

CONSIDERATION'S INFLUENCE LOGISTIC ORGANIZATIONAL ON CULTURE OF DIGITAL TECHNOLOGY TO DIGITAL TRANSFORMATION

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Abstract

This research article analyses literary outputs that have been developed and restricted to the digital domain, utilizing examples from a variety of cultures to demonstrate the amount of literary alteration in the digital environment. The paper differentiates between two types of digital technology: 1) Passive digital technology (literary works based on classical literature that have been transferred to digital space; i.e. e-books-classical poems-short stories-novels posted on online databases) and 2) Active digital technology (literary works that have been created on digital space while abiding to the standards of the online world; i.e. twitter fiction – Thailand cellphone novels – flash poems). In contrast to the first kind, the second type of digital technology becomes the driving force of literary development, instituting structural, formal, and stylistic changes that distinguish it from passive traditional literature. Consequently, the purpose of this research is to examine the reformulations of active digital writing, which often relies on the micro-fiction genre. Due to the fact that both twitter fiction and the cellphone novel are dependent on micro-fiction, they unavoidably become a part of the reformative digital technology. It is also essential to highlight that cultural variety and distinctions are considered throughout the review process, since cultural backgrounds play a significant part in reshaping the structure and style of a literary work.

Keywords: Digital literary, Digital Transformation, Digital environment, Digital Technology

INTRODUCTION

Active digital technology (Kim, 2021) : Literary Adaptations, As a result of literature's dynamic character, its value resides in its capacity to change as history changes (Kusumastuti, Nurmala, Rouli, & Herdiansyah, 2022). Through the decades, authors have preserved literature by adopting new literary styles to mix with the fashions of their day, making it a topic that is always evolving. As suggested by twitter's mission statement, the digitization of literature has enabled the continuation of change in the modern period by creating a new arena where writers may "produce and exchange ideas and information immediately and without restrictions." (Sedalo, Boateng, & Kosiba, 2022) Hypertext platforms like Twitter and SMS texting are the most current experimental tools for contemporary authors. As a result, one of the advantages of being a writer in the digital age is having one's creative ambitions mapped by what internet technology can provide. Instead of joining the discussion about how social

media became our generation's diversion from the intellectual world, many authors started to see Twitter as an opportunity to integrate the academic and digital spaces. At the Twitter Fiction Festival, Goldstein echoed one of these authors when she said, "People claim Twitter is hurting people's attention spans, but what if we harnessed it via serialized fiction?" In an effort to experiment with micro-level literary works, professional and amateur authors hurried to form online accounts given the rapidity with which people may produce and distribute their material. The concept of the mobile phone book and Twitter fiction was enticing to many writers eager to experiment with new forms of literary expression and those with little financial resources (Müller, Pommeranz, Weisser, & Voigt, 2018). Now, writers are able to develop a large following of (followers) without incurring the expenses of editing, promoting, selling, or printing. In a manner comparable to the popularity of the Thailand mobile phone book, Twititure (literary production on Twitter) seemed to provide a promising future for literature and many authors. As a result, the breadth and form of writing continue to increase as more authors are willing to experiment and create new trends (Killian & McManus, 2015).

Others have utilized digital platforms to produce literature from scratch (Tiago & Veríssimo, 2014), while others have used them to resurrect classic books, poems, authors, and literary styles. An example of the former is @Edgar Allan Poe, a Twitter account created to tweet about everyday life occurrences utilizing Edgar Allan Poe's tone and vision, with almost 100,000 followers (Ammar, Haleem, Javaid, Bahl, & Verma, 2022). In addition to reposting portions from Poe's older writings, the user uses Poe's personality qualities to remark on current events. The concluding sentence of Edgar Allan Poe's bio, "I deserve your adulation," reflects the account's artistic nature and establishes his pompous mentality. (@Edgar Allan Poe 2009) Regarding the latter, Jennifer Egan, a renowned author who participated in the 2014 Twitter Festival, created Black Box (Dwivedi, Ismagilova, Hughes et al., 2021), an example of a literary work created from scratch to meet Twitter's requirements. Even though the book was written on paper and subsequently tweeted in installments, it was designed to match the Twitter feed format and character restriction by being formatted in boxes. The account on The New Yorker's Twitter feed where Black Box was published in ais (@NYerfiction 2012).

