the "organic machine" which helps him live or to continue with some hope that he might recover. She has to work to pose for pictures where she should be looking beautiful to pay "skyrocketing" bills for her husband's treatment. Moreover, in her solitude and desperation, she has an incestuous affair with her brother and ends up pregnant. Her situation is now even worsened because she does not only have to decide whether to let her husband, but also a child, live (*ibid.*).

The storyline of Logos is more anthological. This section includes text scrolls, animation and a considerable amount of information about the distance to the suns of other solar systems. The scrolls narrate stories about the relationship between time and the human condition - among these is, for example, a story about a woman who builds a ladder into the sky to see the future and a story about a man who digs a hole into the ground so he could hear the past. However, the man dug so deep that the time the information took to come to the surface and reverse from the surface to the man was too long. People on the surface were asking him questions, but until the answer arrived, there were different people asking different questions, who took his answer as meant for them. The distance between man "in the past" and people "in the present" led to a constant cycle of miscommunication.

The third section devoted to The Island can be reached either from the main menu or from the Logos. It is another anthology of epigrammatic stories all set on and resolving around the island over which Chronos and Logos constantly fought. There are three tribes, the people who live in the past, those who live in the present

and people who live in the future. The texts in this section describe their cultures, rituals and habits in contrast with the other tribes. In conclusion, there are some flaws, as the navigation could be more intuitive or the storylines could be interconnected and linked more efficiently, but overall, *TOC* provides a unique take on the nature and meaning of time as well as on the new collaborative possibilities enabled by digital media (ibid.).

Pellegrin (2010, p.175) believes that “Tomasula proposes, grounding *TOC* in the means of our time understanding and representing, that his new media novel is an echo of those representations and also a meditation on our conceptions of time”.

Gibbons (2013) compares *TOC* to Danielevski’s *Only Revolutions* stating that their common feature is a central focus on the logic of time. Both works use multimodality and structural design to construct the conceptual metaphor of time. Gibbons read the story in a print version from 1996 in *Émigré* magazine, which shows *TOC* from yet another new and fresh perspective. “Each page is divided into two and features a central image which tends to be a variation on a clock, or at least the mechanical workings of a clock in the form of cogs. The narrative starts on the right side of the first page and continues on the right until you reach what seems like the last page, at which point the text changes direction revolving around the central image. You then have to rotate the magazine and read the other side of every page returning you to the page on which the narrative began” (Gibbons, 2013, p.187). By this way of reading, use of such imagery and page design, the work expresses the conceptual metaphor of time as circular motion by highlighting the clock design, which has generally used rotation to express complete units of time. Thematic engagement with time in a discourse of *TOC* can be observed right at the beginning, as the story starts with “upon a time..” In Gibbon’s opinion, two semantic effects emerge here - the echo of *TOC*’s fairytale precedent reminds us of a story with a time setting; however, that time has become temporally distorted and blurred. In addition, it acquires a second meaning with the word upon, which seems to focus at a subject matter - a story upon time, which is about time itself (ibid.2013). Another example of idiosyncratic temporal dynamics within a story is its grammatical composition. ” Punctuating the narrative with temporal pauses and rhythms provided by proper linguistic play and grammatical structuring adds to the metaphor time is a circular motion idea” (ibid.).

Author’s commentaries on TOC

Steve Tomasula, in an interview with Sandra Bettencourt, comments on the creation of *TOC* as follows: “*TOC* was very different in that there were over 15 people working on different parts of it, none of whom saw the entire work until it was done (with the exception of myself, of course, and Chris Jara, the programmer putting all the pieces together). The text had to be finished first because once it

becomes part of an image, it is tough to make changes in a work where text is imbedded in images: adding a comma, for example, might involve changing the artwork on 30 different screens. The writing was actually done about 10 years before *TOC* was published” (Bettencourt, 2016, p. 156). He also adds that *TOC* was the most technologically advanced of his novels, and therefore, it required the use of many programs, e.g. GarageBand, Photoshop, iMovie, Director, Maya and more. *TOC* was digital right from the start as the author used an electronic word tool for writing; the only analogue tool he used was a pencil for sketches, editing and quick rewriting. The tools writers apply to influence the outcome of the work significantly; therefore, it is essential to focus on the narrative and try to provide every technical, digital, or analogue environment it requires to function. When asked about when visuality, layout, multimodality and other aspects of the digital environment informed his work, the author answered: “It’s actually hard for me to distinguish between the ideas, the media, and language. That is, I try to make the materials part of the narrative, so I think these distinctions blur very quickly... these narratives always include the ‘materials’ out of which they are constructed: images, be they scientific charts, photos, or network diagrams based on a phone company’s metadata. Imagine, for example, depicting a person in a watercolour painting; now, make the same portrait using a surveillance camera. Or data points gleaned from their charge-card purchases. Each of the portraits would tell different stories about the person because they operate under different compositional constraints, different systems of logic” (ibid., p. 158). As *TOC* is a novel about time, Tomasula wanted to use time as one of the prominent materials of the story. This is the main reason the novel is usually available in a digital form - told through a time-based medium, with a design tied to the clock. He tried to use the computer clock as a part of the story, e.g. the astrolabe animation was to turn slowly, like the hour hand on an analogue clock. Making digital visuals such as this one was a real challenge back when Tomasula began writing his novel; therefore, it took a decade for *TOC* to be published. The final output version of this new media novel “is read in real time, i.e. the time it takes a reader to read the novel; but it also invokes other experiences of time: mythic time, geological time, personal time, cosmic time - I wanted to get across how Time, in all of its versions, is a construction. Camus once said that every novel was an image of a philosophy. In that sense I was trying to create narrative or visual images of different conceptions of time, and how they become articulated in our lives, how they shape us as a society, but also as individuals” (ibid., p. 159-160).

The impact of time on individuals and society in *TOC*

Although Steve Tomasula’s *TOC* concerns themes of technological advances and machines able to control the time and sun, its main focus is not put on topics and motifs typical for science fiction, as the novel concentrates primarily on

humans and the effect of time on their lives and their perception of past, present and future. The novel focuses on people on two levels, firstly, on the level of individuals and secondly, on society as a whole. However, these levels are interconnected as well as all of the storylines within *TOC*. The actions of individuals affect the whole society, and vice versa; the society has a considerable impact on an individual. Speaking about interconnectedness, we are approaching this phenomenon right at the beginning of the novel, within the myth about Chronos and Logos, who are constantly battling over dominance. Chronos, represented in a pre-Socratic philosophy as a personification of time, provides the framing and the drive for a progression of experience. Logos, meaning “word” in Greek philosophy, enables the comprehension and articulation of the experience. The twin brothers are then codependent as the time and language are, for it is impossible to express a time without a language and have/speak/understand a language without a time. Although at the novel's beginning, after introductory animation, we have to vote for one of the brothers by dragging a pebble of choice onto their box to start one's storyline, the stories are as interdependent as the twins are. The Island - the place over which the twins are constantly fighting, as a part of Logos' narrative, is also interconnected to the other sections of the story and is accessible automatically after finishing the first part of Logos, or directly from the main screen.

Chronos and the Story of an Individual

As the Chronos section is placed on the screen above the Logos and The Island, it is intuitively natural for the reader to start experiencing the novel with Chronos' storyline. The section starts: “Upon a time, in a tense that marked the reader's comfortable distance from it, a calamity befell the good people of X...” (Tomasula, 2009, 0:23). Immediately, the opening line suggests that time will have a significant role within the story when the reader has to keep a “comfortable distance from it”. The mentioned calamity is explained as a collapse of time itself, or rather the time machines, where “the present had come to past” and “the upswing put them all out of sync again.” The word “again” suggests that the collapse of time already occurred before, if it is not occurring repeatedly. However, the main focus of this story is on the Vogue model, living in the society of X, in this unidentifiable period of time. The woman has no name. The only thing the reader is provided with is her profession and her current situation. “The Vogue model, with a dread in her heart, set her clock before going to bed...” (Tomasula, 2009, 1:05). The phrase is very often repeated, helping the reader to construct at least a faint concept of time within the novel, if we assume that she sets her clock - or sleep every day. The seemingly routine action of setting an alarm clock causes her to feel distressed, as she is in a situation where time in all its forms plays against her. Her husband has been in a coma since his accident, and she has to decide whether to keep him alive although he is in a vegetative state or shut off the

“organic machine” which now stimulates his life functions. Since then, she has been in “the timeless, clockless time of surgery waiting rooms”, unable to make the decision. Focusing on the situation with her husband, she experiences time as static, slow and oppressive, reminding her of the difficult decision she has to make. However, from the point of view of her job, as she makes her living posing for pictures, the time is flowing at a rapid speed as she was “...nearing an end (of her career), for that was a world of younger and younger girls, even children...” (Tomasula, 2009, 11:45).

Not only her modelling career reminds the reader of the time progression and volatility of beauty and youth she has to face, but the product of her work - the photographs, is one of the multiple attempts to freeze time within the novel. In these difficult times, the model's friends turn their backs on her as they feel uncomfortable with the situation, and the only person who remains beside her is her twin brother. Here, the motif of inseparable twins reoccurs, resulting in an unhealthy sexual relationship. Unlike in the fable about Chronos and Logos, who were supposed to function as one and yet fought over the dominance and tried to separate, the model and her brother fused into one, conceiving a child, against the law of nature. The initially distressing situation now becomes even worse for the model, whose “womb turned into a ticking clock”, adding yet another conception of time into her perception. Now she perceives time as static and slow, oppressing and rapid, and also distressing, as her time to decide about two lives instead of one has shortened. She loves both her husband and her brother and is fully aware that she, firstly, cannot keep the child if her husband recovers and secondly, if he would not recover, she cannot have a legal relationship with her brother. Her profession can possibly bias the decision about an abortion: “...the weight it would put on her, the distortion to her face and shape could keep her off the job for months, if not for good...” (Tomasula, 2009, 11:40). “...on the night before she had to decide one way or the other, the model set her clock with dread in her heart, to lay down in a darkness as deep as a womb's night, while the growth within and the organic machine in hospital slept, she tossed awake, wrestling with their fates...” (Tomasula, 2009, 23:32). This is the last mention of the model setting her clock before going to sleep in the Chronos' storyline. She spent the whole night reflecting and imagining different versions of life that different decisions would bring to her. However, imagining her future, she realised that she is not able to “comprehend even a first tic of a narrative” without understanding her life as a complex, knowing who she is and filling the “hollow between tic and toc”. Unable to make a decision, she desires to be apt to understand herself “just this once”, which is actually the story's end. However, the audio begins to play again on a loop, beginning with “Upon a time...”, which sounds like the story continues as “Once upon a time...”. The play with a looping recording may be reminiscent of the uneasiness of making difficult decisions, retelling the whole story repeatedly as the model repeats her

arguments and objections in her head, frozen in a time, without ever coming to the right choice.

The impact of the time on the Vogue model throughout the story was somewhat devastating, highlighting the phenomenon we know as Kairos - a static moment filled with significance, where she felt that there was a whole infinity between tic and toc on the clock. The concept of the model's inability to make the decision is reminiscent of the fundamental idea of the film *Mr. Nobody* - that in a particular second, before we make a decision, every possibility does exist. This moment between tic and toc reflected for the protagonist the infinite possibilities and variations of her future life... Not focusing the problematics of time and decisions inclusively onto the world of *TOC*, is a reasonable contemplation and meditation about the impact of time on an individual in the real world. In the digital era, we are pressured by the time the most we have ever been. Although our lifespan lengthened, our living standards heightened and the time we spend trying to provide resources for our survival shortened; we sleep less, work more and often feel the urge to prioritise our profession before everything else. Humanity is controlled by time to a similar extent as the "good people of X" were, and the anguish the model feels about time's progression is not an unknown feeling for us.

Logos and the Story of a Society

After finishing the story of *Chronos*, the reader will probably continue with the *Logos* section, which starts as follows: "The People have become so dependent on time, that as they aged, they permeated themselves. But even those who had not lived long enough to absorb time so profoundly, suffered its dominion. It ruled the cycles of their government, and regulated their migrations, when they slept, when they ate, conceived..." (Tomasula, 2009, 0:10). The People were literally fused with the machines, which they perceived as time machines, as they regulated how long The People lived. Even from the beginning, the rather unsettling and catastrophic description of The People's fusion with time is evocative of the common way of life in the 21st century. However, as the story continues, the reader acknowledges that all of the machines were derived from The Difference Engine, the machine able to control time. One day, The Difference Engine together with the time itself, collapsed, causing a crash of economics, the vanishing of whole villages and the horrible suffering of people who were so dependent on time they could not exist without it. "Through the logic of cause and effect", The People blamed the inventor of The Difference Engine, Ephemera. They were torturing and killing their relatives to get the information about where she was, but no one knew she has escaped, together with some of The People, to The Island. Similarly, like in *Chronos*, time has had a devastating effect on society from the beginning. By the collapse of The Difference Engine the reader should not imagine the sudden nonexistence of time but rather the inability to measure and understand it. Our lifestyle is deeply

connected to time - we are used to schedules, work shifts, and appointments; we even invented some kind of Difference Engine ourselves - electricity. With the invention of electricity, we no longer need the Sun to the extent we used to, as we can generate light and warmth ourselves. However, the scenario of blaming the inventor of "time" after its collapse is highly probable, as, throughout history, we could witness comparable behaviour patterns. Being suddenly forced to function in the digital era without the ability to measure and comprehend the time would invoke market crashes, disputes and wars, as in The People's case. Moving back to the story, Ephemera finds out that she is pregnant, and her followers believe that the father is The Difference Engine. After some uncertain time, the queen and the people evolved to have hourglass nails with sand running through them. To stay alive, they had to keep the sand moving - as during the day, the sand kept gathering on the bottom half of their nails, and they were forced to sleep with their hands stretched above their heads to get the sand back into the top half. As they aged, the hole which divided the two halves was getting bigger, and the whole process became harder and harder to adhere. The ending of the first part of the story follows: "...their deaths, their ends, were recorded in an enormous book and attributed to natural causes... and as for beginnings, a book was far less useful, and causes more difficult to credit..." (Tomasula, 2009, 5:13). By the phrase "as for beginnings", the author suggests a continuity to the story, which might lead to a resolution comparable to the beginning of this section. That would make the *Logos* a never-ending loop as in the case of *Chronos*, and considering the fact that these two sections are interconnected, it is highly probable that it was the author's intention to put it this way. Also, the rest of the closing sentence - "a book was far less useful, and causes more difficult to credit" assumes that the society has further developed to stop being as peaceful as immediately after their escape. However, the second part of the story is rather static, and the reader is provided with a picture of The Island, where he or she can read short texts describing the cultures and habits of three tribes living on The Island by clicking at multiple spheric icons. The Island is divided into three time zones - the zone of the past, the present and the future. The Toc, the tribe living west of The Line, are people of the past. They express everything in the past tense and have no word for the present except of "yesterday's child". On the other side of The Line resides The Tic, the tribe of the future. All of the rituals they have and things they believe are almost the exact opposite of what The Toc tribe does. The tribes refer to each other in terms of "Not People"; some believe that the other tribe does not exist. On The Line live people of the present, who do not use any tenses except present in their speech as everything exists only at the given moment and in their culture, "what does not exist now, does not exist". The tribes usually do not cross The Line, except for a ritual they hold annually. All of The People together possess the full perception of time, as the past, the present and the future are three dimensions of time as we

know it. The Toc, The Line and The Tic represent three different types of temporal mindsets people usually have embedded into this narrative dimension, there the collapse of The Difference Engine is the key event. The Toc worship the past, as everything worked perfectly before the collapse. The Tic worship the future to avoid the catastrophe of the past by applying every possible regulation needed. People living on The Line focus on the present and are not concerned with matters of the past or future. Similar approaches can be seen in our society - people claiming that everything was better in the past, people who are waiting for the future, which will make everything better, and people having their mindset somewhere in between, living for the moment. The impact of time on The People in this part of the story is not as obvious as in the previous, as the three tribes came into existence consequently after the catastrophe, initially voluntarily limiting their mindset and perception of time. I consider The Island section to be like a resolution of an otherwise infinite cycle of happenings. Decided to stay separated from each other, with their own truths and beliefs, the founders of tribes tried to prevent the desire to create a time-controlling machine, as with only a partial comprehension of time, it is not even possible. Although, as the story seems to loop, some events leading to the tribes of The Island creating an alliance, advancing technologically, and inventing The Difference Engine will happen.

In conclusion, in both real life and *TOC*, time does not have as devastating an impact on individuals and society as the individuals and society themselves. Of course, we cannot stop time's progression and prevent the inevitable yet; however, we can control our behaviour, desires and decisions. In this way, we can affect our future and present, which one day will become our past.

*Fan fiction as a new phenomenon
of mass reading culture:
Harry Potter books*

Dagmara Blažková

Introduction

The popularity of fan fiction grows with the number of people who can and do read. Because of its variability and broad spectrum of stories, people of all generations and tastes can find a story or an author which will suit them. As the title of this work reveals, it deals specifically with fan fiction written about *Harry Potter* books. This phenomenon gained mass popularity among readers and provoked thousands to write fan fiction. Since the genre is so popular, a questionnaire was created to determine whether people also know this genre here in Slovakia and what they think about this sort of literature. When someone mentions the term fan fiction in Slovakia, the expression of most people goes blank, and after a while, they ask: *what is that?* One would expect their answer to be related just to the age of the responders since the term was coined in the 1940s. However, as proven by the questionnaire, dozens of younger people do not know the word. The survey suggests that there is a pattern to why some people see the term fan fiction and some don't. The more they watch films and TV series and read books in the original language, the more they know the term, though it is conditioned by the urge to learn more about their favourite characters and plots. The questionnaire was created in the Slovak language to determine how popular fan fiction in Slovakia is. This thesis looks closer at fan fiction as a popular literary genre and its characteristics and searches for intertextual references in a chosen fan fiction. It aims to analyze selected fan fiction to determine whether specific features of fan fiction were used in it.

Intertextuality

“Intertextuality is one of the most commonly used and misused terms in contemporary critical vocabulary” (Allen, 2011, p. 2). The expression is used by many authors and literary theorists on a daily basis. It became a phrase that evokes a simple explanation and understanding of the term. It would appear there is only one definition of the term, and it is not negotiable.

As Alfaro claims, “Intertextuality as a term was first used in Kristeva’s *Word, Dialogue and Novel* (1966) and then in *The Bounded Text* (1966-1967), essays she wrote shortly after arriving in Paris from her native Bulgaria” (Alfaro, 1996, p. 268). Kristeva sees the text as a dynamic entity where practices and processes should be analyzed. Even though the term emerged only a few decades ago, the phenomenon it describes is as old as the literature itself.

