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VANISHING TRACES

EVOLUTION OF AUTOBIOGRAPHICAL PRACTICES
ON THE INTERNET

INTRODUCTION

One of the manuals for autobiographical writing was titled: *How to Write Your Autobiography: Preserving Your Family Heritage* (Case 1977). The subtitle is symptomatic, since it indicates preservation as the essence of autobiographical practices. It has been common knowledge that the goal of creating autobiographical content is to safeguard memories for oneself, and even for future generations. Preserving the memory of one's experiences is an inherent, defining element of autobiography. As stated by Margarita Marie Köhl and Gerit Götzenbrucker (2014, p. 515), "traditional forms of self-narration like autobiographical literature and diaries […] try to preserve a snap-shot of the self by storing biographical memories". From the *Confessions* of St Augustine and Jean-Jacques Rousseau to the autobiographies of politicians, actors and football players, autobiographical writing has always involved not only foregrounding oneself, but also endeavouring to preserve memories (Wang 2004). This default goal of autobiographical practices was realised by many authors of home pages, or even blogs, but with the development of Web 2.0 practices the importance of relational aspects of self-presentation has increased.

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Internet users are more likely to choose platforms characterised by interactivity and content circulation. In newer autobiographical practices, the need for visibility begins to dominate over the need to preserve experiences and events. An individual's experience does not need to be preserved, but does need to be constantly transmitted "live", whereas its traces may subsequently be deleted.

The object of inquiry in the present article is online autobiographical practice, and not autobiography as traditionally defined (as a literary or borderline-literary genre). I apply the term "autobiographical practices" to daily activities of presenting one's life and personal experiences in a public-private online space, using text, photography, and video, in the course of interaction with other web users. In accordance with the ideas of Nod Miller and David Morgan (1993), the concept "autobiographical practice" will be applied whenever individuals tell their stories or present themselves. This concept thus refers to a wider set of activities than composing a traditionally understood autobiography. Should one want to apply the concept of autobiography to the description of digital autobiographical practices, it would have to be understood as an autobiography in a constant state of creation ("autobiography-in-progress"). In order to limit terminological confusion and avoid blurring the concept of autobiography, which is difficult enough to define as it is (Benstock 1999), the various understandings of autobiography are replaced in the present article with the more fitting term "autobiographical practices".

It is notable how many various extraliterary practices are identified by researchers as autobiographical. They include such activities as writing a curriculum vitae (where self-presentation is placed in a specific pragmatic context) (Miller and Morgan 1993), as well as placing personal ads (Carroll 1996). In another context, the use of autobiographical practices is described in the educational process, especially that involving adult learners (Michelson 2010), or even in "autobiographical performances" and "drama-therapy" (Heddon, Lavery and Smith 2009). This variety of perspectives on the subject of autobiographical practices constitutes a potential that is also useful to researchers of the internet. A worthy research perspective is formulated by the authors of *Tracing the Autobiographical*, Jeanne Perreault and Marlene Kadar (2005, p. 1), who write: "we seek the traces of auto-biographical self-representation in fragments of document and image, or we outline their possibilities by considering the implications of images, documents, and practices that may be read as autobiographical".

It should also be indicated that usage of the internet for autobiographical practices is researched in a variety of different contexts. Some

of these include: 1) the genological aspect, e.g. differences between traditional journals or memoirs, and blogs, evolution of blogs (Matheson and Wahl-Jorgensen 2020; Kitzmann 2003); 2) the process of constructing identity by the user in an internet environment (Poletti and Rak 2014; Schmitt, Dayanim and Matthias 2008; Kennedy 2006); 3) the sincerity of the writer and elements of creation in building one's image (Alison 2015; van Dijck 2013); and 4) changing relations between private and public (Kaplan 2021). The present article avoids these issues, focusing instead on the evolution of digital autobiographical practices, which can be encapsulated by the term "ephemeral turn" (Haber 2019). This means the predominance of the diachronic perspective over the synchronic approach.