Towards a Working Definition, the route to a well-established definition of digital technology is still uncertain (Zhu, Yan, & Song, 2022), as researchers continue to provide several thematically-based explanations for it. Roberto Simanowski, a German specialist of digital art, culture, and media studies born in 1963, opposes the notion of attempting to identify literature in digital space. Simanowski writes in his book *Reading Moving Letters: Digital technology in Research and Teaching*, "no matter how we ultimately define the distinctive "literariness" of digital technology, it undermines the identity of digital technology as literature (Sharif & Pokharel, 2022)." Simanowski's train of thought leads him to believe that it is unnecessary to attempt to establish a definition because real life literature and digital technology are presumed to be the same concept (Cartwright, Liu, & Raddats, 2021); however, the latter is alleged to have more casual and laid-back characteristics than print or real-life literature. In 2010 (Schöniger, 2022), the Digital Award Literature in Australia described digital technology as "showcasing innovation and originality in storytelling for digital media, as well as new paths in contemporary literary practice inspired by technology." Digital technology is an expanded

version of existing literature, according to both of the categories presented above. This demonstrates that neither Simonowski's nor the showcase's definitions distinguish between print literature and computer-based literature in the digital world.(Misirlis & Vlachopoulou, 2018)

However, The Electronic Literature Organization's definition purposely excludes print literature. As defined by the committee's chairman, Noah Wardip, electronic literature is the "use of the capabilities and settings given by the stand-alone or networked computer" in relation to a significant literary feature(Ibrahim, Youssef, Eldeeb, Abouelatta, & Kamel, 2022). This concept raises awareness of digital possibilities that may be used to determine the degree to which literature can grow and change. Nevertheless, it is equally important to recognize that print literature contained in online databases is still considered digitalized literature.(Inversini, Rega, & Gan, 2022; Labib & Alinier, 2021; Li, Trappey, Lee, & Li, 2022)

Digital technology has been lost between the beginnings of traditional literature and computer-based literary endeavors. However, there seems to be a strong overlap between conventional literature that has migrated from print to the digital realm and literary art that has been developed using digital standards. The least that can be done to minimize misunderstanding is to classify the various sorts of digital technology. On the one hand, passive digital technology might be defined as any work that does not challenge traditional literature's length, form, professionalism, and style criteria. Active digital technology, (Li, Trappey, Lee et al., 2022; Straubinger, Illés, Busek, Codreanu, & Géczy, 2022; Yigitcanlar, Degirmenci, Butler, & Desouza, 2022) on the other hand, may be identified as the reformative kind in terms of length, convention, and print literary styles. Specifically, e-books, short tales, and poems put on internet platforms and databases are instances of digital technology that may still be assessed using criteria derived from print classic literature. However, twitter's fiction (short-story and novel tweets)(Chawla & Chodak, 2021; Chen & Lin, 2019; Cheng, Lam, & Chiu, 2020; Chirumalla, Oghazi, & Parida, 2018), the Thailand mobile phone novel, and twitter poetry demand a special appraisal owing to their distinct differences in form, organization, and style (mostly due to the character limit and other online features). In contrast to a novel published in print or electronic book format, a twitter novel must be released in chapter installments of no more than 280 characters. (Godey, Manthiou, Pederzoli et al., 2016; Gulbahar & Yildirim, 2015; Hagan, Jahankhani, Broc, & Jamal, 2021; Hiroshi & Sachiko, 2017; Hofacker & Belanche, 2016) Qualified writers, such as Alexander McCall, resemble one of the several authors who have attempted to build a professional space on Twitter that is secure enough to be academically regarded, yet contemporary enough to participate in a popular literary experiment. Below is an excerpt from his book titled Twitter Fiction. A Strange Tale delivered in tweets or chapter installments.

