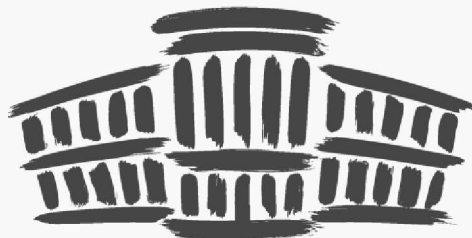


СУБОТИЦА
SZABADKA
SUBOTICA
SUBOTICA
2022



16. Međunarodna naučna konferencija
ПРОМЕНА ПАРАДИГМЕ
У ОБРАЗОВАЊУ И НАУЦИ

16. Nemzetközi tudományos konferencia
PARADIGMAVÁLTÁS
AZ OKTATÁSBAN ÉS A TUDOMÁNYBAN

16. Međunarodna naučna konferencija
PROMENA PARADIGME
U OBRAZOVANJU I NAUCI

16th International Scientific Conference
CHANGING PARADIGMS
IN EDUCATION AND SCIENCE



16. Meђународна научna konferencija

Промена парадигме у образовању и науци

Зборник радова

Датум одржавања: 3–4. новембар 2022.

Место: Учитељски факултет на мађарском наставном језику,
Суботица, ул. Штросмајерова 11., Република Србија.

16. Nemzetközi tudományos konferencia

Paradigmaváltás az oktatásban és a tudományban

Tanulmánygyűjtemény

A konferencia időpontja: 2022. november 3–4.

Helyszíne: Újvidéki Egyetem Magyar Tannyelvű Tanítóképző Kar,
Szabadka, Strossmayer utca 11., Szerb Köztársaság.

16. Međunarodna naučna konferencija

Promena paradigme u obrazovanju i nauci

Zbornik radova

Datum održavanja: 3–4. novembar 2022.

Mesto: Učiteljski fakultet na mađarskom nastavnom jeziku,
Subotica, ul. Štrosmajerova 11., Republika Srbija.

16th International Scientific Conference

Changing Paradigms in Education and Science

Papers of Studies

Date: November 3-4, 2022

Address: Hungarian Language Teacher Training Faculty, University of Novi Sad,
Subotica, Strossmayer str. 11, Republic of Serbia

Издавач

Универзитет у Новом Саду
Учитељски факултет на мађарском наставном језику
Суботица

Kiadó

Újvidéki Egyetem
Magyar Tannyelvű Tanítóképző Kar
Szabadka

Izdavač

Sveučilište u Novom Sadu
Učiteljski fakultet na mađarskom nastavnom jeziku
Subotica

Publisher

University of Novi Sad
Hungarian Language Teacher Training Faculty
Subotica

Одговорни уредник / Felelős szerkesztő /
Odgovorni urednik / Editor-in-chief
Josip Ivanović

Уредници / Szerkesztők / Urednici / Editors
Viktor Fehér
Laura Kalmár
Judit Raffai

Технички уредник / Tördelőszerkesztő /
Tehnički urednik / Layout editor
Attila Vinkó
Zsolt Vinkler

+381 (24) 624 444
magister.uns.ac.rs/conf
inter.conf@magister.uns.ac.rs

ISBN 978-86-81960-19-6

Суботица – Szabadka – Subotica – Subotica
2022

Председавајући конференције

Јосип Ивановић

в.д. декан

Predsjedatelj konferencije

Josip Ivanović

v.d. dekan

A konferencia elnöke

Josip Ivanović

mb. dékán

Conference Chairman

Josip Ivanović

acting dean

Организациони одбор / Szervezőbizottság /
Organizacijski odbor / Organizing Committee

Председници /Elnökök / Predsjednici / Chairperson

Viktor Fehér

University of Novi Sad, Serbia

Laura Kalmár

University of Novi Sad, Serbia

Judit Raffai

University of Novi Sad, Serbia

Чланови организационог одбора /A szervezőbizottság tagjai /
Članovi Organizacijskoga odbora / Members of the Organizing Committee

Viktor Fehér

University of Novi Sad, Serbia

Eszter Gábrity

University of Novi Sad, Serbia

Beáta Grabovac

University of Novi Sad, Serbia

Szabolcs Halasi

University of Novi Sad, Serbia

Rita Horák

University of Novi Sad, Serbia

Laura Kalmár

University of Novi Sad, Serbia

Cintia Juhász Kovács

University of Novi Sad, Serbia

Zsolt Námesztovszki

University of Novi Sad, Serbia

János Vilmos Samu

University of Novi Sad, Serbia

Márta Takács

University of Novi Sad, Serbia

Judit Raffai

University of Novi Sad, Serbia

Márta Törteli Telek

University of Novi Sad, Serbia

Zsolt Vinkler

University of Novi Sad, Serbia

Attila Vinkó

University of Novi Sad, Serbia

Éva Vukov Raffai

University of Novi Sad, Serbia

Секретарице конференције
A konferencia titkárnője
Tajnice konferencije
Conference Secretary

Brigitta Búzás
University of Novi Sad, Serbia

Viola Nagy Kanász
University of Novi Sad, Serbia

Уреднички одбор конференције
A konferencia szerkesztőbizottsága
Urednički odbor konferencije
Conference Editorial Board

Viktor Fehér
University of Novi Sad, Serbia

Laura Kalmár
University of Novi Sad, Serbia
(International Scientific Conference)

Cintia Juhász Kovács
University of Novi Sad, Serbia
(ICT in Education Conference)

Zsolt Námesztovszki
University of Novi Sad, Serbia
(ICT in Education Conference)

Judit Raffai
University of Novi Sad, Serbia
(International Scientific Conference)

Márta Törteli Telek
University of Novi Sad, Serbia
(International Methodological Conference)

Éva Vukov Raffai
University of Novi Sad, Serbia
(International Methodological Conference)

Научни и програмски одбор
Tudományos programbizottság
Znanstveni i programski odbor
Scientific and Programme Committee

Председник / Elnök / Predsjednica / Chairperson

Judit Raffai
University of Novi Sad, Serbia

Чланови научног и програмског одбора
A tudományos programbizottság tagjai
Članovi znanstvenog i programskog odbora
Members of the Programme Committee