There have been published numerous works on this topic since the 1960s; however, the ideas about how to understand the matter are not uniform. The authors often disagree with each other entirely, or they have different views on specific issues. For example, Genette does not agree with Bakhtin’s statement about the theory of genres: “In 1938 Mikhail Bakhtin, without formulating the attribution in question quite so precisely, asserted that the theory of genres “has not, up to our own time, been able to add anything substantial to what Aristotle had already done” (Genette, 1992, p. 4). Or Genette does not agree with Kristeva’s characterization of intertextuality. He inclines towards the term transtextuality in the broader sense, and intertextuality includes only under the broad term transtextuality. “...for the moment the text interests me (only) in its textual transcendence – namely, everything that brings it into relation (manifest or hidden) with other texts. I call that transtextuality, and I include under it intertextuality in the strict ... sense – that is, the literal presence (more or less literal, whether integral or not) of one text within another” (ibid., pp. 81-82). In the following subchapter, various approaches to intertextuality are defined and analyzed.

Approaches to studying intertextuality

“The theory of intertextuality insists that a text cannot exist as a self-sufficient whole, and so, that it does not function as a closed system” (Alfaro, 1996, p. 268). The stress then transfers from singular text to how texts correlate to one another. Bakhtin and his studies undoubtedly inspired Kristeva and other theorists dealing with similar or the same subjects in their works. “His theory of language (everyday dialogism) and of the poles of literature (the monologic and the dialogic) can be taken as a powerful precursor of and influence on the development of later approaches to intertextuality” (ibid., p. 272). Moreover, Bakhtin views monologism, especially in literature, negatively as it blurs differences within and unifies them. This happened over time and shaped literature. The change came with the introduction of a novel as a genre which differs from the genres before it. Bakhtin sees it as a positive change as it can develop over time and contains the highest occurrence of dialogism. “Intimately linked with this subversive and liberating quality is the novel’s capacity to question itself and its own conventions” (Bakhtin, 2010, p. n). Since he allows questioning within the novel, connections to fan fiction can be drawn, as fan fiction is sometimes built on questioning the author’s intentions.

Kristeva follows up with her studies when she recognizes the revolutionary ideas in Bakhtin's works. She also paraphrases his idea and adds something of her own: "each word (text) is an intersection of word (texts) where at least one other word (text) can be read" (Kristeva, 1986, p. 37). This changes Bakhtin's concept enough so that the concept of intertextuality may surface. However, she did not devote her work not only to expand Bakhtin's ideas but also to develop her own – "the relation of the social to the literary text and the inability to construct a convincing literary history" (Alfaro, 1996, p. 277).

Genette as a literary theorist studied various approaches to intertextuality and then attempted to modify already defined borders of intertextuality, since it was complicated to apply it practically (Alfaro, 1996). As was mentioned before, he considered Kristeva's term 'intertextuality' insufficient and suggested in its place 'transtextuality'. Intertextuality was then just one out of five-element schema of transtextuality, and it covered "literal presence of one text within another" (Genette, 1997, p. XVIII).

"Kristeva elaborates texts in terms of horizontal and vertical axis. In the horizontal dimension, the communication takes place between the author and the reader and in the vertical dimension, the text communicates with a frontal and synchronic literary corpus" (El.j., 2015, p. n). So dealing with two works written by two different authors, like in the case of fan fiction, it falls under the vertical dimension. Concerning Genette, based on the definitions of his five-element schema, fan fiction should belong under the term 'hypertextuality' – "the superimposition of a later text on an earlier one that includes all forms of imitation, pastiche,..." (Genette, 1997, p. xix).

Additionally, types of intertextuality must be mentioned. All authors and literary theorists have their views on intertextuality and its division. None of them deals concretely with intertextuality in fiction. The closest to fiction and, through it, to fan fiction are divisions by Fitzsimmons and Miola. "In employing intertextuality among creative works, a writer need not cite references or use quotation marks as is done for direct quotes... intertextual relationship, according to Fitzsimmons (2013), comes either as accidental, optional, or obligatory, depending on the writer's intention and the reference's importance" (Pagliawan, 2017, p. n). Based on this division, fan fiction contains obligatory intertextuality.

As stated by Miola, there are seven types of intertextuality: revision, translation, quotation, sources, conventions and configurations, genres and paralogues. Out of these seven possibilities, the one fit for fan fiction is 'sources'. "Source texts provide plot, character, idea, language, or style to later texts. ... The source text in various ways shapes the later text, its content, or its rhetorical style and form" (Miola, 2004, p. n).

Even though different theorist views intertextuality slightly differently, it is possible to find something they all have in common if we aim to simplify the

understanding of it. “It is possible to use the term *intertextuality* for all relations which texts or their parts enter into” (Pokrivčák & Pokrivčáková, 2006, p. 20).

Fan fiction

“Literary texts influence each other;... any literary text must be (and actually is) read in the context of other texts” (Pokrivčák & Pokrivčáková, 2006, p. 18). Since fan fiction is a derived work, it is greatly influenced by the original work and its background. It would be really hard to find another literary genre which is more intertextual than fan fiction.

The term fan fiction was used for the first time in 1939 in a fanzine called *Le Zombie* (Prucher, 2007). Back then, fan fiction was slightly different than the one we know these days. Fancyclopedia records the evolution of the term fan fiction. The term describes fiction written by fans about fans. Sometimes they would borrow some known characters and write a story set in a fantastic or ordinary world (Fancyclopedia 3, 2018). *Le Zombie* and other fanzines mainly contained art. Only later, more and more stories were being included. Nowadays, Oxford Dictionary defines fan fiction as “fiction written by a fan of, and featuring characters from, a particular TV series, film, etc.” (p. n). The term is being used in the form *fan fiction*, *fan fiction*, *fanfic*, *fan fic* or just *fic*. All of these terms are interchangeable; however, the latter three are more colloquial (Corpora). But even before the world knew the term fan fiction, people were writing and sharing works that reminded fan fiction.

Before real fan fiction

Looking aside from the definition of the word fan fiction, literature with the same or at least similar characteristics can be found already in ancient times. If the part of the definition connected to modern words and technologies is omitted, then we are left with literature featuring characters which were already written, mentioned or used by somebody else.

Firstly, these writings can be traced as far back as people started to retell stories. The more these stories were being spread, the more the tales were being modified, and there was a higher chance of changing the endings or using known characters for other adventures. For instance, poet Virgil borrowed Homer’s minor character Aeneas and created a story with him as a main hero. In addition, Euripides, Aristophanes or Cicero borrowed Homer’s Helen of Troy and used her in their works. For example, Euripides wrote a piece about her which could be compared to parallel universe fan fiction.

Secondly, moving to more recent times, let us look at famous Arthurian legends. There are many tales and legends dedicated to King Arthur and his knights of the round table. Often one event is viewed from different perspectives; moreover, some stories contradict each other (Encyclopaedia Britannica, 2018).

There was no one to object to using someone else's characters, even if no legal actions could have been taken as the authors did not own their work. The transformation started in the 18th century when The Statute of Anne passed. "It recognized that authors should be the primary beneficiaries of copyright law and established that such copyrights should have only limited duration, after which works would pass into the public domain" (Encyclopaedia Britannica, 2018). The change continued with multiple passed laws like the Berne convention in 1886 until it achieved the nowadays look in 1998 through the Digital Millennium Copyright Act.

Fanzines – Sci Fazines, Media Fanzines, Slash Zines

Even before all copyright laws were enacted, the prototypes of current fan fiction were being published. Magazines called fanzines arrived on the scene in the 1930s. "A fanzine is a fan-created publication dedicated to a specific genre typically read by other fans who have similar interests" (Fanzines Archive). They became more popular with the advent of Sci-Fi, and in addition, they helped to increase the number of APAs (amateur press associations), which helped to distribute issues of the fanzines. Fanzines soon assumed various names according to the topics they covered, the best known being Sci Fazines, Media Fanzines and Slash Zines. Fanzines were becoming more and more popular and could adjust to the changing scene fast. For instance, Star Wars Fanzines came out a month after Star Wars came on the air.

Sci Fazines emerged soon after the introduction of Sci-Fi in 1930, with *The Comet* being the first fanzine in this genre (SFE The Encyclopedia of Science Fiction, 2015). They were written and published chiefly by men in the first decade and did not contain much fan fiction as they concentrated more on science and science fiction.

Media Fanzines followed the first Sci Fazines more than 30 years later when TV series *Star Trek* debuted in the 1960s. Unlike their predecessors, the world of Media Fanzines was and still is ruled by women. (Texas A&M University Libraries) They jumped straight to the phase where they covered stories written by fans and contained less material about fans and fandoms. Even though Media Fanzines are usually written and edited by women, there is one fandom where men outnumber women, and that is fan fiction about *Doctor Who*.

Given that the main character, The Doctor, used to be always a man, this trend is understandable, however maybe and hopefully, a change is coming even in this fandom as The Thirteenth Doctor is finally a woman after 55 years since The First Doctor. This British TV series ended in 1989 and was revived in 2005, partially thanks to fans who were writing fan fiction and who never forgot about the show. Not only did they keep The Doctor alive, but some of them got to work on the show – they wrote episodes, some became not only creative writes but even producers,

like Steven Moffat and some, like Peter Capaldi became The Doctor. Steven Moffat once proclaimed that he earns a living by writing fan fiction.

People have been writing works about attraction between two men or two women long before the term Slash Zine was derived. Its name comes from Spock and Captain Kirk ship, which used to be written down as K/S or Kirk/Spock. 'Ship' in this context means a romantic pairing between two characters in a fictional series, often one that is supported or portrayed by fans rather than depicted in the series itself" (Oxford Dictionary). Slash became very popular, and the number of slash stories has grown exponentially since the introduction of the Internet. Sometimes it causes disagreements between some ships within a fandom, as some slash ships have no real grounds and reasoning. For example, shippers of SwanQueen ship (ship of two main characters Regina Mills aka The Evil Queen and Emma Swan), which belongs to *Once Upon a Time* (an American TV show) fandom, began hating other ships like OutlawQueen or CaptainSwan and their shippers leading into fan wars.

Internet fan fiction

The arrival of the Internet irreversibly changed the world of fan fiction (Hellekson & Busse, 2006, p. 53). At first, fan fiction was being distributed only in hard copies. Magazines were passed from one hand to another. With the development of printing services, the number of copies raised but still, the numbers are nowhere near those existing nowadays. Not to jump a step, but before fan fiction websites joined the web, fan fiction stories had to be shared otherwise. They were distributed via messages or uploaded to the writers' websites like Angel fire. The range of these stories was not sufficient. Readers found it difficult to find them, and writers yearned to be read more. Consequently, fan fiction websites began to emerge.

The notoriously known website is fanfiction.net. It was launched in 1998, and nowadays, the number of fanfics can be only estimated – several million stories, with Harry Potter being the largest fandom with over 784 thousand stories. Numerous works can also be found on the website archiveofourown.org which was founded in 2009. Unlike fanfiction.net, this website also contains podcasts and fanart. Harry Potter is again the largest fandom here, with over 160 thousand stories. Another famous website is called wattpad.com, which was initiated in 2006. It contains several hundred thousand fan fiction stories, this time One Direction fandom is the largest. Several other fan fiction websites could be pointed out; however, only a few more will be listed: quotev.com, Kindle Worlds, ficwad.com, tumblr.com, fictionpad.com. Last but not least, harrypotterfanfiction.com must be mentioned. The website contains Harry Potter-related fan fiction only, it is user-friendly, and the fan fiction which will be used later in this work was found on this website.

Because of legal issues, fan fiction is a gift economy. Nevertheless, quite a few authors published their fan fiction books, for instance, E.L James. Her trilogy *Fifty Shades* almost overshadowed its predecessor as it is an AU (alternative universe) fan fiction to *Twilight*. Another example is *Baker's Dozen* by Allison Fuller, which is an AU fan fiction to *Once Upon a Time*. All these books contain a similar note at the beginning of the book, which states that "Any resemblance to actual persons, living or dead, events, or locales is entirely coincidental" (Fuller, 2016).

Literary characteristics of fan fiction and its unique creative processes

Fan fiction does not possess any unique literary characteristics. The uniqueness of fan fiction is that nowadays, the vast majority of fan fiction works are spread out virtually, though some writers still write their fanfics only into their drawers. It is impossible to read through millions of various stories. Every fan fiction author becomes a writer. They all have different qualities and abilities as authors; their stories are on multiple levels and cover hundreds of fandoms. That is why general literary characteristics would fit, if not all, the fanfics but most of them cannot be generalized.

However, much more specific to the genre of fan fiction are its unique creative processes. The way fanfics are created is surely one of a kind. Practically anyone can become a fan fiction writer. All they need is a computer with internet, or at least a pen and paper if they do not want to publish their works. You do not need a pinch of creativity, and you can publish anyway. If writers want to be good, having a computer and lacking creativity will not help them.

There are various reasons why people begin writing fan fiction. Either they feel like there is more to a character, events lack explanation, the ending is not sufficient, or they fall in love with certain characters and create whole other lives for them. The last reason causes Alternative and Parallel Universes to arise.

Before the authors start writing and publishing their work, they must follow certain steps. Decide for which fandom they want to write, or maybe they want to start with a crossover. Then they should understand the original characters to use them properly in their works. First problems occur already in this point since some authors do not possess the ability to read a character; hence their use is improper, unbelievable and too often preposterous. Afterwards, the author should think over the plot from the beginning till the end so that it does not happen that in the middle of the story, he has no idea where to move the events of the plot. When something like this happens, and from my reading experience, it still happens quite a lot, it causes negative emotions for the readers. Then writers either keep on writing a mediocre story which stagnates, or they stop writing, leaving readers irritated.

Specific to the genre is communication with the reviewers. Only a fraction of all the readers leave comments on the stories they read. Moreover, just a fraction of these leaves constructive comments. It is those for which writers are yearning. Every comment counts but comments like – *I like it* or *it is a nice story*, do not really

help the writer. The reason why authors desire constructive reviews is that they want to get better in their composition. On the other hand, there are authors who are not able to accept these kinds of comments and wait only for flattery and adulation.

Ideas of some fans can also be taken into consideration by the authors, and they can implement them into their stories. This is, of course, possible only when the authors publish their stories while they are still writing them. This was not the case in the fan fiction I analyzed. The author had the stories written in full before she began to post them online. In spite of that, she admits that the reviews sometimes influenced the details she included (see the original interview in Appendix 1). On the other hand, in case the writer begins publishing before finishing the story, the comments of the reviewers and the authors' replies sometimes can lead to conversations and forming of bonds between authors and some reviewers. "Such relationships can develop over time, with the conversations between reviewers and authors providing an invaluable insight into the creative process and how the narrative has evolved" (Page & Bronwen, 2011, p. n).

Comparative interpretation of a selected fan fiction

This section is the core of the thesis. The fan fiction text for analysis was chosen according to preselected criteria – the story needed to contain the Golden Trio – Harry, Hermione and Ron. The story was supposed to be exceptional in writing on all fronts – characters, language and intertextuality. Good fan fiction was chosen after a thorough search at various fan fiction websites – mainly fanfiction.net and archiveofourown.org. Despite fan fiction websites containing almost a million variable stories about Harry Potter, most of them concentrate on minor characters.

Then, in the search, the website harrypotterfanfiction.com stood out, which contains over 85 thousand stories, according to Jayde from HPFF help desk, where in the section *Most Viewed Stories This Month*, the story by Mrs_Granger called *Harry Potter and the Winters After the War* (picture no.2) was discovered. After reading the summary, it became obvious that this story is a sequel to *Harry Potter and the Summer After the War* (picture no.1) by Mrs_Granger. These two are the only stories she published on this website. At first it was suspicious that only two stories by her are published here, but taking a closer look it became clear why. Both stories have a length of a novel. The first one *Harry Potter and the Summer After the War* has 34 chapters and 171413 words. The second one *Harry Potter and the Winters After the War* is even longer, with 74 chapters and 506397 words. The first story was published within eight months in 2008, and the second one followed the same year, with the last chapter published in 2011.

Concerning the fact why this author and her stories were chosen, one of the reasons was the fact that the author replied to almost three thousand reviews (by 2018). And not just the ones being posted along with the publication but also the ones posted presently, seven to ten years later. The final decision was made,

though, after the first few chapters were read. Having re-read *Harry Potter and the Deathly Hallows* shortly before finding this fan fiction, reading *Harry Potter and the Summer After the War* felt almost like J. K. Rowling wrote it herself. Feelings aside, these works were worth paying more attention to. Thus, the comparative interpretation of them follows later in this chapter.

Several questions arose during the analysis, which could have been debated over or easily answered by the author. Therefore the search for how to contact the author began. Luckily, the author herself, Mrs_Granger at that time, pointed me in the right direction in one of the replies to my reviews of her work. Mrs_Granger is the pen name of Cherie Ann Stabell, an American mom of grown-up children from Grass Valley, California. On the Wattpad website she led me to, are her three fan fiction stories – two Harry Potter and one Star Trek, along with her ten original works (Wattpad, 2018).

Regarding the fanfics that were chosen, as the titles *Harry Potter and the Summer After the War* and *Harry Potter and the Winters After the War*, suggest the story picks up where J. K. Rowling left after the war – Chapter 36 *The Flaw in the Plan* (Rowling, 2007, p. 749). Stabell decided to develop the story further as she wanted closure for the main characters and wanted to know how their life went back to normal after such an experience. It was not enough for her to imagine what must have happened next. She wanted to read it as well (see the interview in Appendix 1).

Harry Potter and the Summer After the War concentrates mainly on the development of the personal relationships of the main characters. The way how they continue living their lives in the period after the war is depicted, but also the beginning of the new school year for most students and new work at the Ministry for Harry. Harry rebuilds the number twelve Grimmauld Place, moves there, and Ginny stays with him when she has a chance. From the moment Harry starts his Auror training in the field, the readers can see hints that something bad is happening and the next fan fiction will deal with it. In the last chapter, Harry asks her to marry him, and she accepts.

Harry Potter and the Winters After the War follows again immediately after the previous story ends. This story is longer and more dramatic as it contains a hunt to capture Death Eaters who were kidnapping and murdering innocent people and toying with the horcrux magic. The relationship between Harry and his blood relatives is developed further, and Harry and Ginny must overcome many crises to get to the happy end we all expect.

As professor John Granger in one of his books proclaims, the success of Harry Potter books is due to Rowling's mastery of narration and setting, alongside the structure of her books and imagery. "It's the literary artistry that engages and transforms readers that is the real magic of the books" (Granger, 2009). Based on his declaration, it is indeed difficult to take Rowling's story and try to follow up.