METHODOLOGY

The article is qualitative, used to analyze digital technology following the form-content approach. Several journal articles and academic publications were mentioned to aid in the comprehension and formation of the foundations and definition of digital technology. These

investigations were also useful in reconstructing the history and beginnings of numerous forms of digital writing, including flash fiction, the short story, Twitter fiction, and the smartphone book. Simultaneously, case studies collected from Twitter and online websites were used to comprehend present reformations in the structure, style, and form of digital literary art. Using Twitter features such as the hashtag, search bar, and other micro blogging methods, this research assured the availability of the greatest number of professional accounts using a wide range of new digital language. In addition, the accounts were accessed often during the investigation to monitor user behavior. Within the study report, qualitative and quantitative methodologies were required to complement one another. Diverse scholarly research has shown literary gaps in digital technology, Twitter fiction, and the Thailand smartphone novel. In the meanwhile, quantitative data (case studies) assisted in determining how active digital technology reforms in structure, style, and form in comparison to classical literature from various civilizations (Japan, Middle East, and the West).

RESULT

A 2014 Twitter short tale was published on McCall's Twitter account, which now has 18,600 followers. It consists of seven chapters and is about a man who had lived alone his whole life until he chose to adopt a dog. McCall Smith states, "I believe we tend to forget that until quite recently, fiction was published in installments in newspapers and periodicals." The statement by McCall Smith shows that micro fiction existed before on many platforms and in various formats. However, writing generated in the digital environment resulted in other changes that introduced new characteristics to the form, distribution, and creation of literature. Features like as "hashtags," "retweets," and "likes," for instance, expand the scope of originality and popularity and for flexible interaction/communication between the author and the reader. Twitter is a unique publishing platform since it connects individuals from all over the globe via a single network to an infinite audience. By mixing literature with a social platform, academics become more accessible to teenagers, particularly those who dislike reading. As seen in the preceding example, Twitter fiction attracts distinctive traits such as brevity, double-sided meanings, curiosity, mystery, and intertextual connections.

The internet is a fast-paced, information-rich environment; someone browsing through Twitter is readily sidetracked by another piece of information in a post immediately next to it. In general, one will not spend much time reading a lengthy literary text when scrolling through social networks, hence writers of E-literature for social media must adhere to minimalist design principles (i.e. Twitter Fiction and Cell phone novel). Thus, definitions depicting digital technology as an extension of traditional literature impose constraints on literary approaches, genres, procedures, and writing styles spawned by E-literature. Equally as much time is spent analyzing, comparing, and defining versions of traditional literature, researchers of the digital age have every right to perform comparable research on the literature of their day. In conclusion, it is acceptable to conclude that digital technology is a bridge that connects old and modern literature; it gives authors the choice to collaborate with traditional literary publishers for a greater audience reach (i.e. e-books) or to experiment with new modes of E-literature.

The Thailand Novel Written on a Mobile Phone

The beginning of literary digitization was the transition from print to portable digital devices. Print books were replaced by e-books, newspaper readers migrated to internet portals, and magazines started to provide their content digitally. With the advent of new social media platforms, there has been a modest change in the style, development, diffusion, and consumption of literature. Before twititure emerges, the Thailand cell-phone book demonstrates the first type of style modification.

The Thailand cell phone novel, as its name indicates, is a type of communication that utilizes SMS text messaging to generate under 200-word literary works. In 2000, a writer called Yoshi released *Deep Love*, the first electronic tale, on an unauthorised website. Prior to releasing his "fast-paced" tale, Yoshi strove to appeal to the younger generation of female readers by emphasizing literary dialogue and using a conversational style. In actuality, *Deep Love* follows the path of a regular adolescent girl who abandons her worldly beliefs after meeting an elderly woman. Yoshi emphasized in a subsequent interview that the unrefined manner, which attracted much criticism from traditional academics, was in reality what made his work popular among Thailand youth. As young adolescents living in a society with several taboos, they were attracted to pop-culture/down-to-earth issues that enabled them to communicate problematic ideas such as relationships, friendships, bullying, and abortion. Not only were young students interested in reading Yoshi's work, but they also participated in a larger electronic fiction trend known as the mobile phone novel or *Ketiai Shousetsu* in Japan. According to Hutchinson and Morton, "in 2007, when commercial Ketai book publishing reached its pinnacle, 37 percent of the world's blogs were written in Thailand." The electronic tale of Yoshi grew so popular that it has been transformed into novels, comic books, films, and more. "

