



THE SCREEN AND THE FICTION

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Abstract: *This article can give the information about the internet and the fiction. Due to the fact, newspaper and magazine distribution has been significantly decreased, and many have gone; publishers continue to warn the public that book sales are decreasing. Articles in the news and on the internet about the amount of books written and sold each year are generally comforting.*

Key words: *screen, internet, fiction, magazine, newspaper*

Has the Internet altered our reading habits? And, having altered our reading habits, has it altered our writing habits? And, as a result, has it altered our perception of literature? These are the three issues that the current dissertation will attempt to address in order to identify what type of impact the Internet, or electronic technology, has had on the written word, and more especially, on literature, from an aesthetic, moral, political, and economic standpoint. Is there an Internet literature, can the Internet generate any type of writing, and can the Internet be a literary subject?

These considerations are inspired in part by the plain fact, often reiterated by publishers of printed content, that reading matter on paper holds an ever diminishing share in the cultural environment, at least economically. Newspaper and magazine distribution has been significantly decreased, and many have gone; publishers continue to warn the public that book sales are decreasing. Articles in the news and on the internet about the amount of books written and sold each year are generally comforting.

Nonetheless, my discussions with numerous publishers at "Darakchi, Sugdiyona, and Jannatmakon" as well as my own professional experience, have taught me otherwise. The shrinking size of daily newspapers and the elimination of print periodicals such as Darakchi corroborate this trend. Often, one financial triumph, such as the Harry Potter series or Fifty Shades of Grey, can obscure the reality that sales of other, less popular novels are declining. Simultaneously, "successes," which must be understood as primarily "commercial successes" arising from the Internet, most of which are self-published, are frequently brought forward to emphasize the literary value of the Internet and its contribution to a new form of literary creativity comprised of readily available works in a more "democratic" context.

Has the Internet provided an alternative to the style of reading that arose with the invention of the printing press? Is the Internet carrying on the reading process begun by Gutenberg technology while adding its own flavor to literary output, particularly fiction? In the first section of this research, we will attempt to paint a picture of what Internet literature is currently, that is, literature published on computers for online readers. Analyzing Digital Fiction (Bell, Ensslin, and Rustad 2014) emphasized the lack of analytical study on this sort of literature or fiction. After investigating the many methods of relating



to the internet as a tool or a topic in a literary setting, we'll try to figure out why attempts at evaluating this type of fiction have been so rare in the last section of the dissertation. We'll attempt to follow the growth of Internet Fiction, or hypertext, via what experts refer to as the four generations of Internet fiction.

The first thing to ask before embarking on such a venture is, "What is the Internet?" What is its definition? What are its characteristics and content? This is what the Internet can tell us amid 7 690 000 000 responses. Let us begin with Google, the first search engine on the Internet: "a global computer network providing a variety of information and communication facilities comprised of interconnected networks that use standardized communication protocols." Second, Wikipedia, the Internet's homegrown encyclopedia, and, as we'll see, one of its most prominent products: "The Internet (portmanteau of Interconnected Networks) is the global system of interconnected computer networks that uses the Internet Protocol suite (TCP/IP)" to connect computers and devices throughout the world. It is a network of networks comprised of private, public, academic, corporate, and government networks ranging in scale from local to worldwide, linked by a diverse set of electrical, wireless, and optical networking technologies.

The internet transports a large array of information resources and servers, such as the World Wide Web's (WWW) inter-linked hypertext pages and applications, electronic mail, telephony, and file sharing. The Internet's beginnings may be traced back to research commissioned by the United States federal government in the 1960s to develop strong fault-tolerant communication with computer networks. In the 1980s, the major antecedent network, the ARPANET, functioned as a backbone for connectivity of regional academic and military networks. The National Science Foundation Network, which was funded as a new backbone, resulted in international participation in the development of new networking technologies and the convergence of several networks.

The early 1990s saw the beginning of the transition to the contemporary Internet, resulting in a continuous exponential growth as generations of institutional, personal, and mobile computers were connected to the network. Despite the fact that the Internet has been widely utilized by academia since the 1980s, commercialization has integrated its services and technology into nearly every facet of modern life (my emphasis). We can draw a parallel between the printing press and the evolution of the book from academia to institutionalized knowledge to "every aspect of modern life," especially if we include newspapers and user's manuals for every commercialized tool, medicine, or advertising as a result of the printing press invention.