Characters

This section compares the main and supporting characters which appear both in original Harry Potter books and in Harry Potter fan fiction written by Ch. Stabell. Numerous books pointed out to the fact that Rowling's characters have a lot in common with various already written characters, from Greek mythology up to postmodern works. She herself claimed that she based them on her neighbourhood but never denied she was inspired by characteristics of previously written characters. "It is always hard to tell what your influences are. Everything you've seen, experienced, read or heard gets broken down like compost in your head and then your ideas grow out of that compost." (Rowling, Magic, Mystery, and Mayhem: An Interview with J. K. Rowling).

As Grooves mentions, J. K. Rowling a couple of times, admitted where did she get ideas for her stories. For example, she was inspired by Homeric compassion when Priam convinces Achilles to return the body of his son Hector after he plays on Achilles' soft side. She used it in the story when Harry took back the body of Cedric Diggory in *Harry Potter and the Goblet of Fire* (Groves, 2017). She acknowledges in an interview with Stephen Fry, the narrator of her audiobooks, that she used British folklore and mythology and she added her things to them (Rowling, Living with Harry Potter, 2005).

Specific descriptions of certain characters and their comparisons within the original books and fan fiction will follow on the next pages.

Harry Potter

The Boy Who Lived is indeed one remarkable young man. He is capable of extraordinary things, often figures out links and sees hints where other characters come short. Still, he performs tasks better when he has his loyal companions by his side – Hermione, Ron and later on, Ginny.

Firstly, based on the fact that Harry goes on quests and, in the 7th book, even travels the world to fulfil a search, it can be deduced that Odysseus inspired at least partially the character of Harry Potter. It is not just Harry's journey but also his relationship with Minerva McGonagall. She is always there when Harry needs her, as if she were protecting him from afar. The name Minerva reminds us of the Roman divinity Minerva, who is compared to the Greek goddess of wisdom and craft, Athena. Minerva "guided men in the dangers of war" (Smith, 1844, p. 1090). As Harry takes on a mission to kill Voldemort once and for all in Harry Potter books, Harry aims to eliminate all the Death Eaters who escaped after the war. Particularly in the second fanfic *Harry Potter and the Winters After the War*. His auror training from chapter 7 takes him into the field, where he soon discovers patterns and hints which others overlook. He noticed the presence of magic when others did not. "He felt something in his skin, but the sense was very vague. ... Twice more Harry thought he felt something, but when Wendy didn't, he ignored it" (Stabell, *Harry Potter and the Winters After the War*, 2011).

Secondly, Harry resembles, in many ways, the Greek warrior Achilles. They were both very famous in their worlds, and prophecies were made about them. Achilles was the subject of many prophecies (Burgess, 2009), while Harry had just one; however, it was a strong one about death. “The one with the power to vanquish the Dark Lord approaches. ... Born to those who have thrice defied him, born as the seventh month dies...and the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not...and either must die at the hand of the other for neither can live while the other survives. ... The one with the power to vanquish the Dark Lord will be born as the seventh month dies. ...” (Rowling, *Harry Potter and the Order of the Phoenix*, 2003). Even though this prophecy was not originally certain to be about Harry, since it was fit for Neville Longbottom as well, the moment Voldemort chose Harry it became about him. They had other things in common as well. For example, Achilles was half god and half mortal. Similarly, Harry was only half pure-blood wizard since Lily, his mother, was muggle born. There is more about their mothers – they made them invincible or almost invincible. Achilles could not have been hurt anywhere on his body except on his one heel since his mother plunged him in a river by holding him by his one heel, which made him resistant everywhere but the spot where she held him. While Lily, made baby Harry immune to Voldemort’s Death Curse.

Thirdly, there are many parallels between Harry and King Arthur. Both of them were looked after by powerful wizards – Harry by Dumbledore and Arthur by Merlin.

There are prophecies announced which are later attributed to them – Harry must kill Voldemort if he wants to live, and Arthur becomes a rightful king when he pulls Excalibur from a stone. The sword is significant for both stories – when Arthur pulls out the sword from the stone, he knows he has a right to sit on the British throne, and when Harry pulls out the sword from the Sorting Hat, there is no doubt that during the Sorting Ceremony the Sorting Hat made the right choice when putting him to the House of Gryffindor. The whole quest to find horcruxes resembles one of many Arthurian quests. Last but not least, King Arthur married Guinevere (alternatively spelt Ginevra), and Harry fell in love and married Ginny Weasley, whose full name is Ginevra Molly Weasley. (Garza, 2011)

Fourthly, Harry seems to be a Christ-like figure sometimes in Rowling’s books. Selflessly tries to help everyone with everything without giving it much thought. In Rowling’s books, there is one example of speaking louder than all the others. In *Harry Potter and the Deathly Hallows*, chapter 34, Harry goes to find Voldemort willingly, and it seems like he is going toward his death. That reminds us of Jesus’ acts during his last days and hours before he is crucified. In *Harry Potter and the Winters After the War*, when Harry learns that Esme, Dudley’s fiancée, is kidnapped by the Death Eaters he does not even blink and apparates away to help save her and fight the Death Eaters. In *Harry Potter and the Sorcerer’s Stone*, chapter 17,

after Harry encounters Voldemort for the first time, he is injured during the battle and wakes up three days later in the hospital wing. Just like Jesus, who returned from the dead on the third day after he was murdered.

Fifthly, Harry is one of the most resilient characters there are, and this connects him partially to Charles Dicken's *Oliver Twist*. As summed up by Morris: "at birth, his prospects aren't very bright. His mother dies, leaving him in a public workhouse deprived of affection, education, and adequate food. ... Oliver is generally quiet and shy rather than aggressive. ... he finally finds happiness" (Morris, 1985, pp. 7-8). Oliver goes through serious, awful events that one would expect to change him forever, but Oliver stays the warm-hearted person he has always been. Similarly, Harry, who undergoes a series of even worse experiences than Oliver, Harry is not corrupted and remains a positive character. The outburst of negative sides is, of course, observable in both Oliver and Harry. However, they can be understood under certain circumstances. Harry's start to his life is even worse than Oliver's. His parents are killed in front of him when he is still a baby, and he is forced to grow up in an abusive household by his aunt. Like Oliver, Harry does not experience any affection or proper lodging. At the age of eleven, Harry learns that he is a wizard, and already during his first year at school, he witnesses numerous occurrences that would bring a man down. Then people suspect him to be the heir of Slytherin, or that he somehow enchanted the Triwizard Cup to be able to participate in the Triwizard Tournament; he encounters Dementors and learns that his godfather betrayed his parents. Luckily he discovers it to be a lie and looks forward to spending time with his godfather, only to lose him again soon. His mentor Dumbledore is killed in front of him, and then he is forced to set off on a quest to destroy Voldemort. Not to mention all those times before that when he had to fight him. Ultimately he succeeds with no little help from his friends and acquaintances. It is only thanks to them, their love and support, that he did not turn into an evil soul. Because becoming evil when there is evil all around you is easy, but remaining sane and reasonable is a fight, which Harry won. In both fan fiction, Harry endures certain situations which test his resilience once again, mainly it is in the second fanfic. For instance, in *Harry Potter and the Summer After the War* Harry learns that muggles are not allowed to attend funerals of wizards, even when they are relatives, and he tries hard not to flare up when he discovers that even Weasleys do not see any problem with that. Or when he is employed by the Ministry of Magic and is forced to obey specific rules, especially around Ginny at Hogwarts, he is forced to bend the laws and asks Ginny to marry him even when they do not plan to get married in the next two years for sure. It is pretty early into their relationship, but he knows that she is the one, and Ginny knows that too. By proposing, he is allowed to visit Ginny and take her from Hogwarts. There are many more events where Harry's resilience is tested in *Harry Potter and the Winters After the War*. It is Ginny and their relationship that influences him the

most, after all. When she is invited for tryouts by Holyhead Harpies, succeeds, and starts her training and playing professionally, her personality slightly changes, and Harry has to deal with it. When Harry needs her during his memory training, she is not willing to listen and even accuses him that he does not want her to accomplish something and that he is only thinking about himself. It deeply hurts him, but they manage to work it out.

Hermione Granger

The witch who came from a muggle family had to prove herself to be worth of the other wizards' attention. Luckily she is smart, and it did not take her long to show her qualities. Not far in the books, readers realize that one must count on her. She is witty and talkative, yet other people find her bossy and annoying; she always works hard since she is afraid to fail on any level. Rowling does not give the readers a detailed physical description of Hermione. There is only one thing we know that stays with her till the end of the book, and that is her bushy hair. Stabell uses this characterization in her works as well when mentioning Hermione: "A moment of panic struck as the bushy-haired witch realized she and Beth were there by themselves" (Stabell, *Harry Potter and the Winters After the War*, 2011). Hermione meets Harry and Ron for the first time on board Hogwarts Express. From that moment forward, their lives intertwine, and soon enough, they become inseparable friends. Firstly she reminds us of an old, clever witch – when she cannot teach Harry in *Harry Potter and the Goblet of Fire* summoning charm, she makes him read about the theory behind it (Mulholland, 2006). Hermione is capable of performing charms and complex magic spells before anyone else can. It started already in *Harry Potter and the Sorcerer's Stone* when she was able to perform the *Wingardium Leviosa* charm as the first one from the class. (Rowling, *Harry Potter and the Sorcerer's Stone*, 1997, p. 171). She is the one who figures out that it is a basilisk nesting underground in Hogwarts in *Harry Potter and the Chamber of Secrets*. Hermione taught herself a memory charm which was way beyond her age and experience so that she could use it on her parents in order to protect them from Voldemort. "I've also modified my parents' memories so that they're convinced they're really called Wendell and Monica Wilkins, and that their life's ambition is to move to Australia, which they have now done. That's to make it more difficult for Voldemort to track them down and interrogate them about me – or you, because unfortunately, I've told them quite a bit about you" (Rowling, *Harry Potter and the Deathly Hallows*, 2007, pp. 96-97). Bell lists a few examples as well: "Hermione repeatedly proves herself throughout the series; like in *Harry Potter and the Prisoner of Azkaban*, it is Hermione who not only provides the Time Turner (the hinge upon which the entire climax depends), but actively saves the life of Sirius Black by distracting the werewolf; in *Harry Potter and the Order of Phoenix*, it is Hermione who organizes Dumbledore's Army, figures out how to remove Dolores Umbridge from power and actively repels multiple Death Eaters

in the Department of Mysteries; in *Harry Potter and the Deathly Hallows*, Hermione saves the lives of both Harry and Ron on several occasions. Hermione is far from a “helpmate” (Bell, 2012). One of the reasons why she is so successful is the fact that she always thinks ahead, for example, when she uses *Undetectable Extension Charm* on her small beaded bag and has it packed in case of emergency before Bill’s and Fleur’s wedding (Rowling, *Harry Potter and the Deathly Hallows*, 2007, p. 162). Thanks to this, they are able to escape the Death Eaters who disturb the wedding and are able to begin their quest to find horcruxes without any need to return to the Burrow for resources. Of course, the list could go on and on, but this should be enough for creating an image.

Secondly, Hermione carries some traits of a female Prometheus. His features are summed up in the book *Myths and Legends* – not only did Prometheus become the defender of the human race, but he also taught people many skills. He stood up to the gods on behalf of humanity several times. Notoriously known is the myth of how he stole fire from gods, bore it a long way and gave it to humans (Wilkinson, 2009, p. 26). Almost the same qualities can be identified in Hermione. “Her talent with portable fire, her courageous stand on behalf of a whole race of beings who are considered worthless, and her capacity for being always mentally quick to draw conclusions and to think ahead of the present moment” (Spencer, 2015, p. 94). Hermione is concerned every time she learns more about house-elves, how they live and what rights they have, or better said, they do not possess. She is shocked and saddened when she learns that there are house-elves working at Hogwarts, and she never knew. Since they are mostly working in the kitchen, she refuses to eat her dinner because she declares that slave labour prepared the dinner. This happens in *Harry Potter and the Goblet of Fire*. Later in the book Hermione starts S.P.E.W. aka the Society for the Promotion of Elfish Welfare. She makes badges for supporters to wear, and there is even a plan for the aims and first steps in the newly formed society. Later in *Harry Potter and the Order of the Phoenix*, when the trio talks about their future and where they want to work, Hermione wants to make a difference and aims to take S.P.E.W. further. She announces: “I think I’d really like to do something worthwhile” (Rowling, *Harry Potter and the Order of the Phoenix*, 2003). Stabell builds on Hermione’s deep wish to help the elves and does her work at the Ministry of Magic in the Department for the Regulation and Control of Magical Creatures, because “she wanted to make a difference in the treatment of house-elves” (Stabell, *Harry Potter and the Winters After the War*, 2011). However, anyone who has read *Harry Potter* books does not expect that she will be satisfied with the kind of job and pace at the Ministry. And indeed, not long after she starts working there, readers learn that she found herself an activity for her spare time, and the movement is nothing else than helping Harry and his team with the investigation. Prometheus is known to possess several qualities which can be identified in Hermione.

Thirdly, the name Hermione itself gives us a hint of where else to look for other related personas. The name Hermione is derived from the name of the Greek god Hermes (Gauché, 2012). Her name is more than fitting. There are two famous Hermes' in Greek mythology. Hermes is mostly known as the messenger of the gods since he was eloquent and skilful in social intercourse – he could persuade people easily. He would also protect travellers on their journeys (Smith, 1844). Hermione is very talkative. She is not afraid to approach strangers, which we can observe from the beginning of the story. She was able to convince students to form a secret organization called Dumbledore's Army, and when the trio was on the horcrux hunt, it was she who already knew the protective enchantments which they could use and which helped them not to be discovered. The second namesake is Hermes Trismegistus, who is the author of dozens of various works on natural sciences, so he must have been well-read and interested in learning (Smith, 1844). Hermione takes after him in this as well since she always looks for recourse in books. Any time she is in doubt, she always consults books in all seven Harry Potter books, for example in *Harry Potter and the Chamber of Secrets* Hermione goes to the library to confirm her theory about the creature which is hidden under Hogwarts (Rowling, *Harry Potter and the Chamber of Secrets*, 1999). Stabell works with this Hermione's trait as well and uses it to help Harry. When Harry in *Harry Potter and the Winters After the War* feels like he needs to talk to Hermione, that he needs her help, but she is not around, he tries to guess what she would do. "Hermione would consult a book" (Stabell, *Harry Potter and the Winters After the War*, 2011). So Harry gathers books and seeks the answers in them.

Lastly, looking once again aside from Greek mythology, Rowling admitted on several occasions that her favourite author is Jane Austen. Some parallels between her character, Emma Woodhouse, and Rowling's character, Hermione, can be drawn. As Austen herself declares in her novel *Emma*, Emma is clever and wants to have things her own way since she thinks "a little too well of herself" (Austen, 2003, p. 5). On the other hand, Hermione expresses the same qualities. She is a smart and "bossy know-it-all" (Rowling, *Harry Potter and the Sorcerer's Stone*, 1997, p. 164).

Ron Weasley

He comes from a family of wizards and has six other siblings – five older brothers and one younger sister. As the youngest boy in the family, he is picked on by his brothers, who constantly make fun of him. He meets Harry for the first time at the train station before boarding the Hogwarts Express. He later joined Harry in a train compartment, and they travelled their first journey to Hogwarts together. They met Hermione on the train as well. Ron is a good-hearted young man who may seem non-assertive at first, but when needed, his true self comes out. He stood up to Malfoy, Crabbe and Goyle already in the first book when Draco offended his family and Hagrid (Rowling, *Harry Potter and the Sorcerer's Stone*, 1997). In

Stabell's fan fiction, Ron is not given much space to express himself. He is usually in the company of Hermione and in *Harry Potter and the Summer After the War*, some time away in Australia, searching for Hermione's parents. Then Ron decides to help George with the shop, so he does not spend much time around Harry.

Firstly, Ron could represent the legendary sidekick of Don Quixote – Sancho Panza. Sancho and Ron have several qualities in common. However, Ron loses some of them as he grows. Sancho was written in contrast to Don Quixote by Cervantes. It cannot be pronounced that Ron is the complete opposite of Harry. As summed up from Uribe Parada's work on Sancho Panza, Don Quixote symbolizes the better half of the duo, while Sancho often acts out, does not know how to behave and is clumsy. Sancho follows Don Quixote and helps him on his journey (Uribe Prada).

To sum up, Sancho and Don Quixote are two people with distinct personalities, but one cannot fully exist without the other one. They grow into coexistence and make the other better. The same can be said about the friendship between Ron and Harry, both in the books and in fan fiction.

Secondly, Ron plays a role of a brother. Not only is he treated by his older brothers like a useless little child, but his younger sister does not respect him as an older brother either since there is just one year difference between them. He struggles to find his place within his siblings both in the books and in fan fiction. In books, his older brothers make fun of him any time they get a chance. In *Harry Potter and the Sorcerer's Stone*, one of the twins humours him when their mother starts cleaning his nose. "Aaah, has ickle Ronnie got got somefink on his nosie?" (Rowling, *Harry Potter and the Sorcerer's Stone*, 1997, p. 95). In fanfics, Ron tries to patronize Ginny quite often, but she does not let him. Sometimes, he is defeated even nonverbally. For example, in *Harry Potter and the Summer After the War*, when Ginny takes Harry's clothes and is about to enter the bathroom where Harry has just showered: "Ron started to object when Ginny fixed him with a decidedly menacing stare. She opened the door, slamming it behind her, giving the others just a glimpse of Harry standing there dripping wet with a towel around his waist" (Stabell, *Harry Potter and the Summer After the War*, 2008, p. n).

Thirdly, Ron's character is definitely courageous and develops the most out of all characters. From the beginning, readers can feel like he is there only to serve as Harry's sidekick. And Hermione is Hermione, so he cannot really compete with her brain-wise, and her extroversion does not suit him either. In the beginning, Ron seems to be insensitive and has prejudices towards magical creatures like house-elves or half-giants, but he either changes his mind or at least manages to accept them. Even though he seems to be weak, he proves he is courageous already in the first book when he sacrifices himself during the chess game without expressing fear. "Yes..." said Ron softly, "it's the only way... I've got to be taken" (Rowling, *Harry Potter and the Sorcerer's Stone*, 1997, p. 285). His courage is also proven

when he gets the sword of Gryffindor from the lake and destroys the horcrux locket in *Harry Potter and the Deathly Hallows*.

Lastly, in *Harry Potter and the Order of the Phoenix*, Harry, Hermione and Ron take O.W.L. exams and think about what are their plans for the future. Ron is the first one to say his wishes and plans aloud. He wishes to become an Auror. However, he is well aware that when someone wants to become an Auror, they must work hard. "You've got to be really good" (Rowling, *Harry Potter and the Order of the Phoenix*, 2003, p. 228). Ron's future in the fanfics is based on his wish to become an Auror. He is allowed to take a speed course and undertake the N.E.W.T.s to be able to join the Auror team as soon as possible.