The popularity of *Deep Love* spurred publishers to launch Thailand applications and blogging sites that allowed users to upload or read short tales anonymously. The anonymous section encouraged young authors to reconnect with literature by writing about modern subjects. The majority of these books were based on real-life happenings of students who were unable to communicate their experiences in public and consequently chose an anonymous method of expression. At the time of the advent of Ketai novels, romance tales were the most prevalent and grew rapidly throughout several Thailand websites, particularly among adolescent females. To name a few: *Magic Islands* (*Maho no i-rando*) in 2002, *The Red Thread* (2006), and *Make –Believe Playin* (2006). (Gocco).

Over time, Ketai transitioned from online websites to SMS texting and started to be known as Cell phone novels. Many Thailand adolescent authors were given the opportunity to become authors of best-selling books when their cell phone novels were printed. Importantly, several of these works have been adapted into numerous media, including popular Thailand television programs, manga, and animation. According to Dana Goodyear, in 2007 the top five best-selling books in Japan were always mobile phone novels. "*Koizora*" (*Love Sky*), "*Akai Ito*" (*Red String of Fate*), "*Kimi No Sei*" (*It's Your Fault*), and "*Moshimo Kimi Ga*" are among the most notable instances (*If You*).

Each electronically released literary composition varied in length from 50 to 200 words and included poetry, prose, short tales, and drama, all of which were later adapted into best-selling books, films, television series, anime, manga, and more. Young authors are urged to find the optimal balance between enhancing the quality between the lines and reducing the amount of material. In a sense, the difficulty of adhering to a word count restriction creates opportunity to stimulate the writer's creativity by focusing more on the quality of the composition itself. The Thailand literary society, however, determined that Ketai books are not recognized to be literature due to their reliance on conversation. In 2008, the Thailand magazine Literacy World (Bungakkai) published an article titled "Is the mobile phone novel killing the author?" in which it was said that ketai novels are best defined as oral story-telling traditions. Academic writers, troubled by the informality of the mobile phone novel, continue to search for methods to identify the cell phone novel while ensuring that it does not belong to an academic literary genre.

Twitter Fiction: In 2007, the reach of digital fiction was extended to Twitter. Jennifer Egan's "black box" story, Teju Cole's "Hafiz," and David Mitchell's "The Right Short" are some of the first famous examples of Twitter fiction. Eliot Holt, Alexander McCall Smith, and Neil Gaiman are some notable writers who engaged in the literary movement on Twitter. Evidently, Twitter has been the ideal medium for the production of academic works on platforms initially designed for amusement; its content concentrates mostly on the exchange of short messages termed "tweets." Users tweet for many reasons, including personal, business, political, professional, and literary ones. Some politicians, such as press secretary Sean Spicer from the White House, contended that tweets must be accounted for as official presidential comments when former president Donald Trump became active on Twitter. Trump's Twitter history demonstrates that the site has use beyond entertaining.

Nonetheless, writers who joined Twitter for literary reasons have contributed to a significant trend known as Twitter Fiction, which has grown among specialists. As the literary movement grew and more users expressed interest in joining, it became necessary to construct a workable definition of the link between Twitter and literature. People used a number of terms to characterize it; some referred to it as twititure, while others labeled it as twistories (short for Twitter tales), and so Twitter Fiction was born. When Twitter sponsored the inaugural Twitter Fiction Festival in 2012, the word was further popularized. Nonetheless, these phrases may all be used interchangeably to refer to the same notion. To produce poetry, short tales, aphorisms, mythologies, criminal fiction, sonnets, and epitaphs, however, authors on Twitter experimented with numerous genres.