Milica Andevski
University of Novi Sad,
Serbia

Éva Borsos
University of Novi Sad,
Serbia

Noémi Görög
University of Novi Sad,
Serbia

László Balogh
University of Debrecen,
Hungary

Benő Csapó
University of Szeged,
Hungary

Katinka Hegedűs
University of Novi Sad
Serbia

Edmundas Bartkevičius
Lithuanian University, Kauno,
Lithuania

Eva Dakich
La Trobe University, Melbourne,
Australia

Erika Heller
Lóránd Eötvös University,
Budapest, Hungary

Ottó Beke
University of Novi Sad
Serbia

Zoltán Dévavári
University of Novi Sad,
Serbia

Rita Horák
University of Novi Sad,
Serbia

Stanislav Benčič
University of Bratislava,
Slovakia

Péter Donáth
Lóránd Eötvös University,
Budapest, Hungary

Hargita Horváth Futó
University of Novi Sad,
Serbia

Annamária Bene
University of Novi Sad,
Serbia

Róbert Farkas
University of Novi Sad,
Serbia

Éva Hózsza
University of Novi Sad,
Serbia

Emina Berbić Kolar
Josip Juraj Strossmayer
University of Osijek,
Croatia

Dragana Francišković
University of Novi Sad,
Serbia

Szilvia Kiss
University of Kaposvár,
Hungary

Rózsa Bertók
University of Pécs,
Hungary

Olivera Gajić
University of Novi Sad,
Serbia

Anna Kolláth
University of Maribor,
Slovenia

Radmila Bogosavljević
University of Novi Sad,
Serbia

Dragana Glušac
University of Novi Sad,
Serbia

Cintia Juhász Kovács
University of Novi Sad,
Serbia

Elvira Kovács
University of Novi Sad
Serbia

Lidija Pehar
University of Sarajevo,
Bosnia and Herzegovina

Márta Takács
University of Novi Sad,
Serbia

Mitja Krajncan
University of Primorska, Koper,
Slovenia

Anđelka Peko
Josip Juraj Strossmayer
University of Osijek,
Croatia

Viktória Toma Zakinszki
University of Novi Sad
Serbia

Imre Lipcsei
Szent István University, Szarvas,
Hungary

Valéria Pintér Krekić
University of Novi Sad,
Serbia

János Tóth
University of Szeged,
Hungary

Lenke Major
University of Novi Sad
Serbia

Ivan Poljaković
University of Zadar,
Croatia

Vesna Vučinić
University of Belgrade,
Serbia

Sanja Mandarić
University of Belgrade,
Serbia

Zoltán Poór
University of Pannonia,
Veszprém, Hungary

Éva Vukov Raffai
University of Novi Sad,
Serbia

Pirkko Martti
University of Turku, Turun
Yliopisto, Finland

Vlatko Previšić
University of Zagreb,
Croatia

Smiljana Zrilić
University of Zadar,
Croatia

Damir Matanović
Josip Juraj Strossmayer
University of Osijek,
Croatia

Zoran Primorac
University of Mostar,
Bosnia and Herzegovina

Julianna Zsoldos-Marchis
Babeş-Bolyai University,
Cluj-Napoca,
Romania

Éva Mikuska
University of Chichester,
United Kingdom

Ivan Prskalo
University of Zagreb,
Croatia

Vesnica Mlinarević
Josip Juraj Strossmayer University
of Osijek, Croatia

Ildikó Pšenáková
University of Trnava,
Slovakia

Margit Molnár
University of Pécs,
Hungary

Judit Raffai
University of Novi Sad,
Serbia

Ferenc Németh
University of Novi Sad,
Serbia

János Vilmos Samu
University of Novi Sad,
Serbia

Siniša Opić
University of Zagreb,
Croatia

László Szarka
University Jan Selyeho, Komárno,
Slovakia

Slavica Pavlović
University of Mostar,
Bosnia and Herzegovina

Svetlana Španović
University of Novi Sad,
Serbia

Рецензенти / Szaklektorok / Recenzenti / Reviewers

Ottó Beke
(University of Novi Sad, Serbia)

Viktor Fehér
(University of Novi Sad, Serbia)

Eszter Gábrity
(University of Novi Sad, Serbia)

Beáta Grabovác
(University of Novi Sad, Serbia)

Szabolcs Halasi
(University of Novi Sad, Serbia)

Katinka Hegedűs
(University of Novi Sad, Serbia)

Laura Kalmár
(University of Novi Sad, Serbia)

Lenke Major
(University of Novi Sad, Serbia)

Zsolt Námesztovszki
(University of Novi Sad, Serbia)

Judit Raffai
(University of Novi Sad, Serbia)

János Vilmos Samu
(University of Novi Sad, Serbia)

Éva Vukov Raffai
(University of Novi Sad, Serbia)

Аутори сnose сву одговорност за садржај и језички квалитет радова. Надаље, изјаве и ставови изражени у радовима искључиво су ставови аутора и не морају нужно представљати мишљења и ставове Уредништва и издавача.

A kiadványban megjelenő tanulmányok tartalmáért és nyelvi helyességéért a szerző felelős. A kiadványban megjelenő írásokban foglalt vélemények nem feltétlenül tükrözik a Kiadó vagy a Szerkesztőbizottság álláspontját.

Autori snose svu odgovornost za sadržaj i jezičnu kvalitetu radova. Nadalje, izjave i stavovi izraženi u radovima isključivo su stavovi autora i ne moraju nužno predstavljati mišljenja i stavove Uredništva i izdavača.

The authors are solely responsible for the content and the language of the contributions. Furthermore, statements and views expressed in the contributions are those of the authors and do not necessarily represent those of the Editorial Board and the publisher.

СПОНЗОРИ КОНФЕРЕНЦИЈЕ / A KONFERENCIÁK TÁMOGATÓI / ПОКРОВИТЕЛЈИ
KONFERENCIJE/ CONFERENCE SPONSORS

Megvalósult
a Magyar Kormány
támogatásával



MINISZTERELNÖKSÉG
NEMZETPOLITIKAI ÁLLAMTITKÁRSÁG



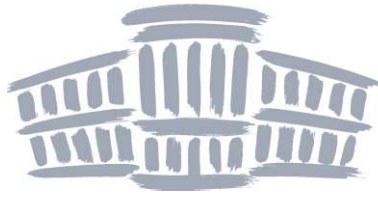
BETHLEN GÁBOR
Alap



EMBERI ERŐFORRÁSOK
MINISZTERIUMA



PANNON RTV
WWW.PANNONRTV.COM



TATJANA ILEŠ, INES KATIĆ
Academy of Arts and Culture
J. J. Strossmayer University in Osijek, Republic of Croatia
tatjana.iles@gmail.com, ines.urbanek268@gmail.com

LITERATURE ON BLOGS AND SOCIAL NETWORKS – A PARADIGM SHIFT OR TREND

Abstract

The technological society we live in has also brought significant changes to the field of art and literature. From the oral to the first written word, and today to the written one in the virtual world and uninterrupted global communication, literature has shown a willingness to make micro-changes in the society in which it was created, from aesthetic to socio-political. The importance of writing and publishing literature even in times of crisis, such as the pandemic which is still a part of our everyday life, will be tried to be detected in this work, using the example of the blogging of three contemporary Croatian women writers – B. Đuderija, J. Adamović and V. Rudan. Since the beginning of the 21st century and increasingly faster digital communications, the literary word has also positioned itself in new media. So, we can now find it on the blog and social networks. Whether it is a paradigm shift or a trend that responds to the demands of the sociocultural context, assumption remains.