Ginny Weasley

Ginny or Ginevra Molly Weasley is the youngest child in the Weasley family and the only girl. Her older brothers make fun of her, but at the same time, they protect and try to overprotect her. However, Ginny is not just a girl who needs to be led by her hand. She is capable of remarkable things on her own. From the moment Ginny comes to Hogwarts, the readers are well aware that she will not be a character sitting in the shadow of her older brothers or another great witch – Hermione. Even though it is evident Ginny has a thing for Harry, she does not cry her eyes out when he does not make any moves. She begins relationships with other boys who also attend Hogwarts. When she and Harry get together at last, one might think she will be overshadowed by him. Clearly, she cannot really compete in fame with the boy who lives, but she does not only perform a role as Harry's girlfriend. She is much more than that.

Firstly, Ginny is a capable, determined and purposeful young witch. Even though she was misused by Tom Riddle's diary already in her first year at Hogwarts, she later demonstrated to be a strong and skilled person who was proven many times. Probably, the only flaw she possesses is her need to cast spells on people when she feels like she cannot escape a given situation. In *Harry Potter and the Half-Blood Prince* she casually admits hexing a fellow student. "You remember that idiot from Hufflepuff who was in the D.A.? He kept on and on asking about what happened at the Ministry, and in the end, he annoyed me so much I hexed him" (Rowling, *Harry Potter and the Half-Blood Prince*, 2005, p. 147). In fan fiction, Ginny stuns Harry without a warning when she needs to prevent them from getting too close. "I was trying, but I couldn't seem to slow things down after I did that, so I stunned you" (Stabell, *Harry Potter and the Summer After the War*, 2008). Ginny often demonstrates how outstanding her abilities both in the books and in the fan fiction are. They enable her to be invited into the Slug Club, which was exclusively for exceptional students with great potential or connections; in Ginny's case, it is the potential.

Secondly, Ginny has one professional goal and works hard to achieve it. For example, in *Harry Potter and the Order of the Phoenix*, Ginny becomes a Seeker on

the Gryffindor team when Harry cannot compete. Ginny always wanted to play Quidditch, and she trained a lot for ages, which is revealed by Hermione. "She's been breaking into your broom shed in the garden since the age of six and taking each of your brooms out in turn when you weren't looking" (Rowling, *Harry Potter and the Order of the Phoenix*, 2003, p. 574). In the fan fiction, Ginny reveals to Harry that she wants to become a professional Quidditch player. "I want to play in one of the leagues, you know? Ever since I was a little girl, I always wanted to play for the Holyhead Harpies" (Stabell, *Harry Potter and the Winters After the War*, 2011). Thanks to her talent, she is accepted to the team.

Lastly, Ginny is far from just a supporting character. However, the readers do not see it from the beginning. Only later in the story her character begins to step out of the shadows, and Ginny becomes an inseparable part of the core. Her relationship with other characters helps to shape them. Especially her friendship with Hermione is a valuable one mutually. Hermione starts her life at Hogwarts almost as an outcast. Fortunately, Harry and Ron grow fond of her, and through them, she finds her first real good friend – Ginny. They become best friends, share their secrets and ask each other for guidance. This relationship is strengthened thanks to Hermione's stays at the Burrow, where the girls share Ginny's bedroom. Their friendship bond is also transferred into fan fiction. This time the girls talk about more mature things and life-changing events, but still, their friendship remains. Another relationship worth mentioning is the one she had with Harry. It is the core of fan fiction, Stabell wrote. It evolves from youthful love into mature relationships. The reality of work and other responsibilities test them, but their love grows into another dimension.

Other supporting characters

Rowling's series contains dozens of supporting characters. Stabell uses the most well-known and often-named characters and adds a few more. It is not possible in this work to cover all of them, so only the most important for the development of fan fiction were selected.

Teddy Remus Lupin was born in *Harry Potter and the Deathly Hallows*, and his parents died during the Battle of Hogwarts. We do not know much about him, but what we do know Stabell used in her fan fiction. Apparently, Teddy took after his mother and is a Metamorphmagus, which is revealed by his father when he describes how his son looks. "...Not much hair. It looked black when he was born, but I swear it's turned ginger in the hour since. Probably be blond by the time I get back" (Rowling, *Harry Potter and the Deathly Hallows*, 2007, p. 515). After his parents die, he is raised by his grandmother with the help of Harry, as confirmed by Rowling in an interview (Anelli, 2007). Stabell incorporates this in her fan fiction as well, and Harry indeed does his best to visit and take care of Teddy as often as he can, often together with Ginny. His growth within the story serves as a reminder of how time passes. Teddy expresses his abilities for metamorphosis by

changing his hair colour. “Teddy had now spotted the Weasleys, and after a moment, his formerly turquoise hair had started to turn bright orange” (Stabell, *Harry Potter and the Summer After the War*, 2008). Harry knows how it feels to grow up without parents, so he does not perform his godfather's duties because he is expected to but because he wants to.

Dudley Dursley's character develops in fan fiction. As Rowling hints in *Harry Potter and the Deathly Hallows*, when Dursleys depart for a safe place, Dudley begins to change. He is the only one who says a proper goodbye to Harry, and it seems they might get along later in life. Stabell uses this tiny hint and gives Dudley quite a significant role. At first, he and Harry slowly come closer to each other, and their tense relationship grows into a friendship. Dudley plays a crucial role in defeating Death Eaters in the fanfics (Stabell, *Harry Potter and the Winters After the War*, 2011). Formerly distant cousins step out for a bright future as a family.

Kreacher's character develops similarly to Dudley's. However, Rowling showed already changed Kreacher in *Harry Potter and the Deathly Hallows*. The house-elf hated Harry, his friends, and everyone from the Order until Harry gave him the fake locket of his former master Regulus Black. Kreacher's attitude completely changes up to the point when he leads the house-elves of Hogwarts to the Battle of Hogwarts, calling to fight for his master – Harry and for his former mater - Regulus. “Fight! Fight! Fight for my Master, defender of house-elves! Fight the Dark Lord, in the name of brave Regulus! Fight!” (Rowling, *Harry Potter and the Deathly Hallows*, 2007, p. 734). In the fan fiction, Harry rebuilds the number twelve Grimmauld Place with the help of his friends and transforms the attic into Kreacher's bedroom, making him even more loyal to Harry. When Harry asks Kreacher whether he is happy that he is back with the Potter family, the old house-elf sums up what matters to him. “Master Harry is kind to worry about old Kreacher. Kreacher honor's Master Harry because he allows Kreacher to honor his old Masters, to remember Master Regulus, to remember the house of Black, but Master Harry is a true Potter. He is kind and gentle, and house elves still know Potter house is true. Kreacher is honoured to serve that houses too” (Stabell, *Harry Potter and the Winters After the War*, 2011, p. n). During the story of the second fan fiction, Kreacher brings to the house his son – Hermys, because he is old and needs help and aims to train him to serve the Potter family after he dies.

The Weasley family adopts Harry; they take him in and it becomes normal that he spends holidays with them at the Burrow, sharing a room with Ron. He gets presents from them like their children. Arthur and Molly become like his adoptive parents, and their kids are like his adoptive siblings, mainly the younger ones at home when he is there. Their relationship grows even stronger in fan fiction. After the war, Harry stays with them, and when he begins to rebuild the Grimmauld Place, they come and help whenever they can. (Stabell, *Harry Potter and the Summer After the War*, 2008) When he moves there, he still visits the Burrow as if

coming to his parent's house. Moreover, the family members pass on their knowledge from various parts of life, which not only Harry but also Ginny, Hermione and Ron will need to know later in their lives.

Language

What is specific to Rowling's writings is that it seems she has everything thought through, from creating profound characters with influential pasts to inventing a believable secret world of witches and wizards which is intertwined with that of regular people. All that she was able to do was indeed thanks to her talent and creativity but also education and research. Every single invented word has a meaning behind it. Rowling goes as far as developing another language. Even though it is not spoken by many people, Parseltongue is definitely worth mentioning. Language and how Rowling uses it to create distinctive characterization and feeling when reading Harry Potter books must be looked at more closely. Anyone who wants to take Rowling's work to create their own has a tough job to do if they do not want to create just some trashy follow-up story.

Firstly, well-crafted words like spells, charms and places must be mentioned. For instance, the spell *Sectumsempra*, which was created by Snape has an interesting background. "...'sectum', is Latin for 'having been cut': an interesting choice for a man who has the word 'sever' in his name. ... although 'sempra' isn't a Latin word, it is very close to the word 'semper', which was known in the Latin phrase 'semper fidelis'. This becomes a particularly big deal once you realize what it means: 'always loyal'" (Pottermore, Pottermore, p. n). Not all of them, however came from Rowling's research. For example the name Hogwarts, Rowling claims she did not know why she named it that way: "Ideas come from all sorts of places and sometimes I don't realize where I got them from. ... When Hogwarts occurred to me as a name for the school, I had no idea where it came from" (Agarwal & Agarwal, 2005, p. 25). Only later was she reminded of where she had heard the name from her friend. Stabell does not pay particular attention to creating special spells and charms as Rowling did. She takes words from Latin, Spanish or other languages and creates the names of spells by modifying these words. For example, she uses *Pulgus charms*, *Vetenarious charms*, *Conceptus charm*, *Canius* and *Felinis* versions of charms (Stabell, Harry Potter and the Summer After the War, 2008). But when it comes to casting spells during a fight, she does not use any by name.

Secondly, the names of the character have deep meanings behind them. Rowling does not name someone without thinking about the proper name first. There is even published etymology of some of her characters on her website pottermore.com by the Pottermore team. For instance, the first name of the Boy Who Lived was thought through. "The name Harry is the Middle English form of the name 'Henry', a name which was favoured by many an English king. Leadership runs deep in Harry's name, as well as the motif of war – which Harry is sadly very familiar with. Harry is also related to the Old High German word 'Heri', which

means 'army'. As one of the founders of Dumbledore's Army, this seems apt" (Pottermore, p. n). Or the name of the Herbology professor: "Her first name 'Pomona' comes from Latin word 'pomum' which means 'fruit'. It is also the name of the Roman goddess of fruit – Pomona – who was the protector of the orchards. Her surname 'Sprout' has Germanic roots,... it is also a term used in the botany specialism to describe the development of shoots and leaves on a plant" (Pottermore, p. n). As was already mentioned, Stabell used many characters from the books. However, when creating new characters, she did not fall behind Rowling and picked them carefully. For example, when Harry starts his training, he is assigned one older Auror to work with him. Her name is Wendy Abbott. The name is a variant of Wanda and serves as a "traveller and motivator, crossing bridges and guiding others, leading and assisting others in overcoming their fears and obstacles" (Gauché, 2012, p. n). Wendy is doing exactly what her name predicts – she assists Harry during his training.

Lastly, it is the distinctive writing tone that the readers love so much. People were growing up with Rowling's story, and they got used to her tone, how she uses language means and language in general. Clearly, each author has their own writing style, and that makes literature beautiful. However, when an author wants to pick up where another author left off, it is challenging. It requires devotion and deep analysis of the original works. "I knew I wanted them to be as true to her work as possible, both in the style of the writing and the world she created. I studied her HP novels in depth before starting out, and in some cases rewrote my chapters to capture her tone and style" (see the interview in Appendix 1). When a reader finishes *Harry Potter and the Deathly Hallows*, without the chapter 19 years later, and continues straight onto *Harry Potter and the Summer After the War* the sensation of the story continues, and it does not lack depth, which is characteristic of Rowling's works.

Affirmative intertextuality

The story in chapter 36 *Deathly Hallows* ends when Harry, Hermione and Ron talk in the Headmaster's office. Harry decides what to do with the Elder Wand by seeking approval from Dumbledore's portrait. Then he sets off to depart, having in mind only his bed and a sandwich from Kreacher. While *Summer After the War* begins a few minutes after that – when the trio arrives at the Gryffindor standard room. Harry goes up to his room, where he finds sandwiches which he eats and then goes to bed after a long day.

In *Harry Potter and the Winters After the War*, Harry asks Kreacher whether he could show him how the House of Potter is related to the House of Black since in *Harry Potter and the Order of the Phoenix* Sirius reveals to Harry that all pure-blood families are interrelated. "Kreacher knows," the old elf croaked. "Kreacher could show Master Harry, if that is your wish" (Stabell, *Harry Potter and the Winters After the War*, 2011, p. n). So Kreacher alters the tapestry and shows Harry and

Ginny how are the two houses connected. Then Harry instructs Kreacher to add more places, change colour and indicate not only blood relations but also friendships and love. The eerie tapestry, “The Noble and Most Ancient House of Black” (Rowling, *Harry Potter and the Order of the Phoenix*, 2003, p. 111), is transformed into an exciting and informative record of the history of many houses: “The Noble House of Black, The Honorable House of Potter, The Venerable House of Prewett and the Loyal House of Weasley” (Stabell, *Harry Potter and the Winters After the War*, 2011, p. n). Apart from showing the relations, Stabell uses this tapestry as Rowling used the clock in the Burrow. It was to show where members of the Weasley family were at a given time. It recorded “school, work, travelling, lost, hospital, prison and mortal peril” (Rowling, *Harry Potter and the Goblet of Fire*, 2000, p. 151). Besides, some of the names on the tapestry appeared as miniature symbols. Harry and Ginny confirmed with Kreacher that these symbols expressed where those people were. The mark of a house meant home, a broom – travelling, a quill – at work, a tankard – out, a wheel – visiting, the Dark Mark – dark magic is close. The colour of the dark mark indicated whether it was also dangerous (Stabell, *Harry Potter and the Winters After the War*, 2011). The elf magic used to create the tapestry later helped to track down the Death Eaters.

Mind magic is complicated to handle by inexperienced wizards. It is not taught at Hogwarts. Harry is the only exception taking individual lessons of Occlumency from Snape to resist Voldemort’s Legilimency. Only one student used mind magic without taking any tasks in the books, and that was Hermione. She was able to modify her parents’ memories and wipe out memories of two Death Eaters, a waitress and Luna’s father (Rowling, *Harry Potter and the Deathly Hallows*, 2007). Harry has to undergo memory training when he wants to become an Auror, and later, he can use this acquired knowledge to understand better wiping out memories of muggles; it helps him to remember more from his childhood, and he can use mind magic on people he has to work with when there is no other choice – like the police officers and attendees at the morgue (Stabell, *Harry Potter and the Winters After the War*, 2011).

Hogwarts School of Witchcraft and Wizardry is an old school educating wizards and witches. The school has its own rules, and students must obey them. Students are mostly treated equally; however, there are hints that some students are offered benefits or exceptions when they prove they deserve it or need it. For example, in *Harry Potter and the Prisoner of Azkaban*, Hermione receives a Time-Turner to be able to turn back time and attend more lessons at once, or Harry is given private lessons from professor Lupin, where he is attempting to master the *Expecto Patronum* charm. In the fan fiction, Harry is offered a speed course in Charms, Potions and Transfiguration to be able to start his Auror training already in September. He is given a mark from Defense Against the Dark Arts based on the horcrux hunt and the Battle of Hogwarts. Later all students who were unable to

finish their seventh year because of the battle were offered to finish their education with a different curriculum from regular 7th-year students (Stabell, *Harry Potter and the Summer After the War*, 2008). Some students do not return to school, some return fulltime, like Hermione, and some accept the offer, like Ron.

There is a visible difference between Muggle-born or raised wizards and those from a world ruled by magic. Mulholland goes as far as pronouncing that these wizards are better at problem-solving and, thus, more successful when dealing with difficult situations (Mulholland, 2006). The difference was emphasized by Stabell as well. It is not just the exceptional problem-solving skill that makes these wizards different. Over several chapters in *Harry Potter and the Summer After the War*, Harry learns how much Muggles are pushed away by wizards, even when it comes to family occasions. No one from the Muggle world can attend any event where magic is present. Even when it comes to funerals, Muggle relatives are prevented from attending.

After living so long with Harry and Hermione, one would think their views could be different from the rest of the wizards; however, they do not understand why Harry insists on taking aunt Petunia to visit her sister's grave. They are trying to convince him not to do it. They change their mind only after Hermione speaks out as well. "Harry is absolutely right about this. All of us, wizards, witches, muggles, and squibs, we are all human, part of the larger human family. Yes, there are differences, and yes we generally live our lives separated greatly from one another, but we are all born, live and die as part of a family, and to treat death as an exclusively wizarding event is wrong" (Stabell, *Harry Potter and the Summer After the War*, 2008, p. n). Every time the *Obliviate* charm is used on Muggles in the books, it is to prevent Muggles from knowing too much about magic and to make sure they will not spread that magic exists. Readers come to accept it as a necessary act and do not really think about its consequences. However, Stabell takes this idea further in a way it really makes sense without violating Rowling's story. Her idea is that the more the Memory charm is used on a person, the more they do not remember their past. Consequently, some people may turn their frustration of not being able to remember into anger and hatred of things and people who have something in common with the event or person they cannot remember. For example, the relationship between Harry and his aunt Petunia changes bit by bit over the fan fiction story. Wizards take magic for granted and do not think about the consequences of their actions toward Muggles; they accept what is usually done against Muggles and never doubt it. Only thanks to Harry and Hermione do they begin to think about it and change their mind.

According to Stabell, Hermione's parents are brought back from Australia by Hermione and Ron. What agrees with Rowling's answer to one fan's question is whether she would be able to find them and retrieve their memory. "Yes, she brought them home straight away" (Anelli, 2007). Stabell sends them for a few

weeks to Australia to find them in the summer after the war, leaving the story to evolve mainly around Harry and Ginny.

There is one newspaper mentioned in both *Harry Potter* series and in fan fiction, and that is the *Daily Prophet*. What is written in it cannot be usually trusted, which is why everyone doubts any information that is taken from there. It seems the Daily Prophet is more like a tabloid, not a respectable newspaper. However, even a trashy paper sometimes publishes truthful and serious news. Even Rowling admits that the Prophet is not a credible newspaper when asked by a fan what Rita Skeeter is doing. "I imagine she immediately dashed off a biography of Harry after he defeated Voldemort. One-quarter truth to three-quarters rubbish" (Anelli, 2007, p. n). People often make fun of others because they read and believe what is written in the *Prophet*. "You deserve to be lied to if you're still reading that muck, Dirk" (Rowling, *Harry Potter and the Deathly Hallows*, 2007, p. 299). Or they simply comment they do not believe what is written there. "Mum hasn't got a clue. She won't read the *Daily Prophet* anymore, 'cause of it telling lies about you and Dumbledore" (Rowling, *Harry Potter and the Order of the Phoenix*, 2003, p. 105). The attitude towards this tabloid continues in fan fiction. For example, when Harry says to Hermione, "Since when do you believe what you read in the *Prophet* Hermione? You should know better than that" (Stabell, *Harry Potter and the Winters After the War*, 2011, p. n). Or when Ginny reminds Harry not to trust it: "You can't believe the Prophet Harry" (Stabell, *Harry Potter and the Winters After the War*, 2011, p. n). The *Prophet* remains read in the fan fiction like it was read in the books. Moreover, the attitude of the characters towards it remains as well.