Character limitation – Twitter fiction methods and styles: Even though there hasn't been much study on the link between literature and Twitter, enough has been done to establish a basic debate and nomenclature. Twitter Fiction and the influence of Twitter's 140-character restriction on literary creativity is one of the most often discussed topics in connection to literature and Twitter. In actuality, the character restriction, which began at 140 in 2020 and expanded to 280 in 2022, was the primary factor in the birth and popularity of new literary patterns and genres (i.e micro-fiction). The primary argument is that the 140-character

restriction on Twitter fiction is more beneficial than it is detrimental to its development. Shubham Yadav analyzes the significance of limited writing in literature in his piece "Twitter Fiction: An Expression of Experimental Postmodern E-Literature." He states, "Essentially, creating restrictions may be liberating. This may sound contradictory. However, restrictions in writing may be unexpectedly freeing for authors," followed by a list of instances of limited literature. "Twitter Fiction: A New Creative Literary Landscape" is the title of an additional journal article by Laila Al Sharaqi and Irum that seems to correlate restricted characters with the word freedom. According to the article, "Writers also gain from short-form material by combining character-count limits and network effects to crowd-source tales. This union allows authors to experiment with form and distribute their work directly to readers. These academics seem to concur that limited writing is not only conceivable, but in certain situations required, particularly among generations with a declining interest in reading.

The feature of character restriction on Twitter, which was intended to dissuade authors from practicing literary on the platform, instead inspired them. In other words, many writers saw the character restriction as a formidable obstacle. According to McCallSmith, one of the most prominent writers experimenting with Twitter as a literary venue, "Miniaturism is amazing because you leave a great deal to the reader's imagination. If the nature of the media requires you to be sparing with your words, you may still construct a vivid image since the reader is utilizing his or her imagination.

A Consideration of the Origins of the Short Story and Miniature Literature Prior to the Digital Age

Edgar Allan Poe: The interest in short fiction dates back to the 17th century, when Edgar Allan Poe, in his work *The Philosophy Composition*, recognized the significance of the short tale in literature. In truth, Poe excelled at short stories and was the first author to seek an analytical distinction between a short story and normal fiction in his book. He concludes that every literary work has a length limit that should not be exceeded, and that the appropriate amount of time spent reading or writing a story to him was in a single sitting: "It seems evident, then, that there is a distinct length limit for all literary works — the limit of a single sitting." (Poe 1846). This hypothesis regarding duration was recognized as the first establishing of the short story as a literary genre by historians such as M. H. Abrams. According to Poe, the three most important characteristics of successful writing are length, method, and cohesion of impact. Poe meant by technique that the literary work must not be arbitrary and must adhere to a predetermined approach. Regarding unity of impact, Poe believes that there must be congruence between the effect on the reader and the emotional response the author intended to elicit in the first place. These three aspects complement one another to create the perfect short tale. In other words, a short narrative without unity of impact or a technique is unlikely to succeed in Poe's estimation. *The Raven*, one of Poe's most well-known poems, serves as an example in his book that follows all three parts sequentially and asserts that every facet of the poem had a purpose.

Ernest Hemingway

"For sale: baby shoes, never worn" is the first six-word short tale written by Ernest Hemingway in 1917 to win a modest bet with his fellow authors. Hemingway's peers were fascinated by his ability to craft a beginning, middle, and conclusion with just six words. Over time, Hemingway's experiment evolved into a newly recognized literary form, the very short story. The cause for the terrible conclusion (the baby's death) of Hemingway's extremely short narrative is left to the reader's imagination; hence, both the writer's and reader's creative abilities are necessary for flash fiction. After the publication of the short tale, many authors, such as O'Henry and Anton Chekov, became interested in attempting to produce a narrative with the fewest words possible. As a consequence, flash fiction was created as an alternative term for the very brief tale. Authors spoke so much with so few words; "After she died, he came to life," wrote Rebecca James in her flash fiction tale about a guy who was dissatisfied with his spouse. The uncertainty offered by minimalism encourages the reader's interest and interpretation. One can see that writers were eager to experiment with micro-fiction even before the advent of Twitter; Twitter provided a venue for such attempts. Indirectly, Hemingway was able to foster the notion that less is more and that supplying the very minimum may sometimes provide the most value.