Keywords: *literature, blog, social networks, trend, new paradigm*

1. Introduction

The last two decades of the 20th century, as well as the first two of the 21st century, which we can still call postmodernism (with full awareness of the post-post categorization of the same, as well as posthumanist theses and the others), set up a cultural world of "deabsolutized truths, dispersed identities and dispossessed great stories" (*Hrvatska enciklopedija*, n.d.). Hybridity, fluidity and insistence on continuous change lead to a situation where: "The key signature of postmodernism is the predominance of popular culture produced and distributed with the help of mass media. Some theorists are therefore already talking about a new media culture that has imposed itself today as the ruling culture of mass democracy. We live in the age of consumerism and 'fun with no limits', and this means a shift from real value to style, from production to consumption. The postmodern world can no longer determine the meanings that would defend the hierarchical border between art and mass culture. Apology of consumerism constantly seeks new marketing attractions and strategies to seduce the masses, because the goal is sales, sales and only sales. And that means profit. Everything is subordinated to it: media mediation in the imposition of taste, trendy criticism that has removed the axiological component from its practice, institutions of literary awards, editorial tricks, advertisements, (self) promotions" (*Nemec*, 2006). We will observe literature on blogs and social networks. precisely in the context of the above-mentioned predominance of popular culture and its production. We will as well disseminate it with the help of mass media, especially the Internet. The products of (popular) culture cannot do without the media, their creation and survival in the cultural field depends on, as Dubravka Oraić Tolić writes, the media, which at the same time, serve to mediate the truth about reality and to manipulate that same reality: "They, on the one hand, expose the objective truth more clearly than the oral word and the letter could. On the other hand, they conceal and manipulate the factual reality more than was possible in oral and written culture." Today, such oral and written culture is largely replaced or supplemented by culture mediated by new media. "In a culture where everything is networked and interconnected, even literature cannot remain outside of the global entanglement in a

fantastic network. Like it or not, we are all connected and included. It's only a question of poetics – how to network, and ethics – in the name of which goals?" (*Oraić Tolić*, 2005).

For generations, writers and readers who created, and also consumed literature through the traditional medium – the printed book, can't so easily abandon such a way and fully accept a new one, which is actually not even necessary. Books are still written, printed and read in the traditional way. And it will remain so in the near future. However, this work also points to the fact that literature, from the position of the so-called cold media, moves into the space of virtual reality. But also, to remind that literature, as well as other arts, were created in a digital environment for a long time in the focus of interest of various humanistic and interdisciplinary researches.

In the beginning, one should also be recalled of the text by Danijela Lugačić Vukas entitled *Literature in the Age of Blogs (about Majetić's blogging novels)*, in which the author analyses the prose work of the contemporary Croatian writer Alojz Majetić, which was created on a blog.¹ The author refers to recent theoretical literature according to which we understand the so-called ergodic literature, which is "specific in having a 'return information loop'", and points out that the texts created on blogs should be considered a subspecies of this type of creativity. Namely, blogs "depend on special codes determined by both the author and the reader (...) who in that case becomes a secondary author" (*Himmer according to Lugačić Vukas*, 2013).

On the other hand, there is also literature about blogs and social networks that is created on new media. It is presented through their channels and reaches the readership, and as a rule ends up in bound editions. In other words, the use of digital technologies and platforms such as blogs or social networks indicate: "two types of creative activities: one is used mainly to popularize certain contents that are presented as finished works, and not as 'works in progress' (so there is no possible interactions). Then we talk about digital ergodic literature (and in that context about blogging literature) only conditionally, that is, in a broader sense. Other is used for the purpose of conscious authorial experimentation with the new expressive possibilities of that medium, and then we speak of digital ergodic literature (and in that context, blogging literature) literally, that is, in a narrower sense" (*Lugačić Vukas*, 2013).

In this regard, the focus of this work is on authors whose literary activities on blogs and social networks belong to the first type of creative activities. We are talking about contemporary Croatian writers, who at one time, had both a blog and an account on *Facebook* – Boba Đuderija, Julijana Adamović and Vedrana Rudan.

2. Blog and Social Networks

The word "blog" (abbreviated from web log) is an English word that "refers to a web page that contains articles in which the author expresses his opinion about something, presents his experiences, etc., usually written in chronological order, and is displayed so that the latest articles are at the top of the page" (<http://jezicni-savjetnik.hr/?page=25>). Blogs are, therefore, pages on the net, in the blogosphere, which contain various records of their authors. The content very often describes everyday life, but is also used for the promotion of various cultural products and communication on the Internet (*Kobashy*, 2012). Most often, they are written in the form of personal notes/diaries from which we read the author's views, opinions, thoughts and, what is very important for this form of communication, the readers' comments. The first blogs appeared in the nineties of the twentieth century, and people were already writing about their daily events, making their lives available to a wider readership.

The first blog in Croatia was launched in 2001 as a reaction to the September 11 terrorist attack in the USA, and author Blaženko Karešin envisioned it as a platform for "the author's selection of texts related to socio-political events after the events of September 11" (*Lugačić Vukas*, 2013). It should

¹This is about the novel *Voices below the surface* (2009), a unique example in Croatian literature, which was written in collaboration with the poet Daniela Trputec, whom he met through the comments she left on his blog.

also be said that the beforementioned event significantly increased the number of active blogs in the United States of America because it was a kind of alternative media, a wide-ranging media space that was not censored in any way, and in the blogosphere, it was possible to present absolutely everyone's side of the story (*Filipan-Žigniċ, 2012*).

Although there are different types of blogs, the basic division is into those with personal and non-personal content. Personal blogs are more spontaneous and emotionally coloured, and thus the authors try to get as close as possible to the readers. Impersonal blogs contain "elements of distance that are reflected in the fact that they are monologic, public, foreign, unemotional, final texts that are tied to the situation and in which physical distance is present" (*Filipan-Žigniċ, 2012*).