Another thing that Rowling and Stabell use is the secret organization called Dumbledore's Army (D.A.). Harry led Hogwarts' students who were willing to learn and taught them spells and charms, which could help them mainly to protect against evil wizards. These students felt like the school was not preparing them enough in case another war broke out since Voldemort was growing stronger. Luckily, the Ministry's attempt to cover up the fact that he backed does not convince every student; some are brave enough to do something about it. Thanks to D.A. and their training, Hogwarts has a chance when it is necessary to fight for it. Stabell uses the D.A. members as the best candidates for increasing the Aurors' numbers, as many died during the Battle of Hogwarts. Out of all D.A. members, three began with Harry, their Auror training. Most of the rest of the D.A. members after school started their training as Aurors and a few of them as Healers (Stabell, *Harry Potter and the Winters After the War*, 2011). Thanks to their D.A. training, the young wizards are better prepared for their Auror training and can quickly proceed and react when searching for the Death Eaters.

Concerning the last two Hogwarts' headmasters, before McGonagall took over the office, Stabell continued with what Rowling hinted at in the books or revealed during an interview. A fan asked Rowling whether it was intentional that Snape's

portrait was missing from the headmaster's office. "It was deliberate. ... However, I like to think that Harry would be instrumental in ensuring that Snape's portrait would appear there in due course" (Anelli, 2007). Consequently, Stabell awards him "...and posthumously, Severus Snape, will all receive the Order of Merlin, Second Class for their service to the wizarding world during the war" (Stabell, *Harry Potter and the Winters After the War*, 2011, p. n). In the end, Snape was awarded for his loyalty. In *Harry Potter and the Deathly Hallows*, Harry decides the only safe place for the Elder Wand is with Dumbledore's body in his tomb. Therefore the first thing that Harry, Ginny, Hermione and Ron do in *Harry Potter and the Summer After the War*, when they rest after the battle, is that they return the wand and seal the tomb.

Conclusion

To sum up, fan fiction, a new phenomenon of mass reading culture, still needs to find its place in the reading community. The good thing is that practically anyone can write fan fiction and achieve his dreams of becoming an author. The bad thing, however, is that it is challenging to find fan fiction with literary value. Many fans do not read them for their value. They are just searching for the fulfilment of their wishes or lusts.

Harry Potter and the Summer After the War and *Harry Potter and the Winters After the War* are splendid and valuable literary works worth reading. The affirmative intertextuality and Stabell's writing make it very close to the original *Harry Potter* books. Fans who adored Rowling's books and intended to read more about the characters, their lives and how they will adjust to everyday lives after school will love these fan fiction as they live up to the standard of Rowling's books.

Applying digital technologies in teaching English through literary texts

Margita Liščáková

Introduction

The chapter discusses the use of digital technologies as teaching tools that can be used in teaching English literature to lower-secondary pupils. The author decided to implement literary texts in foreign language education for many reasons. She intended to increase pupils' interest in reading English literature, encouraging them to read and thus improving their reading and language skills. The author selected digital tools that could help the pupils understand the text better and enjoy reading. She assumed that teaching literature using digital tools would be more attractive than traditional methods and that pupils would improve their digital skills simultaneously.

Literature in language education

"Using literature in the classroom is a fruitful way of involving the learner as a whole person, and provides excellent opportunities for the learners to express their personal opinions, reactions and feelings" (Lazar, 1993, p. 3).

According to Hismanoglu (2005), literary texts bring to language education numerous benefits:

- they offer valuable, authentic language material
- they are culturally enriching
- they provide a rich source of linguistic input
- they encourage learners to reflect on their personal experiences and opinions.

They all contribute to fulfilling the general aim of literary education, which is "to prepare students for independent reading of literature and make them critical readers" (Pokrivčáková, 2006, p. 101).

It is widely believed that literary education develops motivation, cultural awareness, critical thinking, and aesthetic consciousness, as well as the overall development of the student's personality (Akyel & Yalcin, 1990; Duff & Maley, 2007; Khan & Alasmari, 2018; Lazar, 1993; McKay, 1982; Parkinson & Thomas, 2000; Pokrivčák & Pokrivčáková, 2006; Shanahan, 1997).

According to Schreiner (2017, n. p.), the specific objectives of literary education include:

1) *building reading skills*

Reading literature frequently helps learners to build their reading skills. They develop their ability to communicate effectively through writing. By building these skills, learners can interpret and find meaning in every text they read, extending their comprehension, vocabulary, and fluency.

2) *creating connections*

Readers make personal connections between literary work and their own experiences of life. Readers learn about things that happen in the real world through literature; they can understand human relationships better, putting themselves in other people's shoes.

3) *promoting empathy*

Readers develop their empathy through reading literature. It helps them understand characters, their behaviour, and their actions' motivation.

4) *fostering an appreciation*

"Literary appreciation is reading, understanding and making a critical judgment of the theme, style, use of figurative and non-figurative language as well as other elements of a literary work "(Anigbogu, 2016, p. 3).

5) *allowing for enjoyment*

According to Lazar (1993), reading foreign language literature is usually entertaining and motivating. Teachers can show learners that reading literature is enjoyable.

Extensive reading

"Extensive reading is an approach to language teaching in which learners read long accessible materials in the new language. They choose their reading material and read independently from the teacher" (Bamford, Day, 2004, p. 1). Learners read for pleasure and enjoyment while understanding the overall meaning is more important than understanding every word.

Bamford and Day (2004, p. 2-3) summarized ten principles of compelling extensive reading at school:

- 1) The reading material is accessible.
- 2) A variety of reading material on a wide range of topics is available.
- 3) Learners choose what they want to read.
- 4) Learners read as much as possible.
- 5) Reading speed is usually faster rather than slower.
- 6) The purpose of reading is usually related to pleasure, information, and general understanding.
- 7) Reading is individual and silent.
- 8) Reading is reward of its own.
- 9) The teacher leads and guides the students.
- 10) The teacher is a role model for a reader.

In addition, "through reading, interpretation and assessment of the text, pupils' reading and interpretive skills are developed, and key competencies, which are taught as target categories, are improved. Extensive reading, text analysis and literary, educational interpretation of the text with emphasis on experiential methods, further verbalisation of experience and application of textual values in the practice of students - readers, are the basic values of literary education" (Pršová, 2015, p. 4).

Computer-assisted literature learning and teaching (CALLT)

Nowadays, teaching and learning have changed a lot. Teachers and learners are forced to use technology every day.

Teaching literature using digital tools is more attractive compared to traditional books. It brings many benefits, especially with today's mix of in-class and at-home learning. Teachers can encourage this process by offering learners meaningful opportunities to read, listen, produce language and connect reading to making. Besides motivating learners, working with digital tools helps them connect to the books they read, building essential literacy skills like vocabulary and fluency. Integrating technology thus makes sense in a reading program. Listening to audio while reading a book, allowing learners to manipulate a literary text using technology, brings the advantage of sharing learners' work with an audience when exchanging ideas, discussing books, and creating audiobooks, comics, digital dictionaries, and other creative pieces.

Kaba (2017, p.10) states that by using technology, learners have the opportunity to use a wide range of strategies to experience, understand and interpret the texts. Learners are motivated by a variety of materials and methods.

Digital technologies and tools for teaching literature

The COVID-19 crisis has shown how Internet connectivity is essential to everyday activities and school education. Teaching and learning are done via the Internet with computers or smartphones, and teachers have to use different methods and techniques to make learning more attractive. Nowadays, it is almost impossible to work and learn without digital technologies, so they have become an integral part of our lives.

Integrating digital technologies into classrooms enables more effective communication between teachers and learners. Digital technologies have changed the teaching and learning process, and students should learn how to use them effectively, creatively, and safely.

Kaba (2017, p. 9) states that learners acquire "a higher level of control on sharing knowledge: they can access information, learning fields, as well as other sources in the most appropriate time for them and according to their engagements and lifestyle".

Computers

"[c]omputers and other aspects of ... (ICTs) allow children and young people a wide variety of activities and experiences that can support learning, yet many of these transactions do not take place in the traditional educational settings "(Sefton-Green, 2004; in Brändström, 2011 p. 8).

Using a computer, learners have opportunities to access many materials and find much information, which can be collected and processed.

The internet

Nowadays, the Internet plays a vital role in the lives of the young, and they use it for many reasons in their private lives and school education. They spend a lot of time playing computer games, chatting with friends, watching movies, or browsing the Internet to find some information. Lately, distance learning has become an integral part of students' and teachers' lives. Teaching and learning are mediated through various collaboration applications such as MS Teams or Zoom, and they allow virtual face-to-face connections and enable the teaching process to be conducted when it is not possible to do it in person.

The Internet offers many digital tools which bring many possibilities for changing traditional teaching and learning in English classrooms for students and teachers, as well. On the Internet, many materials and virtual media are available to help learners study literature. Digital tools make teaching more attractive and motivate students to learn.

E-books

The electronic book is an electronic version of a traditional printed book that can be read using a personal computer or an eBook reader. E-books include images, also sounds, clips, video or mobile graphics. The text can be searched automatically and referentially using hyperlinks that are references to the data that the reader can access directly by clicking on them. A hyperlink marks an entire document or a specific element within this document (Kaba, 2017, p.8).

E-books often contain hypermedia, such as audio, video, data, and links to text which are presented visually and may be supported by illustrations or background information. One of the benefits is that learners can control the speed at which the text is read and insert some digital notes into the text.

Audiobooks

Using audiobooks positively impacts the learners' perception of the literary text and can be an exciting way to teach and attract learners. When beginners listen to the text while reading, it may reinforce their reading skills and behaviours, and a variety of speech patterns increases their oral fluency. Using audiobooks in teaching is an excellent method to achieve good pronunciation and intonation in a target language.

"Audiobooks can become part of the learner's self-study process because children can practice without a teacher's help and monitor their own reading skills while practising their oral reading over and over" (Alcantud-Díaz & Gregori-Signes, 2014, p. 118).

"The role of audiobooks in contemporary children's literature and how they affect the teacher, the child and the process of learning audio books bridge the gap between listening vocabulary and reading vocabulary since children's listening vocabulary is usually larger than their reading vocabulary" (Shu-Hsien, 2004; in Alcantud-Díaz & Gregori-Signes, 2014, p. 118).

These are some of the benefits of regular listening to audiobooks:

- developing reading accuracy
- improving reading comprehension
- expanding vocabulary
- increasing reading speed and fluency
- improving pronunciation
- making imagination better
- increasing interest in reading.

Learners can use many digital tools (Audacity, Audioboo, AudioPal, Podomatic, SoundCloud, Shoutomatic, Voki, Voxopop, Woices) to create audiobooks. They read the text aloud (one by one or in pairs and groups) and record themselves. "The activity may be exceptionally effective in foreign language classes when learners have the opportunity to practice speaking in a foreign language in both a new and meaningful (product-oriented) way (for more information on this language-educational aspect of creating learners' recordings consult" (Pokrivčáková, 2017, p. 20).

Digital word games

Digital word games are an excellent method for teaching language and "help learners understand better how language works" (Pokrivčáková, 2017, p. 23).

Word clouds

"Words clouds are great ways to get your students thinking about any topic in a new light" (Kern, 2012, n.p.).

They are colourful, generated from some texts, and arranged randomly. There are a lot of free word cloud generators on the Internet, such as MonkeyLearn WordCloud Generator, WordArt, WordClouds.com, WordItOut, and Tagxedo.

"Word clouds, also called tag clouds or a weighted list, are a visual depiction of the frequency tabulation of the words in any selected written material, such as lecture notes, a textbook chapter, or an internet site. Font size indicates frequency, so the larger the font size, the more frequently a word is used" (Miley & Read, 2011, p. 92). Words are shown in various sizes and colours.

Before reading, the teacher can prepare a word cloud from a story and discuss the given words or use a dictionary to check some of them. After reading, the teacher can prepare the word cloud based on a text that learners have already read and then give them definitions of the words. They can be asked to find the word in the word cloud. Word clouds can also be used in sentence reconstruction and creation activities. Learners use the words from the word cloud and try to create sentences based on the story. Word clouds are also suitable for text summaries and text-based revision. Learners can collect words from the story, make their word clouds, and compare them with others. Then it can be seen how much they can remember from the text (Perachey, 2020, n.p.).

Love (2014) states other activities using word clouds, such as "Novel Study Unit Character Study" and "Report Cover". The first is based on words describing the story's character, appearance, personality traits, and actions. Report cover is copying and pasting text from a report into word clouds, and then they are used as an illustration on the title page.

"Word clouds have been viewed as a useful adjunct to teaching reading and writing skills" (Hayes, 2008; in Miley & Read, 2011, p. 92).

Peachey (2020, n.p.) states reasons why words clouds are useful for language teaching:

- It does not take much time to create them by cutting and pasting from any digital text;
- they can be easily printed for use or added to web-based materials;
- they develop language skills in many ways and increase vocabulary;
- they stimulate visual learners thanks to their colour;
- they can be collected and used for immediate memory;
- they motivate learners and promote their creativity.

Literature generators

"Learners can learn and practice poetry's unique characteristics when composing their poetry with the help of various digital tools (Poetry Idea Machine, WritingwithWriters, various games at Read Write Think - acrostic poems, Line Break Explorer, diamante poems, etc.)" (Pokrivčáková, 2017, p. 23).

Using literature generators in teaching can be very entertaining. Learners can create their original poems or short stories in minutes. There exist many generators available on the Internet to create limericks, haikus, free verse, short poems, rhyming couplets, sonnets, narrative poems, short stories, movie scripts, fairy tales, memes, etc.

Digital dictionaries

In general, dictionaries are helpful language learning tools and help learners check the meaning of words, pronunciation, and spelling. Zheng and Wang (2016, p.145) state that dictionaries are handy tools for teachers and learners in and out

of class. Teachers should teach their students how to use them and how to find relevant information about words.

There are many differences between traditional paper dictionaries and digital dictionaries. Digital or electronic dictionaries are interactive (e.g. speech features, vocabulary games), faster in search speed, and more portable than printed dictionaries. They provide the pronunciation of words, and young learners can practice their pronunciation using digital dictionaries. In today's digital age, electronic dictionaries are preferred to printed ones.

Research part

The objectives

The main objectives of the research are:

- to observe how digital tools act in the classroom
- to observe how they affect the teacher's preparation
- to observe what are learners' attitudes towards them

This study has two secondary objectives:

- to observe pupils' attitudes towards reading literature
- to observe the possibilities of using digital tools and help pupils understand literary texts better.

Research questions and expectations

It is expected to get an insight into the learner's reading experience and use the acquired information for exploring the incorporation of digital tools into our teaching program. Subsequently, the pupils would be supported in operating and manipulating digital tools to train them to read efficiently, personalise their reading experience and create a more positive reading experience.

Research questions:

- 1) What is young secondary learners' attitude towards reading literature?
- 2) What is the role of digital tools in teaching literature to young secondary learners?
- 3) What are the effects of using digital devices on teachers' preparation?
- 4) What is learners' attitude towards learning with digital tools?
- 5) What are the practical possibilities of using digital tools in reading literature?

Respondents in their learning environment

The research was conducted from September to November 2021. Using digital tools to teach language through literary texts was tested in a group of 10 5th-grade pupils (four boys and six girls) at a private primary school in Nová Dubnica. It is a small school for girls and boys aged 6-15. All learners have at least 4-years long experience with learning English. One child was bilingual and lived in an Anglophone country.

Research methodology

The research objectives were fulfilled via action research. "It is a process that allows educators to learn about their own instructional practices and to continue monitoring improved student learning" (Rawlinson & Little, 2004; Lesha, 2014, n.p.).

Educational action research helps teachers be more effective in their teaching. "Action research conducted in a classroom provides an accurate insight into the pattern of student response and teaching strategies over the entire teaching session, not just a matter of days or two. It seeks to answer questions and solve problems that arise from the daily life of the classroom and to put findings into immediate practice" (McKay, 1992; Twine & Martinek, 1992; in Lesha, 2014 n.p.).

Research procedure

Phase 1: Questionnaire

A questionnaire about reading literary texts in Slovak and English was applied at the beginning of the research. It was introduced in November 2020 and contained 12 questions, closed types with a few options, and one open question. The questionnaire was administered in the Slovak language (Appendix 2). The pupils were out of the classrooms because of the COVID-19 pandemic. The questionnaire and the survey were sent to pupils via the Internet through the application MS Teams. This questionnaire aimed to give us insights into pupils' reading attitudes, general reading habits, feelings and preferences, and the implementation of literary texts into English lessons. Data were obtained by summarising the responses, and the results were analysed.

Nine pupils out of 10 expressed a positive attitude towards reading. Most of them are very fond of reading, and only one pupil does not like reading very much. 4 pupils said they read a few times a week, 3 of them read every day, one pupil reads once a week and two less than once a week. It was found out that children prefer books to magazines. Eight pupils read books, one pupil likes comics, and one pupil is into reading poems. Almost all pupils read printed books. Only one pupil reads e-books. Nobody listens to audiobooks, so their implementation could arouse interest and improve their listening and reading skills.

Four pupils enjoy fantasy, two pupils read detective stories and their other choices include fairy tales, novels, poems, and others. All the pupils are independent readers since they all read on their own. Reading with parents probably does not match their age group. Even though peer reading can work, the children do not have such experience. Six pupils claimed that they read in English, two do not read in English but would like to start reading books written in English, and two did not manifest any interest. Six pupils read 0-3 hours per week; two pupils read 4-6 hours; one of them reads 7-10, and one even more than 10 hours per week. In general, their reading habits are well developed, but the teacher

wanted to encourage those who do not read much to create a positive attitude to reading in English.

All the pupils agreed that reading in English could help them improve their target language. When asked about problems related to reading in English, six pupils said they had vocabulary problems. There are many words they do not understand, which significantly impairs text comprehension. Two pupils mentioned misunderstanding the text, and one pupil did not know how to pronounce unfamiliar words. In general, children preferred reading in Slovak. Four pupils considered reading in English fun, and three found reading in English easy. Nobody saw it boring.