The Internet has reshaped, redefined, or even bypassed most traditional communication media, including telephony, radio, television, paper mail, and newspapers, giving birth to new services such as email, internet telephony, internet television, online music appropriation of cultural production, digital newspapers, and video streaming websites. Newspaper, book, and print publication are transforming into blogging, web feeds, and online new aggregators as a result of website technology. The Internet Corporation for Assigned Names and Numbers (ICANN) directs the expansive definitions of the Internet's two primary name spaces, the Internet Protocol Address (IP address) space and the Domain Name System (DNS). The first striking feature of Wikipedia's definition of



the Internet, which will become one of its flagships, as we'll see throughout this dissertation, is that it sings the Internet's praises and emphasizes all of its benefits to mankind and trade, whereas it is not the role of an encyclopedia to pass judgment on the subjects it describes or defines. In its "printing press" article, no paper encyclopedia would highlight the benefits of the printing press to mankind. It wouldn't finish with an almost hilarious touch, referring to USA Today to establish the topic of the story as one of the "New Seven Wonders" (the other six are unknown).

The Digital Fiction International Network defines digital fiction as 'fiction [that is] written for and read on a computer screen [and] that pursues its verbal, discursive, and/or conceptual complexity through the digital medium, and would lose something of its aesthetic and semiotic function if it were removed from the medium' (Bell, Ensslin, and Rustad 2010). It is fiction whose structure, shape, and meaning are determined by, and in conversation with, the digital context in which it is created and received. The Interactive fictions (Ifs) of the 1980s are the forefathers of digital fiction. Ifs as Infocom's (1980) Zork and Adam Cadre's (1999) Varicella require the reader to type text commands in order to navigate the fiction, with the story world changing in response to their input. Later digital fiction, produced pre-web in software such as HyperCard and Storyspace and then in web technologies such as HTML and Flash, takes a variety of forms but, like Ifs, requires the reader to interact with the digital technology either corporeally and cybernetically through mouse clicks or cognitively by making decisions about her or his journey through the text. Digital fiction is defined as 'ergodic literary' by Aarseth (1997). He claims that in such writings, a 'nontrivial effort is necessary to allow the reader to navigate the text' (1).

While Aarseth's definition does not expressly exclude print texts, his idea of nonergodic literature explains why a linear and bound print work does not meet the ergodic literature criterion. According to him, 'no extranoematic obligations [are] laid on the reader save (for example) eye movement and the periodic or random turning of pages' in nonergodic literature. (1-2). The nontrivial effort identified by Aarseth in ergodic literature in general is distinguished in digital fiction by the role that readers must play in its navigation, making their reading experience far more active or 'nontrivial' than that connected with their print equivalents. Some require the reader to traverse the content by clicking on hyperlinks.

The reader's chances in Michael Joyce's (1987) Storyspace fiction, *afternoon*, a story, result in varied and occasionally contradicting narrative results. The reader can traverse Lance Olsen and Tim Guthrie's (2005) Web-based fiction *10:01* by utilizing either a chronological timeline down the bottom of the screen or by clicking on a picture of a certain character. Readers can also select internal and/or external links based on their interests. Although *10:11* lacks the narrative conflicts of *afternoon*, the navigational choices ensure that it is unique each time it is read by the same or a different reader. *Inanimate Alice* by Kate Pullinger and Chris Joseph (2007) does not provide the same amount of choice as *afternoon* or *10:01* because the reader is only given one path through the novel. Readers must, however, participate with the narrative by clicking on moving pictures, solving riddles, or picking symbols. Other works of digital fiction, such as *geniwate* and Deena Larsen's (2003) flash fiction *The Princess Murderer*, require readers to choose their



own path through the text, but they also border on literary games as they sub-textually reflect on stereotypical ludic semantics, such as misogynist teleology (Bell, Ensslin, and Rustad 2012). Indeed, innovative new technologies are dissolving traditional category boundaries, resulting in hybrid forms of experimental literary and media art. *Flight Paths* (2010) by Kate Pullinger and Chris Joseph is a notable example of digital fiction in participatory Web culture, since it incorporates readers' tale versions in its collaborative paratextual website. Each reading of a digital fiction is different, either because the reader takes a different pathway through the text or because the text offers a different version of itself".

To summarize, the internet has permitted and expedited new types of human contacts via instant messaging, internet forums, and social networking.³ Online shopping has increased enormously in popularity for both major retailers and small businesses and entrepreneurs since it allows them to expand their "brick and mortar presence" to serve a broader market or even offer products and services wholly online. Internet-based business-to-business and financial services have an impact on supply chains across whole sectors. The Internet has no centralized governance in terms of technology implementation or access and usage regulations; each member network establishes its own policies.

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