The female writers we have chosen for the purposes of this work have also started to run their own blogs so that their thoughts and texts are accessible to as many people as possible, or interesting to those for whom buying or borrowing books is not on the list of priorities for entertainment. They thus adapted to the new habits of the readership, but also found a simple and fast way of communicating with their readers, and also used it for interaction between themselves.

It should be said that the predominance of social networks over blogs in global internet communication is visible today, but the blog as a form of new media interaction has not been forgotten or overcome. Writers Boba Đuderija and Julijana Adamović said in interviews² that they stopped writing blogs because communication via social networks, specifically via *Facebook*, suited them much better. They particularly emphasized the speed of posting, the ease of communication with readers and followers, and the fact that *Facebook* is a much more dynamic form of communication than a blog.

Social networks did not start with *Twitter* and *Facebook*, but according to the available literature, they have existed since 1997,³ and we recognize them as one of the significant factors in the process of globalization. Today, more than hundreds of social networks are active and offer different services, but all with the same goal – to connect people with similar interests all over the world. According to Plavljaniċ (2012), schoolchildren use social networks to communicate with each other and share interesting content; older users stay in touch with old friends and colleagues in this way; companies advertise and have hundreds of millions of users at their disposal; while IT geeks have their own type of fun while using them. This author defines social networks as Internet pages where you can create your profile, edit it, communicate with acquaintances (but also strangers), share content, and advertise, if you have your own company or marketing agency. This definition covers 99% of people who use social networks. In this way, the above-mentioned women writers also decided to advertise their literary product. For the purposes of the work, we asked the interviewed writers a question about what motivated them to start a blog at the time when they had their own blog (if they no longer have one), and later to create a page on social networks such as *Facebook*. Boba Đuderija said that she was motivated to do so by curiosity, interaction with commentators that encouraged her to write further, and over time the *Facebook* page completely took over her blog, and in the end, she gave up writing a blog. Julijana Adamović pointed out that her reason for starting the blog and *Facebook* page was exclusively related to the reactions of readers, and she considered it a kind of interactive diary. With her appearance on the Internet, Vedrana Rudan felt "visible", her work was read even by those who do not read her books, a new generation of readers discovered her, and she is sure that her books sell much better because of the blog.

²Interviews with the selected authors for the needs of her graduation thesis were conducted by the co-author of this paper, Ines Katiċ.

³In the paper, we did not go into detail and analyze the history of the use of this platform because it is not exclusively important for the topic of the paper.

2.1. Social networks in public relations

It is clear, therefore, that the selected authors used communication channels of new media such as blogs and social networks to present their literary work to the general public. For such an approach, they also used public relations techniques in some way. With the advent of social networks, public relations reached a new level of development, and the author Demeterffy Lančić (2010) cites three principles of social networks: informing, persuading and connecting. They are starting to apply as principles of a new form of public relations. Experts in this field understand that a quality marketing campaign cannot bypass advertising on *Facebook* and the Internet in general. Entrepreneurs use these tools to attract users to their sites, as well as to strengthen the brand of the company, product or service. During 2009, according to Demeterffy Lančić (2010), in Croatia, in the total share of funds invested in advertising, a very low percentage of funds were invested in Internet advertising, but world experience points to the fact that advertising, as well as public relations, are gradually moving into the domain of the Internet, and especially in the domain of social networks.

If we look at the question from the interview at this point – how important is it to be present on social networks today, and whether some content can be marketed to the audience without social networks, writers Đuderija, Adamović and Rudan would agree that social networks definitely give visibility, through social networks; greater accessibility to the audience is created than through blogs; and they provide free marketing for authors and artists of various profiles. Over time, writers began to announce their new books, promotions, and the like via social networks. Rudan honestly concluded that today the situation is such that you either exist on social networks or you don't. The author Demeterffy Lančić (2010) describes social networks as a change in the known world and the creation of a society of friends connected by common interests and relationships, and thus equal attitudes towards certain companies, organizations, products, and they are marked by common habits.

Social networks are focused on engaging a specific target group. It is important to know the public to whom you need to address, so with that in mind, adapt the content to that target public, as well as the website. If we look exclusively at literary blogs, i.e., pages on social networks dedicated to literature, women writers themselves admit that they have found all the pages that deal with literature and regularly follow them because that is what they are interested in, as well as the reviews and recommendations that they can find on those pages. Also, the relevance of the information that will be found on the pages on social networks is very important, and of course, the question is always – what to believe in? In the case of sites with literary reviews and reviews, the writers Đuderija and Adamović point out that they base their trust on the fact that the site has some kind of tradition and reputation, and they first read the reviews of different critics on the same work, then compare them and create their own impression. Author Slade (2012) warns that everything done on the Internet can be measured immediately and, most importantly, it stays there almost forever. She also says that: "social networks are, as the term itself says, social. The content you market must be based on two-way communication with users and must be 'popular'. Such language accepts both wit and occasional mistakes" (Slade, 2012).

Another specific phenomenon arose from the explosion of Internet communication and cybersociety in which we live, and that is the emergence of influencers. Those are people who have a large number of followers on social networks and who, with their opinions, attitudes and behaviour, significantly influence a large number of the global population, especially younger age groups. Different types of influencers are present online, and some of them also come from the fields of culture and art, more specifically, literature. When asked if she considers herself an influencer, Boba Đuderija replies that she does not see herself as such, and that the fact that she is followed by a large number of people is explained by the fact that she entertains them. She emphasizes that the other side of the coin, becoming "famous" and "public", bothers her more than she is comfortable with. On the other hand, Vedrana Rudan says that if being an influencer means being influential, then she definitely is, in one way or another.