Phase 2: Action research

In the core phase of the research, nine computer-assisted literature learning lessons were prepared, organised and taught. It lasted three months and was carried out during online lessons via MS Teams. The central part of the action research was focused on teachers' preparations, observations, and analyses. Six audiobooks from MACMILLAN READERS starter level were chosen (*Sara Says No!*, *Alissa*, *Shooting Stars*, *Blue Fins*, *The Well*, and *Ski Race*). Every audiobook takes about 8 minutes, and it was supposed that these short stories were short enough to be read and listened to in one week. Reading and listening to them were enriched with many activities using various digital tools during the online lesson, which lasted 45 minutes. After each class, the teacher made notes and analysed the process.

Phase 3: A follow-up survey

In the final phase of the research, learners answered a simple survey. It consisted of 4 questions and aimed at gathering the learners' last comments and evaluation of using digital tools while reading literature and learning. This survey is available in the attachments (Appendix No 7).

Lesson 1

Book title: *Sara Says No!*

Publisher: MACMILLAN

Level: starter/ 300 words

Timing: 45 min.

Aim: to motivate pupils to read a literary text and experience reading for pleasure in English

using digital tools

Methods and techniques: motivational dialogue, guided interview, discussion, brainstorming, use of recordings, reproduction of text, use of technology

Lesson materials: computer/tablet/mobile, teacher's tools used, PowerPoint presentations, audiobooks, and PDF books on MS Teams

Forms of implementation: online distance learning

Preparation:

- 1) Choose an appropriate graded reader and record 6 books to MS Teams in PDF and audio.
- 2) Prepare a ppt book presentation.
- 3) Prepare 2 sets of questions (what, who, when, where, why, how) to help pupils engage with the story rather than listen passively: before-reading questions (encourage to predict reading) and after-reading questions (develop understanding and an imaginative appreciation of the story).
- 4) Prepare a ppt presentation including an example of a digital dictionary and the procedure for its creation.

Procedure:

- 1) Indicate the program of reading with the use of digital tools (about 10 minutes).
- 2) Present the first book - *Sara Says No!* (about 3 minutes).
- 3) Before reading and listening, show the pupils illustrations, and ask the first set of questions (5 minutes).
- 4) Play the audiobook and instruct them to read the book on the screen simultaneously. The pupils hear and see the text simultaneously (8 minutes).
- 5) After reading, ask the second set of questions (5 minutes).
- 6) Tell the pupils to pair up and choose one of the five books recorded on MS Teams for homework. Ask them to arrange a meeting to read and listen to a chosen book at the same time for the lesson and, afterwards, create their digital dictionary (2 minutes).
- 7) Explain to the pupils how to create a digital dictionary and show them an example in PowerPoint (Appendix No 3). Instruct them to choose 5-10 new or exciting words felt to be essential and record them in a PowerPoint presentation, each word in one slide. Tell them to record all of this information about a new word:
 - the source: the name of the book on the first slide
 - the definition of a new vocabulary item and its meaning in English
 - the synonym of this word
 - the sentence from the book in which the word appears
 - the picture of this word: they can find it on the Internet or draw it and record it in their presentation
 - the word's sound: they record its pronunciation (12 minutes).

Teacher's notes

During this lesson, the pupils were active, and they enjoyed listening. They were surprised that it took only 8 minutes. They liked the experiential part of the lesson- reading while listening simultaneously. They were interested in the story,

responded to the questions, and were curious about the other levels. The volunteers to present the first book and a digital dictionary were found immediately. The pupils were interested in the following 5 books and looked forward to reading them. The homework was set to read and listen to the recording in a prepared file on MS Teams.

Lesson analysis

The lesson was assessed as successful, and it met its goal. This lesson followed the plan. The pupils seemed motivated and asked additional questions about books and a digital dictionary. In the motivational phase, the teacher used a digital source, the audiobook, as a foreign language medium. The example of a dictionary was presented by the teacher in the final stage of the lesson (Appendix No 4) as a new product. It will be created by 5 pairs of pupils and presented during the following 5 online classes. The teacher was pleased by the pupil's interest in reading after the presentation of the first book. They showed a willingness to start reading them using digital tools.

Digital technologies and digital tools were also utilised to create and share ppt books presentation and an example of a digital dictionary. The teacher did not have any problems with the lesson preparation, and she found books quickly because the school has been building an English library with graded readers. They were used in Year 6 for the lesson of extensive reading once a week. It did not take too much time to choose suitable titles. The teacher selected the books that might interest the pupils with their stories close to young readers. Most of the time was needed to prepare the ppt presentations and formulate exciting questions about the first presented book.

Lesson 2

Book title: *Alissa*

Publisher: MACMILLAN

Level: starter/ 300 words

Timing: 45 minutes

Aim: to keep motivating pupils to work actively with a literary text using digital tools and help them acquire new vocabulary and develop digital competences

Methods and techniques: motivational dialogue, guided interview, discussion, oral reports, use of recordings, reproduction of text, use of technology, pupils' presentation, making of a vocabulary list

Lesson materials: computer/tablet/mobile, teacher's tools used, PowerPoint presentation, audiobook, and PDF book recorded in a file on MS Teams

Forms of implementation: online distance learning

Preparation: Prepare questions (what, who, when, where, why, how) after reading the book *Alissa* for homework: after-reading questions (develop understanding and an imaginative appreciation of the story).

Procedure:

- 1) Play the audiobook (8 min.).
- 2) Ask a set of after-reading questions (check homework). Discuss the plot, characters, and vocabulary: What is the book about? Who is the main character? Who is your favourite character? Why? What is the most exciting thing about the book? What do you think of the book? Do you recommend it? Why yes or why not? (15 min.)
- 3) Show the pupils illustrations and discuss them (10 min.).
- 4) Let the first pair, which has chosen a book *Alissa*, introduce their dictionary via a PowerPoint presentation to other classmates. They provide a picture of each word, its definition and synonym, a record of sound, and a sentence in which the word occurs in the reading (homework from Lesson 1). Record this presentation as an example for others (12 min.).

Teacher's notes

The pupils were engaged and interested in the lesson, but some of them had forgotten to read the book *Alissa* before the lesson. One part of the lesson took longer than expected because of the technical problems with sharing a presentation of the digital dictionary. This ppt presentation was inspirational and an excellent example for the other pairs (Appendix No 4). The teacher considered a record of the presentation a good way to inspire other pairs. Having a reading partner helped pupils have a close friend in the reading class and shared enjoyment of reading. They motivated each other and built their confidence and their understanding of the same story together. The pupils enjoyed their reading and discussion much more. They felt more comfortable discussing what they were reading than if they were reading books separately. Pupils learnt vocabulary incidentally while reading extensively.

Lesson analysis

The lesson was assessed as successful, and it met its goal. In the motivational phase, the teacher used a digital source, the audiobook, as a foreign language medium. The first part, a guided dialogue and a discussion, followed a plan, and most of the pupils were active. The debate started with the teacher asking pupils to summarise the story's events and was followed by an analysis of the main character, *Alissa*. It was evident that they had read the book, but 2 pupils had forgotten to read it. Reading was an excellent homework option, and pupils enjoyed it. The first pair of pupils could use digital tools to acquire new vocabulary (10 words), and their digital competencies were developed. They were motivated to read literary texts using digital tools. This activity was effective. The pupils created a new product via digital technologies, and the recording of the first presentation of the digital dictionary inspired other pairs. Active working with new words (looking them up in online dictionaries, searching for corresponding

illustrations and synonyms of the words, putting them in sentences, and making audio) was the primary role of this activity. Digital technologies and digital tools were used throughout the lesson. The first pair was skilful and accomplished all the tasks given. They helped their classmates explore how to record a word's sound in their ppt presentations. The teacher did not have any problems with the lesson preparation and did not need much time to prepare. She was excited about the work of the first pair.

Lesson 3

Book title: *Shooting Stars*

Publisher: MACMILLAN

Level: starter/ 300 words

Timing: 45 minutes

Aims:

- 1) to motivate pupils to read a literary text and experience reading for pleasure in English using digital tools
- 2) to help pupils develop their vocabulary knowledge and acquire new vocabulary
- 3) to develop new forms of learning that are supported by technology

Methods and techniques: use of recording, use of technology, collaborative learning spaces, discussion groups

Lesson materials: computer/tablet/mobile, teacher's tools used, PowerPoint presentation, audiobook, and PDF book on MS Teams

Forms of implementation: online distance learning

Preparation:

- 1) Prepare questions (what, who, when, where, why, how) after reading the book *Shooting Stars* for homework: after-reading questions.

Procedure:

- 1) Play the audiobook (8 min.).
- 2) Create 2 breakout rooms in the meeting, divide pupils into 2 groups, and let the second pair who chose the book *Shooting Stars* introduce their dictionary via a PowerPoint presentation to other classmates to discuss it (homework from lesson 1) (20 min.).
- 3) After homework, reading from the previous lesson, ask the set of after-reading questions. Discuss the plot, characters, and vocabulary during an online lesson. What is the book about? Who is the main character? Who is your favourite character? Why? What is the most exciting thing about the book? What do you think of the book? Do you recommend it? Why or why not? (15 min.).
- 4) Present the next book *Blue Fins* briefly and enter a homework assignment (reading and creating a digital dictionary by the third pair) (2min.).

Teacher's notes

The pupils were active during the lesson, and they enjoyed the process. They liked breakout rooms activity and group work. While in a breakout room, learners can share their screen, audio, video, presentation, and files and record the breakout room. 2 breakout rooms were created, and 5 pupils were added to each room. In both groups, one pupil was asked to prepare a digital dictionary based on the book *Shooting Stars*. Their role was to present their digital vocabulary to other pupils from their group and then discuss it. They asked questions about the chosen words and their synonyms and asked others to find them in the story. Then they shared their vocabulary on their screen. The teacher entered the first breakout room and the second one and asked questions about the dictionary and its creation. In the second part of the lesson, the pupils talked about the story quite easily.

Lesson analysis

The lesson went smoothly, and the goals were met. In the motivational phase, the teacher used a digital source, the audiobook, as a foreign language medium. The pupils were motivated and enjoyed listening. All the pupils read the book and discussed it. They were engaged and interested in the lesson. The digital dictionary of the second pair was perfect, and their presentation was effective. It consisted of 10 words. The pupil created a new product via digital technologies and explained their way of recording sound in a ppt presentation. Here they proved to be more skilled than the teacher. They accomplished all the tasks, and they found these activities appealing. Active working with new words (looking them up in online dictionaries, searching for corresponding illustrations and synonyms of the terms, putting them in sentences, and making audio) was the central role of this activity. They could create a new product using digital tools.

Lesson 4

Book titles: *Blue Fins*

Publisher: MACMILLAN

Level: starter/ 300 words

Timing: 45 minutes

Aims:

- 1) to motivate pupils to read a literary text and experience reading for pleasure in English using digital tools;
- 2) to help pupils develop their vocabulary knowledge and acquire new vocabulary

Methods and techniques: use of recording, use of technology, collaborative learning spaces, pairs work, team-building exercises, pupils presentation, putting an idea into pictures, storytelling

Lesson materials: computer/tablet/mobile, teacher's tools used, PowerPoint presentations, audiobook, and PDF books in MS Teams

Forms of implementation: online distance learning

Preparation:

- 1) Prepare ppt presentation with pictures from the book *Blue Fins*.
- 2) Prepare the sets of questions (what, who, when, where, why, how) after reading the book *Blue Fins* for homework: after-reading questions.

Procedure:

- 1) Play the audiobook (8 min.).
- 2) Create 5 breakout rooms and let each pair put the pictures from the story in the correct order. The pictures are uploaded to our Team. The pupils are ready for storytelling- each pair (15 min.).
- 3) After homework reading and a guided dialogue about the book, ask questions related to this book (10 min.).
- 4) Let the third pair, which has chosen a book *Blue Fins* present their dictionary to their classmates during an online lesson. For each word, they provide a picture, a definition, a synonym, a record of the sound, and a sentence, in which the word occurs in the reading (homework from Lesson 1) (10 min.).
- 5) Present the next book *The Well* briefly and enter a homework assignment (reading and creating a digital dictionary by the fourth pair) (2min.).

Teacher's notes

Putting pupils into pairs in breakout rooms encouraged collaboration and teamwork. They were ready for storytelling, and the teacher visited the rooms and observed the pupils working. They had a good time and a lot of fun. The guided dialogue was also very successful because the pupils already knew this part of the lesson and had prepared for it.

Lesson analysis

The lesson went smoothly, and the goals were met. In the motivational phase, the teacher used a digital source, the audiobook, as a foreign language medium. The pupils were motivated, enjoyed listening, and practised speaking using pictures. They were engaged and interested in the lesson. Working in pairs was a very successful activity, and pupils were active in breakout rooms. Busy work with new words (looking them up in online dictionaries, searching for corresponding illustrations and synonyms of the words, putting them in sentences, and making audio) was the central role of this activity.

Lesson 5

Book title: *The Well*

Publisher: MACMILLAN

Level: starter/ 300 words

Timing: 45 minutes

Aim:

- 1) to motivate pupils to read a literary text and experience reading for pleasure in English using digital tools;
- 2) to help pupils develop their vocabulary knowledge and acquire new vocabulary

Methods and techniques: use of recording, use of technology, collaborative learning spaces, pairs work, pupils presentation, team-building exercises

Lesson materials: computer/tablet/mobile, teacher's tools used, PowerPoint presentation, audiobook, and PDF books on MS Teams

Forms of implementation: online distance learning

Preparation:

- 1) Prepare sets of questions (what, who, when, where, why, how) after reading the book *The Well* for homework:
- 2) Prepare sentences from the story and record them in ppt presentation on MS Teams.

Procedure:

- 1) Play the audiobook (8 min.).
- 2) After homework reading from the previous lesson, ask the set of after-reading questions. Discuss the plot, characters, and vocabulary during an online lesson. What is the book about? Who is the main character? Who is your favourite character? Why? What is the most interesting thing about the book? What do you think of the book? Do you recommend it? Why yes are why not? (10 min) Show the pupils the beginnings of some sentences from this story and ask them to finish them, then find these sentences in the story (15 min.).
- 3) Let the fourth pair who has chosen a book *The Well* present their dictionary to their classmates during an online lesson. For each word, they provide a picture, a definition, a synonym, a record of the sound, a sentence in which the word occurs in the reading (homework from Activity 1) (10 min.).
- 4) Present the last book *Ski Race* briefly and enter a homework assignment (reading and creating a digital dictionary by the fourth pair) (2min.).

Teacher's notes

The first phase of the lesson went very fast and without severe problems as the pupils already knew what it looked like. The pupils were active and it was obvious that they had prepared at home. Some of the pupils have problems completing the sentences from the story. They needed more time to find them.

Lesson analysis

The lesson went smoothly despite one pupil's problem with the sound, and the goals were met. In the motivational phase, the teacher used a digital source, the audiobook, as a foreign language medium. The pupils were motivated and enjoyed listening. All the pupils read the book and discussed it. The pupils could use digital tools, acquire new vocabulary using technology and understand the text better. The fourth pair of pupils could use digital tools to acquire new vocabulary (10 words) just to some extent and thus did not fulfil all the assignments. The focus of the lesson was on active work with new words (looking them up in online dictionaries, searching for corresponding illustrations and synonyms of the words, putting them in sentences, and making audio).

Lesson 6

Book title: *Ski Race*

Publisher: MACMILLAN

Level: starter/ 300 words

Timing: 45 minutes

Aims:

- 1) to motivate pupils to read a literary text and experience reading for pleasure in English using digital tools;
- 2) to help pupils develop their vocabulary knowledge and acquire new vocabulary;
- 3) to improve pupils' reading fluency, listening and speaking

Methods and techniques: guided dialogue, collaborative learning spaces, dramatisation, reproduction of the text, reading aloud, pupils' presentation

Lesson materials: teacher's tools used, PowerPoint presentations, audiobooks, and PDF books in MS Teams

Forms of implementation: online distance learning

Preparation:

- 1) Prepare sets of questions (what, who, when, where, why, how) after reading the book *Ski Race* for homework;
- 2) Prepare after-reading questions (develop an understanding and an imaginative appreciation of the story).

Procedure:

- 1) Play the audiobook (8 min.).
- 2) After homework reading, ask the set of after-reading questions. Discuss the plot, characters, and vocabulary during an online lesson. What is the book about? Who is the main character? Who is your favourite character? Why? What is the most exciting thing about the book? What do you think of the book? Do you recommend it? Why yes or why not? (8 min.).

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- 3) Let the fifth pair who chose the book *Ski Race* present their dictionary to their classmates during an online lesson. For each word, they provide a picture, a definition, a synonym, a record of sound, and a sentence in which the word occurs in the reading (homework from Activity 1) (10 min.).
 - 4) Present reading short parts in pairs to the pupils (2 min.).
 - 5) Create five breakout rooms and let them work together. The first pupil reads a short part of the text from *Ski Race*, and the second pupil repeats what he/she hears. (15 min.)
 - 6) Set homework - to create an audiobook - for each pair of pupils (2 min.).

Teacher's notes

The first phase of the lesson went very fast and without any severe problems as the pupils already knew the procedure. The pupils were active, and it was obvious that they had prepared at home. After a guided dialogue and presentation of the digital dictionary, they read the text aloud and then repeated it, and problems with pronunciation and intonation occurred. Some pupils were not able to imitate the text correctly. The teacher asked them to read at home to practice reading almost simultaneously with the recording. Shadow reading helps to improve listening skills, fluency, as well as speaking. They were also asked to record the audiobook they had chosen.

Lesson analysis

The lesson was assessed as less successful, but it met its goals. The lesson went smoothly, and technical problems not occurred. In the motivational phase, the teacher used a digital source, the audiobook, as a foreign language medium. All the pupils read the book and discussed it. Some pupils had problems imitating the text, its pronunciation, and intonation. Nevertheless, they enjoyed this activity and wanted to improve their performance. The fifth pair of pupils used digital tools to acquire new vocabulary (10 words) to some extent and thus did not fulfil all the assignments. They could not record the sound of words in their ppt presentation and find correct synonyms on the Internet.

Lesson 7

Topic: Audiobooks

Timing: 45 minutes

Aim: to improve reading aloud and pronunciation using digital tools

Methods and techniques: reading aloud, use of recordings, use of technology, collaborative learning spaces

Lesson materials: computer/tablet/mobile, teacher's tools used, the pupils' audiobooks

Forms of implementation: online distance learning

Preparation: Have the pupils record their audiobooks at home via MS Teams.

Procedure:

- 1) Have the pupils in pairs present their audiobook (40 min.)
- 2) Discuss mistakes in pronunciation (5 min.)