In the course of this article, I will characterise the trend in online autobiographical practices which is manifested in a decrease in the importance of autobiographical content preservation and archiving, with a simultaneous increase in the popularity of ephemeral content. This trend in autobiographical digital practices is illustrated with significant examples of new media formats such as homepages, blogs, as well as entries on the social media platform Facebook and the application Snapchat. They will be discussed as tools used by network users to present different aspects of their lives. The initial stages of this process involved the transference of certain paradigms of autobiographism from the offline to the online environment that were relevant to the significance of preserving autobiographical content. I then discuss the decreasing importance of content preservation while the importance of its topicality and circulation in social media increases. The last stage tackled in this article is connected with the marginalised significance of materials that have lost their novelty value, with an extreme represented by applications that delete messages after 24 hours or after a single viewing (self--destructing messages).

This is one of many trends in online autobiographical practices. Others involve the increasing role of interactivity, a decreased control of the author over the message, or the growing importance of visual communication linked with the popularity of applications such as Instagram or Flickr.

THEORETICAL FRAMEWORK

I identify with the outlook on autobiographism research presented by Jeanne Perreault and Marlene Kadar (2005, p. 1), who write: "It is not our wish to stress the limits of autobiography, but rather the

scope of the autobiographical". A departure from the understanding of autobiography as a literary genre and focusing on autobiographical practices seen as a multidimensional phenomenon requires moving outside of the perspective suggested by literary genealogy. This expanded field of research must include the complexity of the online environment in which the investigated practices are embedded.

For the problem at hand, it is important that the view not only be interdisciplinary (integrating many outlooks on autobiographical practices), but also processual (perceiving of the issues as ongoing changes, and not as static entities). Both the changeability of the object, and the dynamicity of its environment must be taken into account. In describing this trend in digital autobiographical practices, I used a research methodology in line with Ned Rossiter's (2003) processual media theory. That scholar defines a process as: "the ways of doing, the recombination of relations, the figural dismantling of action" (Rossiter 2003, p. 105), and furthermore observes: "A processual media theory describes situations as they are constituted within and across spatio-temporal networks of relations, of which the communications medium is but one part, or actor" (Rossiter 2003, p. 107). The key importance of time and change allows using processual media theory in researching the evolution of online autobiographical practices. The theory described by Rossiter enables the description of the actual, but also that which is potential; that which is established, but also that which is in motion, between different states, in its formation phase.

Using processual media theory in analysing this problem is dictated by two considerations. Firstly, the actions of internet users engaged in autobiographical practices, as presented above, are not meant to result in the creation of an autobiography as a finished work. The purpose of the writer is autobiographical practice, the process itself, not the final product. Secondly, the use of processual media theory is an apt methodological approach since autobiographical practices are shown here in the course of change, as an evolving phenomenon, which will continue to change. As processual media theory integrates various perspectives on the digital environment, it affords a description of online autobiographical practices in their dynamic aspect, and in addition builds a discourse on autobiographical practices on the internet that fits the specifics of the changeable and interactive medium.

I also analyse the discussed developments in online autobiographical practices in relation to the concept of "ephemeral turn" developed by Benjamin Haber, which discusses media presentations in a digital

environment. The said scholar points out that this tendency is especially present in social media, where preservation (as a default principle in approaching media content) has been displaced by various options of displaying, temporary presentation, and deletion of resources. Haber (2019) is right to observe that "This *digital ephemeral turn* both reflects and inspires new forms of interpersonal interaction and public address, mitigating some of the emergent anxieties of digital culture while exacerbating others" (Haber 2019, p. 1069). This take is additionally validated by Scott Lash, who demonstrates that media content is subject to the workings of time and is characterised by an ephemeral nature and constant circulation (Lash 2002, p. 72). The concept of "ephemeral turn" is definitely worth expanding. While processual media theory is a general approach to media analysis, Haber's idea is a hypothesis definitely relevant to the field of autobiographical practices in the online environment as will be confirmed in considerations presented below.

The path to understanding this particular direction in which digital autobiographical practices are changing will lead through descriptions of several stages of their evolution, but it should be noted that the evolutionary process is continuous and its stages overlap. As examples characteristic of the particular stages of the process, we will examine homepages, blogs, Facebook and Snapchat—tools employed by users conducting autobiographical practices in a digital environment. The "ephemeral turn" can be observed in these internet formats in the transition from producing content with the intention of preserving it, through an increased significance of interactivity and circulation of content, to the domination of temporariness and the default deletion of content which is no longer current.