Comparing short story and flash fiction:

Since defining short story requires distinguishing it from conventional literature, what distinguishes flash fiction from short story? Is it the size? Some claim that the number of characters in flash fiction must be between 100 and 1,000, but the range for short stories is between 1500 and 15000. However, the distinction resides not only in the number of characters, but also in the idea and structure of each literary work. Flash fiction often comprises a single topic, although short stories might have numerous themes. In addition, the purpose of flash fiction is to convey a concept with the fewest possible words. This implies that even if the maximum word count for flash fiction is 1,000, the fewer words needed to convey the same message, the more it qualifies as flash fiction. In the short story, minimalism is also significant, although it receives less emphasis than in flash fiction.

Cross-Culture environment on twitter

Prior to analyzing the link between the digital world and literature, it is essential to evaluate the cultural variety on social media. Form, function, and style of any literary work in the digital domain are dictated by a variety of cultural characteristics depending on the region's unique historical history. This research studies Japan, the West, and the Middle East, three civilizations from very diverse regions of the globe, in order to observe literary practices on Twitter and SMS texting. It is advantageous to the research that these three locations, which accounted for the majority of digital micro-fiction contributors, are historically and culturally unique. The Thailand mobile phone novel was the first to establish the digital literary trend, which ultimately bolstered the micro-fiction subgenre. However, Western culture was the first to be influenced by the Thailand mobile phone novel and adopt it into social media, giving rise to the term "twitter fiction." Simultaneously, some Arab authors were found to be very active

Twitter users for the sake of writing and reading literature. The guaranteed cultural variety contributes to the production of a well-structured comparison, which in turn facilitates the development of plausible explanations for literary behavior on social media and SMS messaging. Consequently, it is acceptable to assume that the cultural background of each location influences not only the popularity of Twitter fiction, but also how the community accepts and distributes new literary trends in the digital domain.

Fluctuation of Twitter Fiction among Cultures on Social Media (Arabic/Western) Due to the cultural variety on social media, regional differences exist in the interest in reading/creating literature. Arabs and Thailand are less interested in devoting a significant portion of their spare time to reading for pleasure, but western civilizations are willing to devote a great deal of time to reading dense literary masterpieces. In addition, the majority of western readers still prefer paper books over digital or electronic literature. In 2016, according to the Pew Research Center, 65 percent of Americans still prefer print books. In contrast, according to the 2016 Arab Reading Index published by the UNDP, the typical Arab devotes just six minutes per day to reading outside the classroom.

In Japan and the Middle East, a digital literary movement that specifies miniature pieces of literature rather than lengthy novels, dramas, or poems would seem far more promising than it would in the West. After a period of time spent microblogging on social media, it became evident that literary digital output in the Thailand and Arab cultures was much more consistent. Twenty-eight Twitter accounts representing western digital technology and thirty-eight Twitter accounts representing Arabic digital technology were gathered for this research project. The selected accounts were restricted to those belonging to professional authors with a history of repeated literary activity and the ambition to generate fresh work within the Twitter character limit. The publication of the authors' or their short story tweets in journal papers and well-known news sites, such as The Guardian or The New Yorker, was also considered during account selection. The rate of professional and amateur Arab participation on Twitter was far greater than that of Western authors, namely Europeans and Americans. The data also revealed that at least 26.3 percent (ten out of thirty-eight Twitter accounts) of the Arab authors had a highly engaged following of more than 200k followers, with two of these accounts reaching more than 3 million followers. Conversely, just fourteen percent (4 accounts out of 28) of western authors on Twitter attained more than two hundred thousand followers. In general, reaching up to thousands of dedicated readers, a feat accomplished by 84 percent of all authors, is a difficult feat that is almost impossible to achieve when publishing work in print. Arab Writers on Twitter have shown to be a highly esteemed and prominent group within Arab culture, which explains the increased involvement of their followers. Whether they are composing or reading short literary works between courses or anytime they have a spare moment, the literature engagement rates of Arab youth have increased significantly and persistently.