Teacher's notes:

Pupils built their confidence in their ability to increase reading speed and reading fluency. They read the same materials more times and make a recording. They found out that reading more than once increases comprehension and improves pronunciation. They were able to read faster after practicing.

This activity was done at home, and they worked in pairs. They worked on homework in pairs on MS Teams and created their audiobook. Some of the pair started working on their own, and recorded one part of the text which had been discussed before. Others worked together from the start of their homework. Each pair practised their reading material aloud, varying the volume, speed, and intonation appropriate for their story. During the lesson, each pair played their audiobook, and after listening, the teacher and the pupils discussed the mistakes in pronunciation.

Lesson analysis

The pupils could use digital tools and practised their pronunciation and fluency. They found that reading more than once increased their comprehension of the text. Most of the pupils imitated the text very well, they collaborated with their partner effectively on their own, and their pronunciation was quite good. It was effortless for one pupil who had lived abroad, and his father is a native speaker. However, some pupils had problems imitating the text, its pronunciation, and intonation. They said they had recorded their audiobook many times because they were unsatisfied with their voice. It seemed strange to them.

Lesson 8

Topic: Word clouds

Word clouds belong to digital graphic tools. They are images composed of words. "A word cloud (also known as a tag cloud or word art) is a simple visualisation of data, in which words are shown in varying sizes, depending on how often they appear in your data." <https://monkeylearn.com/blog/word-cloud-generator/> This tool is one of the active learning strategies teachers can implement to engage visual learners.

Timing: 45 minutes

Aim: to create an original picture of words, to build and review vocabulary, to collect words, use them to prompt memory, and add to the level of cognitive engagement with a text

Methods and techniques: use of technology, work online, construction of vocabulary lists, words association activity, team-building exercises

Lesson materials: PowerPoint presentations, audiobooks, and PDF books on MS Teams

Forms of implementation: online distance learning

Preparation:

- 1) Prepare ppt presentation with examples of word clouds.
- 2) Prepare web sides with word clouds <https://wordart.com/>
<https://www.wordclouds.com/>.
- 3) Upload them to MS Teams.

Procedure:

- 1) Present word clouds and explain how to use them (about 5 min.).
- 2) Pair up the pupils as it was done before and create 5 breakout rooms in MS Teams (about 2 min.).
- 3) Ask them to create original pictures out of the words from the book they have chosen (digital dictionary). Instruct them to insert the words into a word cloud and ask each pair to use these words to create sentences (13 min.).
- 4) Let them create descriptive word clouds for different characters in all five stories (15 min.).
- 5) Tell them to send their word clouds in MS Teams to the general channel to share them and use them in discussion with other pairs (10 min.)

Teacher notes

This tool is one of the active learning strategies teachers can implement to engage visual learners. Using word clouds was very interesting for the pupils. Some word clouds were created in minutes. They were very colourful, and visual learners enjoyed this activity (Appendix No 5).

Lesson analysis

The lesson was accessed as successful, and it met its goals. The pupils practised using a new digital tool. Working in pairs was a very successful activity, and pupils were active in breakout rooms. The pupils could use digital tools; they collected words, used them to prompt memory, and created the original pictures of the terms. They collaborated and helped each other.

Lesson 9

Topic: Text generators - short stories and poems

Level: any

Timing: 45 minutes

Aim:

1. to create an original piece of e-literature;

2. development of creativity by using digital technologies

Lesson materials: computer/tablet/mobile, Internet

Methods: use of technology, writing online, collaborative learning spaces, discussion pairs, team-building exercises

Forms of implementation: online distance learning

Preparation:

- 1) Prepare the addresses of the web sites with short stories and poem generators
<https://www.codeitbro.com/best-limerick-poem-generator-websites/>
<https://www.poem-generator.org.uk/>
<https://www.poem-generator.org.uk/haiku/>
<https://www.plot-generator.org.uk/story/>
- 2) Upload them to MS Teams.

Procedure:

- 1) Present short stories and poem generators and explain how to use them (5 min.).
- 2) Pair up the pupils as it was done before and create 5 breakout rooms in MS Teams (2 min.).
- 3) Ask them to create short stories about the characters from the book they have chosen (15 min.).
- 4) Ask them to create original poems (10 min.).
- 5) Get pairs to put their short stories and poems in their files on MS Teams, read them aloud and choose the one they like the most. Have others guess the names of characters from stories discussed during the previous lessons (13 min.).

Teacher notes:

This activity was something new for the pupils, and they enjoyed it. They had never done anything like that before. They liked the nonsense they created and had fun working in the breakout rooms. The teacher observed their work and considered the activity amusing. At the beginning of the lesson, the pupils had many questions to ask, so 2 minutes were not enough to answer them all.

Lesson analysis:

The lesson went smoothly, and the goals were met. The pupils practised using generators, and they were able to use digital tools. When they started working with the generators, pupils asked many questions about making short stories. They were able to create original pieces of e-literature and developed creativity by trying new digital tools (Appendix No 6).

Phase 3: A follow-up survey

The last part of the action research presented the outcome of the simple survey after the action program. It consisted of 4 questions and was aimed at gathering the pupils' final comments and evaluating activities performed via digital tools while reading literature in English. Pupils liked the activities linked with reading literature and using digital tools during online lessons (seven pupils marked the answer "yes", and three said "rather yes"). When asked about the activities they liked most, children's choices included: listening to an audiobook while reading, shadow reading, picture ordering and their description, discussing a book, storytelling, recording an audiobook, creating a digital dictionary, working with generators (word cloud and word art), a short stories generator and poems generators (limerick and haiku).

Most pupils (8) liked creating a digital dictionary using various digital tools. The pupils searched the meaning of the unknown words, their images, and synonyms using the Internet. They had to record the sound of these words and save everything in ppt presentations.

Seven pupils stated they liked working with generators: word cloud, word art, and short stories. Six pupils appreciated poem generators. Six pupils claimed that listening to an audiobook while reading, shadow reading, discussing a book, and recording an audiobook were also fascinating. Seven pupils liked storytelling. Picture ordering and description were the least popular activities for four pupils.

Six pupils stated that they had improved in pronunciation, four in reading, and one in writing and grammar. Most of the pupils confirmed that they would like to continue reading and doing activities with digital tools.

Research conclusions

The research showed that, generally, lower-secondary pupils have positive attitudes towards reading literature.

It was also proved that digital tools are practical in literature-focused lessons of English. Lower-secondary learners could use various digital tools effectively (ppt presentations, internet sources, audiobooks, digital dictionaries, word clouds, text generators). Learners responded positively, and the teacher did not find preparing and conducting the digitally-assisted teaching more demanding than other forms of teaching.

Overall, the organisation was not extremely strenuous, and at the same time, gaining a lot of new tools enriched the whole teaching practice and helped improve the teacher's digital skills.

Discussion

The new survey and action research results were consistent with the findings of other authors (e.g. Tehan, Yuksel & Inan, 2015; Akyel & Yalcin, 1990; Duff & Maley, 2007; Khan & Alasmari, 2018; Lazar, 1993; McKay, 1982; Parkinson &

Thomas, 2000; Pokrivčák & Pokrivčáková, 2006; Shanahan, 1997) who claimed that literary education develops motivation and teacher's observation confirmed this statement. The learners' responses confirmed Lazar's (1993) observations that reading foreign language literature is usually entertaining and motivating. The teacher's observation revealed that the pupils enjoyed reading literature, and extensive reading motivated them. In concordance with other authors (e.g. Hayles, 2007; Pokrivčáková, 2017; Kaba, 2017), it occurred that teaching literature by using digital technologies and digital tools was more attractive compared to traditional methods. The pupils used digital tools during every lesson and stated that it was exciting and funny. Using visual language, in addition to spoken and written language, was beneficial. In observation, the teacher found out that listening to the audiobooks was very effective and activities using digital tools offered solutions that stimulated thought and encouraged cooperation in pairs. In agreement with Schreiner (2017), reading literature seemed to help learners build their reading skills and comprehension, vocabulary and fluency.

Conclusion

Including digital tools in the teaching-learning process to make it more interactive and to understand learners and their needs better is becoming almost necessary today. Learners are familiar with smart devices and the Internet and use them daily. Pandemic-induced distance education provided many opportunities to use digital tools online.

The chapter discussed the use of digital technologies in teaching English as a foreign language through reading literary texts. It focused on the possibilities of extensive reading in lower-secondary English classes. The main objectives of the research were to observe how digital tools act in the classroom, how they affect the teacher's preparation and the learners' attitude towards them. The research pointed out the benefits of using digital tools and reading literature online. The research results confirmed that computer-assisted literature learning and teaching was a suitable method with a positive effect on young learners.

Remodelling the literary history into a digital future of education

Nina Kellerová

Introduction

Cyber, digital, electronic, smart, etc., the sophisticated adjectives have become prefixes of almost everything that we know from the real world, being transformed into the virtual one. In our paper, we will discuss the literature as it is known and the literature as it might not be so well-known. We will study the umbrella term of digital literature and its concept- microfiction, literary memes, hypertexts, e-books and audiobooks and their possible immersion into the presence and future of EFL teaching. For centuries, literature has been supposed to be a very effective tool to teach languages, as it unites humankind's mental, historical, and cultural development with educational purposes. There are many different approaches to literature and the notions it represents in human life, culture, and education.

Barnet et. al. (1997) discuss literature as everything written. It ranges from agricultural manuals that people read to be able to can tomatoes or accomplish technically coherent tasks until the texts with high intellectual assets and expansive splendour that bring the ultimate pleasure and evoke admiration. Moody acknowledges (in Shazu, 2014) that literature is the language of expression and facilitation in every field; it can be used in daily activities, from nurturing children via performing business tasks to learning any subject in an academic field; extending the horizons of the learner not just in a logical, but also an emotional context. According to Choudhary (2016), literature analyses human life from different perspectives via the implication of various languages, forms, and structures. It is not just the linguistic discourse but also the visions and thoughts implemented in the literary works that influence the perception of the world by learners and enables them to teach broad layers of society in a holistic manner (ibid.).

In a survey about using literature in foreign language classes, executed between a group of teachers, Lazar asked (2013) about the term literature and what it stands for. Some teachers claimed that it is “the use of language to evoke personal thoughts in the reader or listener...Literature means to meet a lot of people, to know other points of view, ideas, minds, to know ourselves better” (ibid.

p. 1). As the outcome of the study indicates, the literary text is a shapeable body, depending on the perception, background, and overall understanding of the reader. Keshavarzi, in his study states (2012), that literature is helpful to develop all four skills in the classroom, as well as critical thinking; while teaching the English language using the literature, students are exposed to its culture in a parallel manner because literature has raised from the cultural heritage and traditions. Lazar (2013) acknowledges that literature matches the students' interests, not just a high literal canon, but provides abundant material for the English language classes and manages to involve the thoughts and views of the students, together with developing their moral and lifestyle choices.

Cyber and digital literature

Digital literature might be all we know from printed paper books transferred into electronic data. Frias & Lopez (2012) discuss the concept of digital literature, which uses smart electronic devices, such as e- readers, laptops, i-Pads, and smartphones, as its primary distribution channel. On the other hand, Cyber literature is, according to his words (ibid.), only available online, sourced from the internet. Rahman (2017) discusses the terms cyber and digital literature as synonymic terms, not as separate concepts. Frias & Lopez (2012) and Rahman (2017) agree that electronic literature is more fertile soil for short stories and poems than novels that are easy to spread via Facebook and blogs.

However, it is necessary to consider that information technology is making great leaps forward, and currently, it is trendy to download electronic content from the internet into a smartphone or other smart devices and use it at one's convenience; also, in the offline mode. Standard downloads dedicated to offline use might be e- books and audiobooks, podcasts, digital dictionaries and translators, or other smart applications for reading or directly creating literature and studying foreign languages.

Cyber microfiction

With the ascendancy of the internet, the popularity of micro fiction (also referred to in multiple sources as flash fiction) has multiplied. Botha (2016) confers about the exact length of micro-fiction stories that are still under discussion, and literary scientists usually meet somewhere between a couple of words and one thousand words per a micro literary piece. Wortman (2016) analyses that one of the most famous micro-fiction pieces was written by E. Hemingway, on a napkin in a restaurant, as a part of a bet with his friends from the literary circles and is made up of only six words:

For sale: Baby shoes. Never worn.

Frias and Lopez (2012, p.18) list micro fiction into this division:

1) *Micro-fiction- extremely short stories,*

-
- 2) *Micro-poetry- aphorisms and haikus,*
 - 3) *Micro-drama- very short dramatic texts, kinds of role-play, often even monologues*

Patterson (2000) comments that microstories have also been often used for marketing purposes, as they carry significant meaning in a few words or phrases or within a text of a short length. Authors choose purposeful words with solid symbolism, wrapping a vital message into a note that is caught in the blink of the reader's eye, leaving a significant aftertaste which evokes other ideas. Frias and Lopez (2012) are furtherly discussing that micro stories are a very versatile part of literature and can find their place in both classes with beginners as well as advanced learners of the foreign language. However, they add that flash fiction is better absorbed by students of higher education than children due to its short length with abstract meaning.

Micro fiction can be essentially implemented into the EFL classes, either the existing pieces found online or new ones created for the lesson's sake, fitting the lesson plan's needs.

Literary MEME

In the language learning process, it is good when the students have got some fun while doing so. The element of humour, if well-directed, is a vital tool to be used in EFL classes.

The meme is defined by Merriam-Webster online dictionary (Merriam-webster.com, 2022) as *“an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media”*.

There are many free literary memes that can be applied to our EFL classes to discuss literary works and create activities or other engaging educational content for the students and teachers. Students can make their own, using different graphic applications, such as Canva, or others.

Fig. 1.: Literary Meme (Instagram, @Wondrousteapot, 2022)



Memes can be used for almost any topic, not just from literature that is presented in the classes, once the teachers have got available graphic content that can be adjusted to meme. Like in the picture above from Alice in Wonderland, EFL lessons can be given fresh vigour via witty literary memes that can be discussed from multiple perspectives.

Hypertexts

Nanda and Susanto (2020) discuss the use of digital literature and its product-hypertext (the interchangeable term for cybertext) in classes while teaching literature. According to Patterson (2000) *hypertext* is a digital form of text accessible from the internet. In her study (ibid.), she also discusses that using hypertexts with EFL learners raises the students' interest, as they can work with electronic devices and engage with the texts from multiple perspectives, other than just plain reading of the literary print. The authors Nanda and Susanto (2020) further present the format of engagement with the hypertext from the student's point of view (Fig. 2). As we can observe in the graph, students can approach the text as a living structure directly from their smart devices; easily search for the vocabulary and background information, linked to the text, listen to its audio form, and watch immediately the videos correlated with the text. They can shift between different literary perceptions the whole time, which brings the text to life and adds other viewpoints to written words.

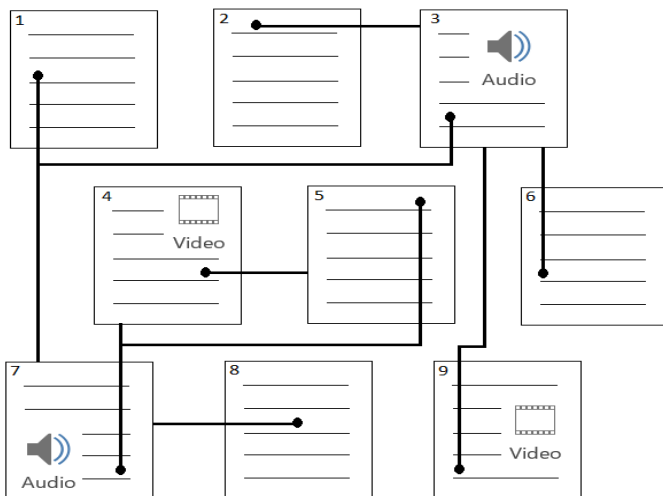


Fig. 2.: Versatile Perception of the Hypertext by Student (Nanda and Susanto, 2020, p.7)

It is like if the moving pictures and talking people in the photos that we know from the stories of Harry Potter have become real in the digital age of the 21st century. Teachers can prepare the activities through dozens of online platforms (such as www.atozteacherstuff.com or www.kialo-edu.com or many others) and let the students complete them at home or directly in the EFL class online, using the internet connection. Abdi (2013) acknowledges through his study that using hypertexts in EFL classes raises the focus of the students, as well as their interest and understanding of the literary text, compared to the group of students using regular literary prints. There are thousands of ways to optimize the literary texts and make them an excellent fit for each lesson plan, create additional activities and develop the desired skills in the students and achieve the expected aims. It only depends on the creativity and flexibility of the teacher to introduce and cooperate with digital technologies to motivate, facilitate and reach the students' progress in the foreign language.

E-books and audiobooks

An e-book is defined by the Cambridge dictionary (Onlinecambridgedictionary.com, 2022) as "*a book that is published in an electronic form and not printed on a paper.*" Hawkins elucidates (in Sawyer, 2002) an e-book as a printed book transformed into a digital form, enabling its viewability and portability. Electronic texts can provide a stable base for learners who have got reading difficulties or visual impairment. Borchers (1999) promotes that in e-books, it is possible to adjust the fonts, colour, and size of the letters, as well as the brightness of the display, which makes reading more visually attractive.

Audio books are used in a similar manner as written e-books, however, in an audio form. An audiobook is defined by the Oxford dictionary (Oxfordlearnersdictionaries.com, 2022) as "*a recording of a book, especially a novel, being read aloud, made available to download*".

Elleström (2021) discusses that audiobooks were initially created as a type of audio by-product of the printed book for people with reading difficulties or children who have not learnt how to read yet. Still, within the last few years, audiobooks have gained popularity among all types of readers. A fact worth mentioning is that 50% of the audiobook's active listeners are men; while talking about classic book prints, only every fourth customer in a bookshop is of the male sex.

Nowadays, audiobooks are freely available and can be purchased or borrowed from audio libraries and downloaded into the user's smart device. Many e-books have got their audio versions already blended into their format. Karakoç Öztürk (2021) discusses that by using e-books and audiobooks, learners can study during their commuting or freely move around while learning. Together with the distance,

students have a fully provided online education accessible from anywhere in the world.

Embond et. al. suggest (2012) that using e-books as course books is a very efficient way of learning, especially in developing countries where is an expansive lack of educational resources. But also in the developed countries, they (ibid.) discuss the benefits of electronic content available in one device that alleviates the heavy school bags of learners, mainly the young ones, not obliged to carry multiple printed books. Digital content might also be appreciated by online students or their online teachers, who do not need to have the book prints all the time with them while travelling, but access all the necessary content in milliseconds from their smart devices, without a single visit to the traditional bookshop or library with the literary prints. Woody, Daniel and Baker are adding (2010) that e-books are suitable for students who are on a budget and buying expensive prints can be financially demanding and more affordable photocopying might be breaching with the author's copyrights.