HOMEPAGES: PRESERVING AUTOBIOGRAPHICAL DATA

I will begin the characterisation of the changes in online autobiographical practices with the stage defined by personal homepages. These are assumed to have appeared from the beginnings of the World Wide Web, that is, since the launch of the internet browser Mosaic in 1993. The initial creators of such pages were internet users with programming skills, but as systems for automatic webpage creation developed, an increasing number of web users chose this manner of content publication. A personal homepage is defined as "a website produced by an individual (or couple, or family) which is centred around the personality and identity of its author(s)" (Cheung 2000, p. 44). Ellen Hijmans and Martine van Selm

describe personal homepages as "on-line multi-media documents dealing with the question 'Who am I?'" (Hijmans and van Selm 2002, p. 106). Personal homepages, in spite of their virtual character, are regarded as "places", which is reflected in part of their name ("home"). They were used by individuals wanting to find their place on the web, to settle down in it and create their own space in the enormous cyberspace (Sandberg 2003). The new medium was being domesticated through personal content placed on homepages. Simultaneously, the homepage was a place one could return to after browsing the web—a place of anchoring.

The homepage was also utilised as a capacious data archive. According to Chandler and Roberts-Young, the content of homepages included mainly biographical data, photographs, information about interests, work, or school, a characterisation of one's worldview, one's creative output, quotations, links, address and contact data. Wynn and Katz (1997) wrote that homepages give users many possibilities of self-image creation, considering the lack of convention which would limit the user's creativity. At the same time, they pointed out the phenomenon of identity integration accompanying the creation of a personal homepage, by which they meant that the author presents their life as a whole and presents the information in an ordered way. Wallace (1999) connected this fact with the awareness that the content of the personal homepage would reach an unknown recipient, prompting web users to present a complete self-image, integrating certain aspects of both private life and public identity. Identity integration was being used by the author as a point of reference in online communication (Sandberg 2003; Hijmans and van Selm 2002). Archiving personal data on personal homepages has been important to many internet users; some keep their webpages for years, because they look upon their first autobiographical practices in the Internet environment with nostalgia.

BLOGS: KEEPING AN ARCHIVE, BUILDING COMMUNITY

Autobiographical data published on a personal homepage constituted a static presentation—especially if compared to the modern dynamics of social media. Information was rarely updated, and interactivity was limited to communication using the guestbook or email. The personal homepages' static character contributed to maintaining the characteristics of autobiographical practices known from the offline world, particularly the aim of content preservation. Publishing on a homepage was (and is) free of the pressure of constant updating, or ceaseless interaction

with readers, which allowed the content to be given a considered and exhaustive form. Even today, some web users choose the homepage as the tool for reaching other users with their message if they want to avoid being trapped by the cliches and pace of social media (or they use the two forms in parallel).

From the late 1990s, personal webpages were being gradually displaced by blogs, which was one aspect of the development of Web 2.0, relying on a transition from publication to participation (O'Reilly 2005; Warschauer and Grimes 2007). This phenomenon became very apparent especially after 2000, when blog platforms began expanding and enabling easier creation of one's own online journal. A blog is defined as "a frequently updated website consisting of dated entries arranged in reverse chronological order so the most recent post appears first" (Walker 2005, p. 45). The structural difference between a homepage and a blog must be noted here. A homepage could be a simple calling card of the user, it could have a single subpage, or many subpages detailing various aspects of the user's life and interests separately. The blog changed this informational architecture, subjecting all memories and experiences to the category of time.

The reverse chronological order of presentation, where the newest entries appear at the top of the page, became the defining formal feature of the blog, a structure characteristic of this form, which is foregrounded in its definitions (Doctorow 2002). Frequent updates of the blog are proof that the blog is "alive", and that its creator is active and is striving to keep the readers' interest. Having the newest entries at the top emphasizes the importance of the topicality of the content (Ignacio 2011), encouraging the reader to view it as it appears, and to return in search of new entries. Older entries are moved steadily lower down until they are finally archived.