Moreover, Twitter users with an Arabic cultural background are actively tweeting about literature, politics, and even the creation of material. On the other hand, Western Twitter fiction activity had a few dry spells, and several accounts, like that of Nigerian-American

writer/historian @tejucole, have ceased tweeting entirely since 2014 (@tejucole 2009). Many of the remaining active users with a Western cultural background have now converted their accounts from a site to generate literary material to one for personal use. (2007 - 2009) - (2012) - (2014) are recurrent time periods in which several short tale tweets were released. Here, the famous author Neil Gaiman and his present activities under the account name (@neilhimself) serve as an excellent illustration. In 2009, visitors to Neil Gaiman's Twitter account may discover excellent micro-fiction such as the following:

Today, Neil Gaiman's Twitter account, which has 2.3 million followers, consists mostly of him commenting on current events and recommending other works of literature. There might be a variety of personal and general factors for why twititure activity varied throughout the West. As for personal reasons, several writers quit micro-fiction to concentrate on other genres and returned to writing novels. In 2013, Nail Gaiman published his book *The Ocean at the End of the Lane* for the first time since 2009, when he ceased using Twitter to post micro fiction. As for the general causes, Twitter's 2012 and 2014 Twitter Fiction Festivals encouraged many authors to join in the literary movement on Twitter, which in turn inspired the creation of twitter fiction. As a consequence, it is clear that cultural backdrop, literary success, and the emergence of new literary trends, such as Twitter fiction, are related.

Understanding digital micro-fiction in terms of (form – content – structure)

Thailand culture is largely recognized as a technological leader in the realm of electronics. According to Business Insider, Thailand readers spent an average of 86.50 dollars on gadgets in 2015, while American readers spent just 46 dollars. In addition, Japan adopted mobile phones and 3G networks significantly sooner and with more sophistication than the rest of the globe. This explains why the Thailand mobile novel saw such a high rate of participation in such a short amount of time, whereas the Twitter fiction activity in the west is still experiencing dry spells. Beyond curiosity, the difference in literary activity in the digital domain also involves substance, shape, and organization. For instance, the majority of Thailand mobile novels and western Twitter fiction consist of horror or love tales about topics such as beauty, terrorism, and marriage. "Deep Love" by Yoshi and "Black Box" by Egan are two of the most renowned instances of these genres in digital fiction. As the title implies, "Deep Love" is a narrative about a teenage girl's love life. Simultaneously, Egan's work highlights the thriller/horror subgenre on Twitter. Black Box is broken into 47 pieces and tells the story of a woman's time as a volunteer spy. The beauty, strength, and mystery of women combine to create the thriller genre of Jennifer Egan's writing. The fourth portion of her Twitter book includes elements of mystery, objectified beauty, and the power behind the position of a female spy, reflecting clearly on the preceding remarks.

When you know that a person is violent and ruthless, you will see violent ruthlessness in such basic things as his swim stroke.

"What are you doing?" from your Designated Mate amid choppy waves after he has followed you into the sea may or may not betray suspicion.

Your reply—"Swimming"—may or may not be perceived as sarcasm.

“Shall we swim together toward those rocks?” may or may not be a question.

“All that way?” will, if spoken correctly, sound ingenuous.

“We’ll have privacy there” may sound unexpectedly ominous.

The beauty of twitter fiction as shown above is in the key to stick to simplicity. Using very simple language, Egan was beautifully able to incorporate the theme of mystery, which is evident through the use of “privacy” and “towards those rocks” within the dialogue. In addition, Egan here was indirectly able to illustrate to the reader that the role of a spy does not always have to involve violence or being fierce, but could also involve soft, yet dangerous tasks.