3. (Women's) Literature on Blogs and Social Networks – Selected Examples

3.1. Boba Đuderija

Slobodanka Boba Đuderija is an author from Split who at one time, in 2012, wrote the blog *Marčelina*. She also wrote for various internet portals – *Dalmacija News*, *danas.hr*, *e-novine*, *Lupiga*, *Pozitiva* from Sarajevo and for her own portal *e-ćakule*. In the same year, in an article for *Tacno.net*,

journalist and writer Predrag Lucić, in the crowded hall of Split's *City Library Marko Marulić*, at the presentation of Đuderija's collection of texts, said that such a good attendance of the promotion is proof of how inaccurate the claim that the Internet is killing literature. He pointed out that Boba Đuderija would certainly write everything she wrote in the virtual world in the real world, but the question is whether it would then reach so many people and eventually result in a book (Lucić, 2012). Over time, as communication through social networks became more and more popular, Boba "moved" to *Facebook*. Even today, she regularly refreshes her profile with new statuses from her everyday life. Her posts are imbued with humour, and she herself points out that her goal is to make her readers laugh and entertained. She covers topics that everyone can relate to, while writing them as short as possible, so people don't skip reacting to her posts and commenting on those posts. She publishes several times a week, and most often the topic that particularly touched and intrigued her that day:

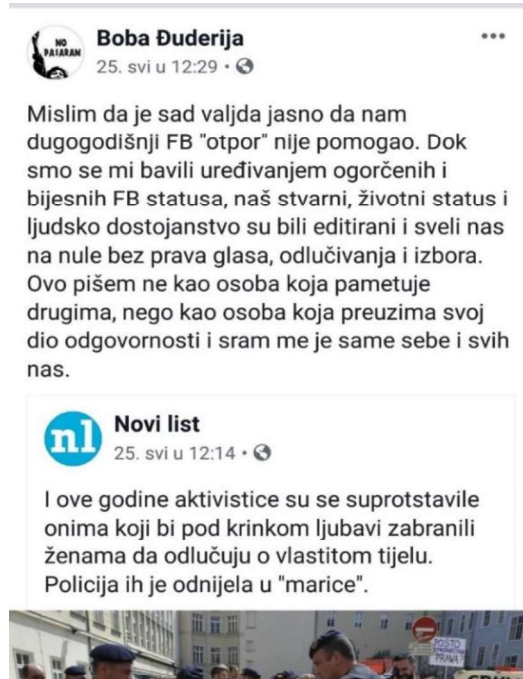
"I'll write on myself with a pen. You can see all kinds of things on the net, including how insulted and hurt apartment owners are. They collect, I have no idea how much money, and they are insulted because, I quote, 'those women who clean apartments, they only care about the salary!'" (*Facebook* profile: Boba Đuderija)

The author also shared with her friends and followers on *Facebook* nostalgic moments, moments of moving, establishing a new life, and returning to the old ways:

"In France, I left an apartment I loved (the same is with some people, you open the door and you know it is 'it') and in it a bunch of things I bought to 'fill it up'. I left a pillow on which I slept well. One of those tame pillows that are nice to hug. What remained was a set of super sharp knives with which I used to cut and chop French vegetables and French cheeses, the taste, smell and shape of which made my head spin. I left a dryer for the clothes that I took out to the balcony on sunny days. Every time I took that thing out the balcony door, I had the feeling that the whole neighbourhood was staring at me. Namely, in the whole neighbourhood, I was the only one drying the clothes on the balcony. This intrigued me a lot and led me to think about the Mediterranean mentality that always brings everything outside, because it also lives outside. So, the whole time I felt a little discomfort dragging the dryer and putting my laundry in for everyone to see. There was also a lot of jewellery, cosmetics, all those little female things, at least half of which I never used, but I neatly brought them with me, so that they would be as useless to me in France as they were in Croatia. Shortly before leaving France, I went to a boutique where I came across two scarves – one blue with pink overlays and one pink with blue overlays. I bought them right away, both of them, because they really attracted me, seduced me. They looked more French than anything I had seen in France before. When I got home, I realized that I never put them on. I was just looking at them the whole time. So, one windy morning in Split, I tied one around my neck, in a nonchalant French way, and left the house all pretentious and elegant, and after 100 meters, I nervously tore it off because I forgot that I can't stand anything that covers my neck. As if anything like that steals my oxygen, hinders my breathing. In the end, I gave one scarf to a friend who makes poetry out of clothes – whatever and however she puts something on, it shines with some kind of subtle, fragile beauty. I will give her the other one as well, if I manage to find it in the chaos of my never fully unpacked luggage. Those suitcases of mine, they look like me – undecided between leaving and staying, scattered and restless. Living in that temporary nest in France, God, how many times did I think 'If only somehow I could move this apartment to Split...'. At least I can carry it with me everywhere I go, like a wallet or a purse. It was not an apartment, but my place, my peace and my wanton, hedonistic solitude. Double loneliness – physical and loneliness of being a stranger in an unknown, distant city. Like some kind of capsule, security, womb. Like a space station. Silence, immobility and distance. In Split, on one of those rare sunny days of the May, I rushed to take the washed clothes outside, officially announcing my sudden return home. I strung on a string all versions of myself, myself as a fugitive, myself as a returnee and nostalgic, myself to flutter among all the other hanging stories of a typical Split neighbourhood. Then I stood in the doorway and watched those sprawling lives, feeling a kind of silly joy and belonging. I thought, my God, if only I were able to take this Mediterranean exhibition with me, this 'out there' of mine, wherever I go." (*Facebook* profile: Boba Đuderija)

This author also often shares other people's posts, which she often comments on, or articles from some portals that she feels the need to publicly comment on and present, and as a person who is

followed by a large number of people, she uses the opportunity and her influence to call people to real action (see picture 1 and 2).



Picture 1: Boba Đuderija's comment on current events.
Source: downloaded in its entirety (Facebook profile: Boba Đuderija)



Picture 2: Boba Đuderija calls people to action.
Source: downloaded in its entirety (Facebook profile: Boba Đuderija)

3.2. Julijana Adamović

Julijana Adamović, according to an article from *Jutarnji.hr* (Špišić, 2018), is currently living and working in Vukovar. She came onto the literary scene in 2008 with her debut book, the collection of stories "How they stole us from Gypsies", for which she was awarded the *Kiklop* award. She is also

known to the general public as a columnist for T-portal, where she writes sharp and caring comments about socio-political reality. Like Boba Đuderija, she wrote a blog, which she ended up cancelling when social networks started to enter even more her everyday life. She concluded that the blog takes up too much of her time, and that social networks such as *Facebook*, where she opened a profile, are a much better, faster and simpler way of communication. On her profile, she publishes recommendations for other books and authors, those that she primarily likes, that she has or would like to read. Her texts on the Internet were written in the form of columns on the T-portal, although we note that the last column for that portal was written in November of 2018. In any case, in the texts, she reflected on current events, on Croatian reality, especially politics and Croatian society. She also referred to the migrant crisis when it was relevant in Croatia:

"We could describe the story of the current migrant crisis and its causes, consequences and solutions with a picturesque proverb about three monkeys. Many do not see, many do not hear, and many have closed their mouths, not in fear of saying evil, but so that they themselves would not become evil in the eyes of others. Unfortunately, there are also those who see evil only in others and – completely overwhelmed by panic and fear – jump aggressively and are one step away from giving evil complete legitimacy." (*Adamović*, 2018, <https://www.tportal.hr/komentatori/clanak/tri-majmuna-i-migrantska-kriza-jedni-ne-vide-drugi-ne-cuju-a-trecima-su-zacepili-usta-foto-20181112>)