Raynard (2017) presents that required academic E-books are often purchased by university libraries to be accessed by their students, who can borrow them as a part of library book selection and use them in the same manner as a classic book, just in its digital form. On the other hand, she claims (ibid.) that often the cyber literature is not well marketed by the librarians and hence does not achieve as much recognition by the students as it could.

Henceforth, Rahman (2017) acknowledges that cyber literature might offer more possibilities to be widely distributed due to its digital permeability and visual and audible resolution. If we think of the classic literary prints, discussed points are much more challenging to perform, as Hawkins (2000) claims, due to their rising publishing costs, sustainability, recipient's and contributor's efforts and size of the audience that can be reached, at the same amount of time with cyber literature. While in the digital world, just one click of the finger might enable the spread of literary works and thus make them much more convenient and (many times) more financially affordable to a diverse population. All the needed is an internet connection.

Podcasts in the EFL classes

Another handy tool to be implemented into the EFL classes of the 21st century is a podcast. A podcast stands for a short form of "*Portable on Demand Broadcasting*", and Rajic (2013, p.91) defines it as "*an audio or visual content that is automatically delivered over a network via free subscription*".

It is not like an audiobook, a text read-aloud, but rather a talk show featuring the presenter and the guests. Once you download the podcast application (for example, commercially well-known iTunes or Spotify) and subscribe to the chosen podcast, new episodes appear automatically in your feed, just like on social

platforms. It can be streamed freely, directly online via different media, or you can download the entire episode into your smart device or computer and listen to it offline, while commuting, or even in the car while driving. It is like a radio show concerning all the different spheres of life that you can choose, depending on the interest and field you would like to explore in the broader horizon. There is a large number of literary podcasts available globally, usually recorded by native speakers, that discuss literary themes, the lives of the authors or the books themselves. The presenters of the podcast show frequently invite the authors and talk about their contemporary writings or read sections from their books and discuss the meanings and background of the literary writing. Especially for university students of the English language, literary podcasts can be both beneficial and appealing in addition to the lessons that they can use in their leisure time, too. Budiasningrum and Rosita (2022) in their research, claim that using podcasts in EFL lessons can improve students' listening skills, enrich their vocabulary, and thus can improve the speaking and writing skills of the students, too.

Henceforth, it is possible to also add images and direct hyperlinks to the podcasts that the listeners can follow and make instant online connections that amplify the whole digital learning experience. Kennedy et. al. (2010) in their study examined and proved that enhanced podcasts with images deliver better outcomes in the lessons with the research group of university students of the teacher's training than in the other group with just the audio content.

Moreover, the teachers can create their own podcasts (free of charge), using the podcasts to develop applications with the literary or any other topics of interest, fitting their EFL lesson plan and engaging with the students outside the class. For instance, distant or online learners, not being in contact with their teacher on a daily basis, can highly appreciate it.

Lazzari (2007) describes an exciting project at the university of Bergamo, in Italy, where they created a website with all the digital tools necessary for creating and spreading the podcasts at the university; concerning only its courses, seminars and conferences, where both, teachers and students are being able to create and add recordings to it, via available digital podcasting tools, as well as listen to them. It developed from the original idea of the teachers, who used podcasts to record their lessons to elevate the learning experience for the distal learners and those who could attend the classes only sporadically, as well as to support the student's revisions and assignments.

Conclusion

In our paper, we have studied, introduced, and further discussed the concepts of digital literature that can represent very fertile soil in teaching English as a foreign language in the classrooms of the 21st century. It might be a challenge for

some teachers to cooperate with digital technologies and include them in their classes with confidence. Possible solutions to the occurring problems while teaching the English language via digital literature create a proposal for further research and application of the innovative education methods of the EFL teachers and the university students of the teacher's training.

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Appendices

- Appendix 1: The interview with Cherie Stabell, the author of the fan fiction (interviewer: D. Blažková)
- Appendix 2: Vstupný dotazník: Čítanie a ty (M. Liščáková)
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- Appendix 4: Examples of digital dictionaries created by learners during action research (M. Liščáková)
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- Appendix 7: A follow-up survey (M. Liščáková)



Appendix 1

The interview with Cherie Stabell, the author of fan fiction (interviewer: Dagmara Blažková)

Why did you decide to write HP fanfic?

I've been writing for my own enjoyment for years. I enjoy 'playing' in the universes created by others as a creative outlet and a means to explore my own ideas. In the case of HP, I was inspired to write *HP and the Summer After the War* because as a reader, I found when I got to the last chapter (minus the Epilogue) of *HP and the Deathly Hallows*, I found I wanted more. I wanted closure for the main characters. I wanted to know how their life went back to normal after such an experience. My imagination could project what must have happened next, but I wanted to read it. So as an experiment, I decided to write the continuation of the story as it happened in my head. My two fan fiction stories are an outgrowth of that. I realize you are only asking about the first story, but they sort of run together in my head.

Was this fanfic the first one you wrote or just the first one you published?

As I've mentioned, I've written fan fiction for years, so this was certainly not the first story I've ever written. However most of my work earlier to this was in the Star Trek genera. I did experiment with a number of HP story ideas, including this one, before I finally decided to polish it enough to post it somewhere. This is the first story I posted on any website, and hpfanfiction.com is the first website I posted it to. With that being said, the formats accepted by this website for book covers prevented me from including my cover artwork for the story. That can be found on wattpad.com.

Even years after you published your fanfic you still keep track of the reviews and reply to all of them. Are you doing it because of your readers, for example you want to clarify something, or you are just interested in what your readers want to say? Or is it some completely different reason?

Writing fanfic has allowed me to develop as an author. I also write original stories; however getting people to read them in order to get feedback on my writing has historically been difficult. Writing for me is a hobby, not a profession. It is something I enjoy, and I would like to improve where I can. With that being said, I see reviews from readers as a way to get feedback on my work. Some will tell me what they liked or didn't like about a story. Sometimes I clarify points for

specific readers (this happens more often with my *HP and the Winters After the War* story, as there are more unique ideas introduced in it, and also some original characters). But for the most part I am looking for whatever they have to say. Some will help me improve in the future. Some is merely interesting. I look at the reviews for all these reasons. I reply to them because I do appreciate it when readers take the time to leave me comments.

Do you ever take into account reviews which suggest you to do something with your work? Do they make you rethink your plot? Do they influence you?

When it comes to my HP work, I had the stories written in full before I began to post them, so from that point of view, comments from readers really didn't have that much impact on the plot, nor did they influence it to any great degree. They did however sometimes influence the details I included. I have been known to re-write sections of chapters ahead of posting to clarify some point readers found confusing in an earlier chapter.

Your writing style is really similar to JKR's style in your fanfic. Was it intentional and you studied her style or is it just a coincidence?

When I set out to write these HP fanfic stories, I intended them to be a continuation of JKR's work. As such, I knew I wanted them to be as true to her work as possible, both in style of the writing and the world she created. I studied her HP novels in depth before starting out, and in some cases rewrote my chapters to capture her tone and style. The style of the stories was most definitely a deliberate and studied choice.

Characters portrayed by you remain true to their nature and the plot is very believable as well. I believe you had to research a lot before you were able to come up with up with such a long and rich plot. Am I correct?

As with the style of the writing and the universe I borrowed for my story, I wanted my characters to remain true to the original characters developed by JKR. I put a lot of effort into this, trying to ensure the characters as I knew them would actually do/say/behave the way I portrayed them in my story. I did a fair amount of research, listening to interviews with JKR about how she developed the characters in the first place, what their values were, what motivated them, etc. If I could come up with a profile for each that was in line with what she worked from, it would help me make my version of the characters very similar to hers.

And so, I recreated the framework JKR created and worked from as closely as possible. I hoped my version would be as close to the originals as possible. From the comments left by readers, I think for the most part I succeeded. As for the plot ... I did want it to be an actual plot, with a beginning, middle, and an end rather

than a series of happenings. I developed that first, before I began to write the story. This is especially true with the second story I wrote.

Did writing fanfic help you in any way to write something else? If so, how?

Writing fanfic helped me to develop my skills as an author. The feedback I received from other authors helped me improve in some areas and increased my confidence as an author. I learned more about developing the body of work necessary to create a world rich enough to support a story in fantasy. It also helped with the development of characters. By learning more about the sort of development work that went into the creation of Harry, Hermione and Ron, I was able to then apply this sort of framework to the creation of my own, unique characters. I experimented with creating my own characters in *HP and the Winters After the War*.

After writing my two fanfic pieces which are posted on the HPfan fiction website, I was able to go back to an earlier, original story I had and rework it into a better, more intriguing plot. I was able to develop the support work necessary to enable me to better understand the world I was creating, which helped move my story forward. I was able to utilize the tools and techniques I used in creating my unique characters in fanfic, to more fully develop my characters in my own story, and better develop my own world to 'play' in.

I have developed a small following with my original work, which has turned into a series (*Dreamers*) of ten novels posted on wattpad.com. I don't get as much feedback, but it is still fun.

Appendix 2

Vstupný dotazník: Čítanie a ty (by Margita Liščáková)

1. Čítaš rád/rada?
 - a) áno
 - b) skôr áno
 - c) skôr nie
 - d) nie
 - e) iné

2. Ako často čítaš?
 - a) každý deň
 - b) niekoľko krát za týždeň
 - c) raz za týždeň
 - d) menej ako raz za týždeň

3. Čo najradšej čítaš?
 - a) knihy
 - b) časopisy
 - c) komiksy
 - d) zbičky básní
 - e) iné

4. Aké knihy zvyčajne čítaš?
 - a) tlačené knihy
 - b) elektronické knihy
 - c) audio knihy
 - d) iné

5. Aký literárny žáner preferuješ?
 - a) fantasy
 - b) rozprávky
 - c) dobrodružné romány
 - d) povesti
 - e) detektívky
 - f) romány
 - g) cestopisy
 - h) science fiction
 - i) básne
 - j) iné

6. S kým rád čítaš?
 - a) sám
 - b) s kamarátom
 - c) s učiteľom v škole
 - d) s rodičmi doma
 - e) iné

7. Čítaš rád v anglickom jazyku?
 - a) áno
 - b) nie, ale rád by som začal
 - c) nie

8. Koľko času tráviš čítaním v anglickom jazyku?
 - a) 0-3 hodín týždenne
 - b) 4-6 hodín týždenne
 - c) 7-10 hodín týždenne
 - d) viac ako 10 hodín týždenne

9. Myslíš si, že čítanie v angličtine ti môže pomôcť celkovo zlepšiť sa v tomto jazyku?
 - a) áno
 - b) nie

10. S čím máš problémy pri čítaní v anglickom jazyku?
 - a) s porozumením slov
 - b) s porozumením textu
 - c) s porozumením slov
 - d) s porozumením textu
 - e) iné

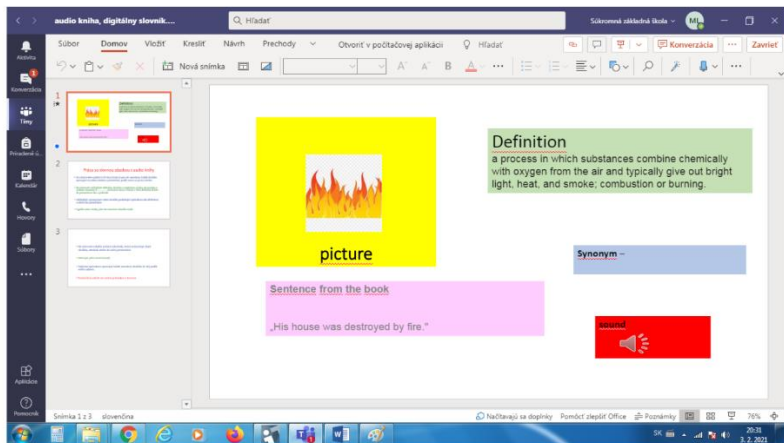
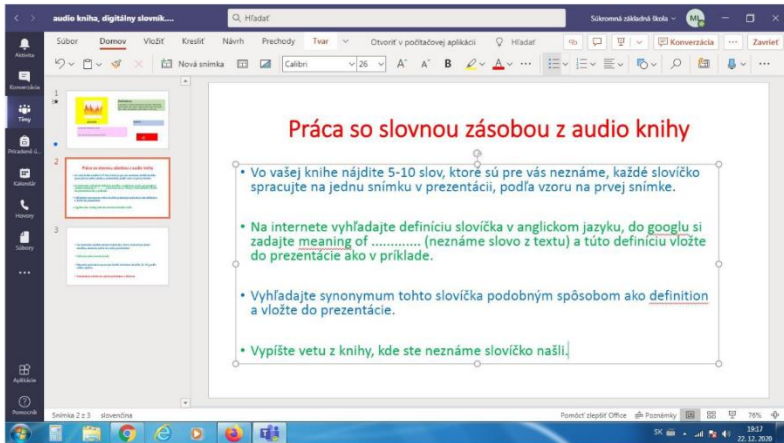
11. Čo si myslíš? Vyber jednu alebo viac odpovedí.
 - a) Čítanie v anglickom jazyku je zábavné.
 - b) Čítanie v anglickom jazyku je nudné.
 - c) Čítanie v anglickom jazyku je ľahké.
 - d) Čítanie v slovenčine je lepšie.

12. Keby si si mal/a možnosť vybrať si knihu v anglickom jazyku, o čom by bola?

Appendix 3

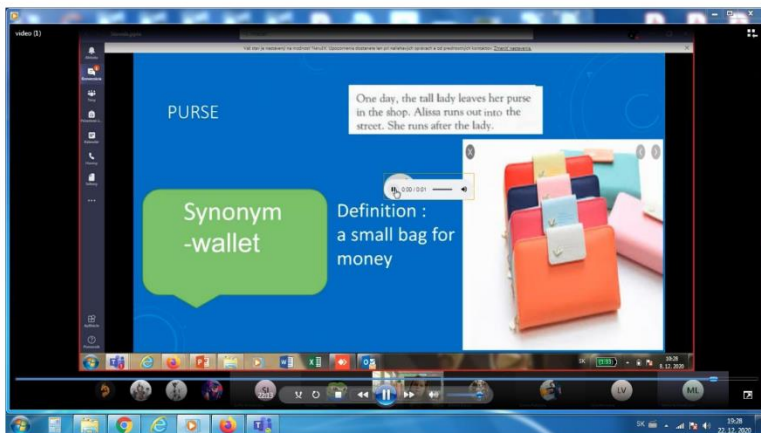
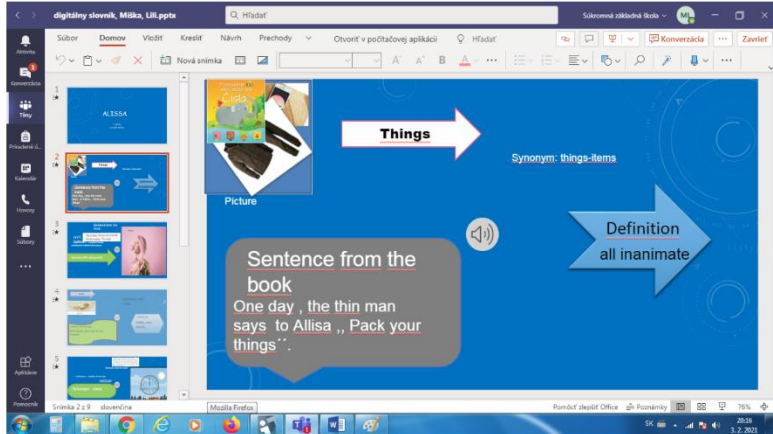
Instructions for creating a digital dictionary

(by M. Liščáková)



Appendix 4

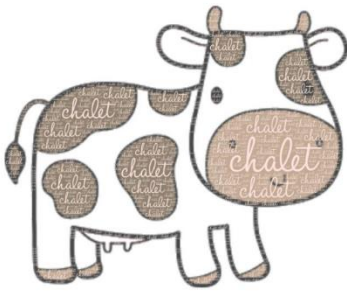
Examples of digital dictionaries created by learners during action research
(by M. Liščáková)



Appendix 5

Examples of word clouds created by learners during action research

(by M. Liščáková)



Appendix 6

Examples of texts created by learners using text generators during action research (M. Liščáková)

Alex

There once was a old man from mars.
He said, "See the lovely pars!"
It was rather fierce,
But not very pearce,
He just couldn't say no to the barres.

There once was a man who liked jump.
He said, "See the lovely tree stump!"
It was rather long,
But not very zhejiang,
He couldn't resist the spectator pump.

Blue Fins

A turtle, however hard it tries,
Will always be green.
Now colored is just the thing,
To get me wondering if the turtle is inexperienced.

The dolphin that's really husky,
Above all others is the porpoise.
Down, down, down into the darkness of the porpoise,
Gently it goes - the beefy, the gruff, the buirdly.

I cannot help but stop and look at the zany spoonbill.
Down, down, down into the darkness of the spoonbill,
Gently it goes - the clownish, the wacky, the sappy.

Appendix 7

A follow-up survey

(M. Liščáková)

1. Páčili sa ti aktivity, ktoré boli spojené s čítaním literatúry a používaním digitálnych prostriedkov počas online vyučovania?

- a) áno
- b) skôr áno
- c) skôr nie
- d) nie

2. Ktorá z aktivít sa ti najviac páčila? Môžeš označiť aj viac odpovedí.

- a) počúvanie audio-knihy spojené s čítaním potichu
- b) aktivity spojené s čítaním nahlas (tieňové čítanie)
- c) aktivity spojené s obrázkami v knihe (opis, zoraďovanie)
- d) rozprávanie sa o knihe (riadený dialóg o príbehu)
- e) prerozprávanie príbehu
- f) nahrávanie audio-knihy
- g) tvorba digitálneho slovníka
- h) práca s generátormi: word cloud, word art
- i) práca s generátorom: short stories
- j) práca s generátormi: poems- limerick, haiku

3. Myslíš si, že si sa počas čítania literatúry s použitím digitálnych prostriedkov zlepšil v angličtine? Ak áno, tak napíš, v čom si sa zlepšil.

- a) áno

.....

- b) nie

4. Chceš po skončení tohto programu pokračovať v čítaní kníh v anglickom jazyku a aktivitách spojených s používaním digitálnych prostriedkov?

- a) áno
- b) skôr áno
- c) skôr nie
- d) nie

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Authors: Jana Gajdošová
Dagmara Blažková
Margita Liščáková
Nina Kellerová

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