More recently, Western and East Asian regions have been pre-occupied with domestic politics, which explains the recurring projection of individualism within cellphone novel and western twitter fiction. However, the pandemic and its lockdown have even helped accelerate the integration of individualism and isolation on an international level as each country became forced to shift its focus at home. Therefore, it comes at no shock that most writers will discuss the concept of loneliness and isolation as major themes of their cellphone novels or short stories. An example of a Western writer discussing the topic of individualism in a short story on twitter is mentioned earlier throughout the paper; McCall smith’s A Strange Tale, is in fact a story which talks about a man who has been used to living alone his whole life that even bringing a dog home was too much of a change for him. Below is a translated Thailand cellphone novel that resembles the individual experience of an amateur writer as he tries to figure out an outlook on life by Ku, titled The Luzhang Bridges

Just looking at the details of your life
gives me such heartache.
It’s the cinema of the smallest things,
of desires that never saw the light,
gradually forgotten, faded away like mist.
One day a little
yellow leaf fell onto your hair.
It was an autumn afternoon,
mysteriously rich in time
and pure.
The leaf was smooth and cold
when you touched it to your lips,
and it rustled like old silk.
You taped it into your diary
and wrote above it:
future.

In this section, the smartphone book covers the past, present, and future utilizing the seasons of the year to illustrate how quickly time passes as young people strive to choose their path. This personal event, which the author transformed into a smartphone book, demonstrates how writers utilize digital writing to discuss individual experiences.

Another prevalent subject in both western and Thailand internet micro-fiction is the fantasy world and the attempt to connect reality and illusion. This is an essential topic to examine since the majority of experts cite the literary trend on Twitter while stressing fiction. Yet, writers, particularly the younger generation, are just as interested in writing about their real-life experiences as they are in writing fiction. Consequently, twitter fiction and mobile phone novels often include subjects that resemble a bridge between reality and fiction. However, the majority of Arab tweeters concentrate on political and nationalist subjects. According to the themes most Arabs selected, they continue to be preoccupied with power politics and international affairs. Below is an example of a noted Arab poet, Mourid Barghouthi, who just a few weeks ago posted a poem on leaving his native country:

Mourid Barghouthi is a Palestinian poet and writer who has over 500,000 Twitter followers and is now quite active on the platform. Mourid Barghouthi and his son, Tamim Barghouthi, are among the few authors who continue to produce literary material on Twitter while accepting the character restriction. There are two primary distinctions between Arab twitter fiction and digital writing from the West and Japan. The majority of Arab authors choose to participate in the Twitter fiction trend via poetry rather than short stories. Simply, the majority of authors feel closer to poetry than to short stories or novels. The second reason is that although Thailand and Western authors use Twitter to discuss everyday life experiences and fiction, Arab authors mostly write about national issues. Predominantly, authors from nations currently experiencing political turmoil, such as Palestine, Syria, and Iraq, continue to utilize writing and poetry to express their nationalism. As can be seen, cultural and historical contexts are crucial when attempting to comprehend Twitter literary trends. Therefore, the more the emphasis on cultural background, the more comprehensible literary habits on social media become.

CONCLUSION

The move towards digital dependency in our daily life is reflected through the nature of the literary adaptation to the digital media format. Micro-structured epiphanies implied a deep connection between writer/receiver/content. The more effective the tweet is the more involvement between the parts in its production. The limited space provided by either the mechanics of twitter or by the fast pace of contemporary life released more artistic tools and innovative styles that joined writer with reader in the creation process. In other words, the author's personal experience and the reader's make up a cyclical relationship where the former is shaped by the latter and vice versa. In many cases, twitter fiction short stories and cell phone novels, the motivational force to participate from the first place was in fact being able to feel with and relate to the character, whether as a reader or a writer. Understanding miniature literature and micro-fiction as well as looking into different cultural backgrounds enabled a closer look at this relationship in the making process and the optimization of the reading experience. Looking at the form-content interdependency while analyzing any piece helped explain how readers get more excited by feeling involved in constructing the artistic tweets. In addition, twitter's retweeting feature further accelerates that feeling by allowing users to represent the literary work as part of their content on their feed.

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