Also, in the same column, she calls out the media that, with or without intention, invite the masses to discrimination:

"Reactions to increasingly pronounced hate speeches against migrants and incitement of people, will often meander into rather pointless discussions, such as remarks of a semantic nature, because words like 'waves' or 'breakthrough' send negative subliminal messages to the public. That is why the followers of this mindset are ready to put pressure on the media to use newspeak in reporting on 'challenges'. The breach of the cordon at the border in Maljevac should not be called a 'cordon breach', because the use of that phrase would refer to the refugees as active actors on the border, and as we know, they were not, but the cordon broke through on its own. That is why journalists who do not want to agree to this kind of self-censorship should be labelled as 'creators of the Croatian media and ethical twilight', which encourages people to 'racism, xenophobia and Islamophobia'. (*Adamović*, 2018, <https://www.tportal.hr/komentatori/clanak/tri-majmuna-i-migrantska-kriza-jedni-ne-vide-drugi-ne-cuju-a-trecima-su-zacepili-usta-foto-20181112>)

Several column titles by author Adamović that directly indicate the topics she deals with will be highlighted: "Don't be unfair to Milanka Opačić: She was born to be a Minister"; "The world admires the black jersey of Croatia, and it reminds some of us of the Ustaše. Where did such malice come from?"; "OK, they are also desecrating monuments elsewhere. But why do our vandals do it in such a stupid way?"; "We learn more about wars than about emotions, and we are surprised at a battle for a child?"... Adamović, for example, dealt with topics related to euthanasia, so in one of her columns, integrating Croatian social current events into the topic, she critically wrote:

"The issue of the possibility for a person to independently and consciously decide on his life in a situation when it becomes unbearable (due to an incurable disease and the suffering it brings) and to ensure that he dies painlessly, with the presence of his closest relatives, seems to be rather unimportant to us. Such a death is not only unacceptable and punishable, but also something we don't want to intellectually exert ourselves over. Anyway, we are almost obsessed with the violent deaths that happened more than 70 years ago, measuring who had more died and whose deaths were more brutal." (*Adamović*, 2018, <https://www.tportal.hr/komentatori/clanak/hrvati-vole-junake-samoubojice-a-oni-koji-vape-za-smrcu-su-tabu-bescutno-foto-20180514>)

She also commented on the situation at the children's carnival in Kaštela in 2018, where an imitation of a picture book about gay families was set on fire.

Socially engaged writing is clearly recognizable from the records published by this author on social networks. The space of freedom of thought and writing and her socio-political involvement in a kind of alternative medium is a platform for her literary work, which Adamović skilfully uses to raise ethical and aesthetic awareness of the meaning of literature in today's society.

3.3. Vedrana Rudan

According to information from the *Biografija.com* website, Vedrana Rudan is a popular Croatian writer who has worked as a journalist, host and columnist throughout her career. She was fired in all her newsrooms because of her radical and unconventional views. For many years, she has been known as one of the most controversial figures in the media space. In her texts, she is extremely witty, completely honest and open without holding back, sparing no one, so thanks to her sharp writing, she has gained a large number of fans as well as opponents. The writer is a fierce activist for human rights and uncompromising in the fight for women's rights. She says for herself that she never looks back on the past or has plans for the future, but lives in the present where she is the happiest because all her dreams have come true, even those she has never dreamed of. She has been writing all her life and will write until her last breath. She is the author of one of the most read blogs in the Croatian language, "How to die without stress". The reactions of the readers of her blog have never disturbed her, because she perceives her writing as a conversation with herself. In the same way, she explains that all her written and spoken provocations have only one goal, which is her earnings from selling books and charging for work on TV. She always tries to be the opposite of what is expected of her, because that's how she maintains interest in herself and makes a living from it.

She started her blog in 2003 and still publishes texts on it, and as far as social networks are concerned, she has an open profile on *Facebook*, that is, her official page, which has online links that can also be used to access texts on her blog. In the texts, she looks back on everyday life in a controversial way, and comments on events in Croatia and the world.

For example, in April 2019, the tower of Notre-Dame in Paris was on fire, which Vedrana Rudan also wrote about. However, it raised dust all over the region:

"Who cries over Libya and other burned countries? It sucks that a tower collapsed in Paris. If the workers who restored the Cathedral were paid better, maybe it would still be standing? If the West spent as much money on construction as it spends on destruction, Notre-Dame would not be left without a tower. For me, the wet Parisian burning ground is a symbol of the rotten West. In one day, they can turn other people's lands into dust and ashes, destroy the destinies of millions of people, but are also unable to put out a burning tower." (Rudan, 2019, <https://www.rudan.info/notre-dame/>)

It should also be said that her style and way of writing are clearly different from the other selected writers in this work. Vedrana Rudan is straightforward, an author who says that she does not swear in real life, or at least not as much as she uses swear words in her writing. She does not choose her words for anyone, especially not for the authorities in Croatia.

The fight for women's rights and the dignity of women in society are her constant literary and commentary preoccupations, there are also articles on this topic on her blog, and they once wrote about Rudan as "the mirror of feminism in the Balkans":

"I often think of my nonna Tilda. Her two husbands were killed, she lost a child, the Germans burned down her house, the partisans stole the crematorium, she raised two children, she was a fighter all her life. For better or for worse, she relied on herself. Her mother was raped by a landlord while she was grazing sheep in a meadow in Lika. She sued him, got a verdict in her favour, ONE HUNDRED AND FIFTY YEARS AGO, and after gave birth to my nonna. Tilda became a servant in Senj when she was five years old. She worked all her life. A few days before her death, she ironed my son's diapers. I am proud that in my veins run the blood of two women who made their way through life by working and fighting for the right to be persons, human beings, not a piece of meat that will be fucked and then paid for that. Today, I feel sad when I look at our and the world's public women. They dominate across portals, speak with plastic breasts, inflated lips, anorexic bodies, fake asses, wigs and hairy looks." (Rudan, 2019, <https://www.rudan.info/javne-zenske/>)

In January 2019, for *Jutarnji list* (Benčić, 2019), when they asked her if she thought Croatia needed a movement like the one in America against sexual abuse and harassment of women called *Me Too*, she answered:

"It's like asking me if it is possible to bring perverted Croatian Catholic priests to justice? Both are impossible. Women in Croatia have the status of worse or better paid whores, mostly worse,

and we know that whores don't start a revolution, pimps are merciless. Reverend Croatian paedophiles have the status of saints in Croatia, they will never be enslaved, no matter how many children's asses and souls they destroy in the course of fifty years of their service to God. Women in Croatia are not threatened only in the "business" environment. They are raped, killed and massacred wherever one of the Croatian males it comes to mind. We see the unfolding of the tragedy in Zadar. The beast decided to dismember the little girl, the court let the bastard, in accordance with the law, to defend himself from freedom. In court, of course, the 'sins' of the unfortunate woman, who is barely eighteen years old, were analysed at length. Whenever I hear something like that, I wonder why the victim's parents don't take justice into their own hands. I would do so because there is no justice for women in Croatia. Of course, it would be phenomenal if there was a movement of women which would start a war against abusers. That will never happen in this crap that some call 'the country' because anybody smart leaves it, and callous evil and helpless victims remain. The first secure a future for their great-great-grandchildren through banditry, the second, exhausted from abuse, do not have the strength to escape" (Benčić, 2019).

We can therefore, conclude that Vedrana Rudan deals with current Croatian, regional, and global topics specifically, in her own recognizable way, in the style and content that is exactly what is expected of her – she openly speaks and writes what she really thinks, without reservation or self-censorship.

4. Conclusion

The digital age and the technological society we live in has brought significant changes in the field of art and literature as well. From the spoken language to the first written literary word, and then to the written one in the virtual world and uninterrupted global communication today, literature has shown willingness to make micro-changes in the society in which it was created, from aesthetic to socio-political. The importance of writing and publishing literature even in times of crisis, such as the pandemic, which is still part of our everyday life, was tried to be detected in this work, using the example of blogging and publishing on *Facebook* by three contemporary Croatian female writers – B. Đuderija, J. Adamović and V. Rudan. Since the beginning of the 21st century and increasingly faster digital communications, the literary word has also positioned itself in new media. So, we can find it more and more often and specifically on the blog and on social networks. The answer to the question of whether it is a paradigm shift or a trend that responds to the demands of the sociocultural context, will remain open, as will the possibility of commenting below the published texts on the pages of the new media that were our focus. The continuum offered by this type of communication leaves room for new analyses, interpretations and further research.

Here, it was tried to capture the moment of contemporary Croatian (female) literary production on the blog and social networks in short cuts and present some of the trends in literary activities in our area. The dynamics of this movement is increasingly filled with the literary works of authors whose need for recording, literary activity, but also social engagement and speaking about current social topics and problems, is motivated by personal and specific reasons. For the purposes of this work, we singled out three authors who expanded their literary work into the field of ubiquitous virtual communications. Analysis of the literary records of Boba Đuderija, Julijana Adamović and Vedrana Rudan published on blogs and/or social networks showed the willingness of women's writing to adapt to the time in which and about which their literary records were created.

In the text *Tendencies of 'chicklit' in contemporary Croatian literature*, Andrea Zlatar Violić (2006) writes that it seems that the absence of certain conditions does not harm the initiation of the production-reception chain of contemporary urban women's prose as a whole: it is read, it is written, it is sold. Judging by the reception criteria (library loans, sales, top-lists, media presence), female writers represent a notable and distinctive segment of contemporary Croatian literary production. The comparative deviation, which warns of the absence of thematization of sexuality or its clichéd presentation in contemporary Croatian prose, is present regardless of the author's gender identification: this problem leads to another, which is the issue of (re)presentation of intimacy in literary texts.

It is precisely the representation of intimacy that common thematic space through which we can connect, to some extent, the selected authors and their writing. Namely, by deciding to write a blog

and create a profile on *Facebook*, they allowed the audience to be a part of their lives, that is, to be included in their lives. Julijana Adamović, Vedrana Rudan and Boba Đuderija shared with the audience/readers/followers a wide range of topics from everyday life.

In the paper, we also showed that the selected authors recognized new media as the ones that can convey their literary word, social criticism or current commentary the fastest and most far-reaching, and which, at no time, diminish the aesthetic value of their writing. In this sense, but also based on the answers obtained in the interviews with the authors, we conclude that blogs and social networks greatly benefited their literature, the development of their writing, but also the audience, as well as awareness of their position as influencers and/or trendsetters in society.

We also asked them how they estimate the position of literature on social networks in the next ten years. Đuderija replied that she believes that books will definitely survive, and social networks will increasingly serve as a "springboard" for authors, both established ones and new ones that are just coming. She concludes that some authors without social networks might never have, or at least not so quickly and easily, come to the opportunity to show what they know and can do. Adamović thinks that the future of literature is still books, whether classic or electronic. She emphasized that social networks are good for shorter forms, such as poetry, for which she believes is experiencing its renaissance, precisely on social networks and because of them.

It can be concluded, therefore, that the new media are taking on the role of a space for communication and discussion and more direct interaction with the audience, which ultimately has the potential for concrete action. Every new media thus becomes multimedia and manages several different channels of communication, and for those who have something to say and want to share it with the public, in literary or any other form, it opens up a completely new world of virtual communications, whether it is a current trend or laying the foundations for a later paradigm shift.

LITERATURE

- Adamović, J. (2018): *Tri majmuna i migrantska kriza: Jedni ne vide, drugi ne čuju, a trećima su začepili usta*. Available at <https://www.tportal.hr/komentatori/clanak/tri-majmuna-i-migrantska-kriza-jedni-ne-vidi-drugi-ne-čuju-a-trecima-su-zacepili-usta-foto-20181112>. Accessed: August 21, 2022
- Adamović, J. (2018): *Hrvati vole junake samoubojice, a oni koje vape za smrću su tabu. Bešćutno!* Available at <https://www.tportal.hr/komentatori/clanak/hrvati-vole-junake-samoubojice-a-oni-koji-vape-za-smrcu-su-tabu-bescutno-foto-20180514>. Accessed: August 21, 2022
- Benčić, L. (2019): *VEDRANA RUDAN: #MeToo pokret u Hrvatskoj je nemoguć. Žene u ovoj zemlji nemaju moć, njihovo me mirenje sa sudbinom dovodi do riganja*. Available at: <https://www.jutarnji.hr/kultura/knjizevnost/vedrana-rudan-metoo-pokret-u-hrvatskoj-je-nemoguc-zene-u-ovoj-zemlji-nemaju-moc-njihovo-me-mirenje-sa-sudbinom-dovodi-do-riganja/8234048/>. Accessed: July 27, 2022
- Biografija.com*. Available at <https://www.biografija.com>. Accessed: July 27, 2022
- Blog*. Available at <http://jezicni-savjetnik.hr/?page=25>. Accessed: July 21, 2022
- Demeterffy Lančić, R. (2010): *Novi mediji i odnosi s javnošću*. Available at <https://hrcak.srce.hr/file/113921>. Accessed: July 27, 2022
- Facebook profile of Boba Đuderija. Available at <https://www.facebook.com/bobamorska>. Accessed: July 21, 2022
- Facebook profile of Julijana Adamović. Available at <https://www.facebook.com/profile.php?id=100011701476869>. Accessed July 21, 2022
- Facebook profile of Vedrana Rudan. Available at <https://www.facebook.com/VedranaRudanBlog/>. Accessed: July 21, 2022
- Filipan Žignić, B. (2012): *O jeziku novih medija*. Matica hrvatska. Branch Čakovec, Čakovec.
- Kobayashi, M. (2011): *Blogging Around the Globe: motivations, privacy concerns and social networking*. IBM, Tokyo.
- Lucić, P. (2012): *Boba Đuderija je dokaz da internet stvara vrhunske pisce*. Available at <https://www.tacno.net/kultura/predrag-lucicboba-uderija-je-dokaz-da-internet-stvara-vrhunske-pisce/>. Accessed: July 17, 2022
- Lugarić Vukas, D. (2013): *Književnost u doba bloga (o Majetićevim blogerskim romanima). Umjetnost riječi*, 34, pp. 273-293

- Nemec, K. (2006): *Od feljtonskih romana i „sveščića“ do sapunica i Big Brothera*. Available at <http://www.hrvatskiplus.org/article.php?id=1768&naslov=od-feljtonskih-romana-i-svescica-do-sapunica-i-big-brothera>. Accessed: July 24, 2022
- Plavljanić, B. (2012): *Povijest društvenih mreža*. Available at <http://www.pcchip.hr/povijest-drustvenih-mreza/>. Accessed: July 24, 2022
- Oraić Tolić, D. (2005): *Muška moderna i ženska postmoderna. Rođenje virtualne kulture*. Ljevak Publishing, Zagreb.
- Postmodernizam*. Available at <http://www.enciklopedija.hr/Default.aspx>. Accessed July 24, 2022
- Slade, B. (2012): *Kako komunicirati na društvenim mrežama*. Available at <http://www.huoj.hr/tag/drustvene+mreze>. Accessed: July 20, 2022
- Špišić, D. (2018): *Julijana Adamović objavila je novi roman: „Bila sam nekih tri i pol, četiri godine, djed je umro dok sam bila sama s njim u sobi..“* Available at <https://www.jutarnji.hr/kultura/knjizevnost/julijana-adamovic-objavila-je-novi-roman-bila-sam-nekih-tri-i-pol-cetiri-godine-djed-je-umro-dok-sam-bila-sama-s-njim-u-sobi/7796868/>. Accessed: August 24, 2022
- Rudan, V. (2019): *Kako umrijeti bez stresa*. Available at <https://www.rudan.info>. Accessed: July 25, 2022
- Urbanek, I. (2019): *Ženska književnost na blogu i društvenim mrežama*. Graduation thesis. Available at <https://urn.nsk.hr/urn:nbn:hr:251:899068>. Accessed: July 15, 2022
- Zlatar Violić, A. (2006): *Tendencije »chicklita« u suvremenoj hrvatskoj književnosti*. Available at <http://www.hrvatskiplus.org/page.php?id=42>. Accessed: July 21, 2022

АУТОРИ / SZERZŐK / AUTORI / AUTHORS

16. МЕЂУНАРОДНА НАУЧНА КОНФЕРЕНЦИЈА
16. NEMZETKÖZI TUDOMÁNYOS KONFERENCIA
16. MEĐUNARODNA NAUČNA KONFERENCIJA
16TH INTERNATIONAL SCIENTIFIC CONFERENCE

- | | | |
|----------------------------|-------------------------|------------------------------|
| 1. Bacsa-Bán Anetta | 13. Ines Katić | 25. Námesztovszki Zsolt |
| 2. Balogh Regina | 14. Kovács Írisz | 26. Ivana Nikolić |
| 3. Lucija Belošević | 15. Andre Kurowski | 27. Bojana Perić Prkosovački |
| 4. Blatt Péterné | 16. Valentina Majdenić | 28. Richárd Kószó |
| 5. Ђорђе Л. Цвијановић | 17. Major Lenke | 29. Rudnák Ildikó |
| 6. Ana Izabela Dasović | 18. Zvonimir Marić | 30. Hrvoje Šlezak |
| 7. Grabovac Beáta | 19. Ivana Marinić | 31. Szabóné Pongrácz Petra |
| 8. Horák Rita | 20. Hrvoje Mesić | 32. Draženko Tomić |
| 9. Tatjana Pleš | 21. Eva Mikuska | 33. Tin Užar |
| 10. Milena Ivanuš Grmek | 22. Snježana Mraković | 34. Emőke Varga |
| 11. Александар П. Јанковић | 23. Nagy Kinga | |
| 12. Kalmár Laura | 24. Nagyházi Bernadette | |

CIP - Каталогизација у публикацији
Библиотеке Матице српске, Нови Сад

37(082)

УЧИТЕЉСКИ факултет на мађарском наставном језику. Међународна научна конференција (16 ; 2022 ; Суботица)

Промена парадигме у образовању и науци [Електронски извор] : зборник радова = Paradigmaváltás az oktatásban és a tudományban : tanulmánygyűjtemény / 16. међународна научна конференција, Суботица, 3–4. новембар 2022. = 16. Nemzetközi tudományos konferencia, Szabadka, 2022. november 3–4. ; [уредници Viktor Fehér, Laura Kalmár, Judit Raffai]. - Суботица = Szabadka = Subotica : Учитељски факултет на мађарском наставном језику, 2022

Начин приступа (URL):

https://magister.uns.ac.rs/files/kiadvanyok/konf2022/Inter_ConfSubotica2022.pdf. - Начин

приступа (URL): <http://magister.uns.ac.rs/Kiadvanyaink/>. - Начин приступа (URL):

<https://magister.uns.ac.rs/Публикације/>. - Насл. са насловног екрана. - Опис заснован

на стању на дан: 26.12.2022. - Радови на срп., мађ., хрв. и енгл. језику. -

Библиографија уз сваки рад. - Summaries.

ISBN 978-86-81960-19-6

а) Образовање -- Зборници

COBISS.SR-ID 83886601