Although the index page of a blog displays the newest content, its archive is an important element. The index page shows a predetermined number of entries. As the blogger adds newer ones, the oldest are placed in an easily accessible archive, subdivided into years or months (depending on the blogger's activity or preference). The archive is usually accessed through a side menu. In creating blog entries, the author fills a structure based on the passage of time and promotes the newest content, but the preservation of content still has a significant importance. Thanks to blog archives, a visitor is able to read the blog starting from the oldest entries, maintaining time continuity.

A comparison of homepages and blogs reveals an increase in the importance of topicality, the frequent addition of new content,

interactivity and dynamic communication, but without negating the importance of archiving as seen in autobiographical practices. Both in the case of homepages and blogs, the preservation aspect is significant. A blog's reader is still encouraged to make use of the archive, which is easily accessible from the index page. As observed by Warschauer and Grimes (2007, p. 2): "The earlier Web allowed people to publish content, but much of that online material ended up in isolated information silos. The new Web's architecture allows more interactive forms of publishing (of textual and multimedia content), participation and networking through blogs […]".

FACEBOOK: CONTENT AS A PRETEXT FOR INTERACTION

The next stage of transformation in autobiographical practices is embodied by social media, especially Facebook. The paradigm of autobiographical practices underwent a shift on Facebook in 2011, when the timeline was introduced as the organising principle for content. In the words of Sarah Elwood and Katharyne Mitchell (2015, p. 147), "Applications such as Facebook store and organize our activities into 'timelines' and circulate these digital histories of our lives to others in our online social networks". Autobiographical practices performed by Facebook users consist in filling their timelines with ever newer entries, links, and pictures, etc. Users immerse themselves in a stream of autobiographical data, generated both by themselves and other users in their web of contacts. The newest materials evoke the interest of users, while older ones are lost in the stream of forthcoming posts, videos, and photos. Autobiographical practices are becoming ever more focused on interactions, as individual entries are commented on and tagged. In place of creating and preserving (or creating in order to preserve), we are seeing the appearance of personal networking and the sharing of media (Warschauer and Grimes 2007)

A significant difference between the blogosphere and Facebook is the retirement in the latter of the archive as a repository that is easily accessible to users. The activity archive is available to the creator of a given profile, but a user visiting that profile does not have facilitated access to an organised archive of entries. Reaching older material requires repeated scrolling down the screen and waiting for the next portion of data to load (this is definitely cumbersome when searching for entries from years back). The marginalised role of archiving on Facebook is understandable in the face of the diminishing significance of chronology as the principle

ordering the content. Whereas in blogs the reverse chronology is the defining organising principle, in social media this principle can be superseded by ordering dictated by algorithms. Algorithms rank up those items that are most shared and commented on, or those connected with the given user's past interests and search queries. The lifetime of content published on Facebook is short, but the commenting and sharing done by other users makes an entry circulate longer and maintains its prominent position.

The autobiographical content in social media platforms, especially on Facebook, is not the fundamental element, but is a pretext to interaction —here and now. Users have specific expectations when they share updates with their friends; they want to receive feedback, often immediately. Receiving feedback motivates people to continue posting and sharing personal experiences. Research shows that higher feedback expectations are connected with the importance and intimacy of the post, and users also expect feedback from close friends (Grinberg, Kalyanaraman, Adamic and Naaman 2017). Receiving or not receiving feedback is also a criterion for distinguishing between close friends, casual friends and acquaintances. Interactions on a social platform are important also because for casual friends it is the only channel of communication and the only way to maintain the relationship (Bryant and Marmo 2012).

Facebook is an internet platform that has become a part of everyday life and made autobiographical practices an everyday activity for millions of internet users. Because users' attention is focused not on the past but on the newest content, they keep posting about themselves. As it is obvious that important events happen rarely, the timeline is filled with entries, photographs and videos from everyday life. What's more, using social media platforms becomes a routine and inseparable part of everyday activities (Chambers 2019; Pink and Mackley 2013). As a tool for autobiographical practices, Facebook has definitely increased the significance of topicality and communicational dynamism, while at the same time it has decreased the role of preservation and archiving of content. Still, by using Facebook, we leave certain kinds of digital traces. In the case of Snapchat, on the other hand, we can speak of autobiographical practices where content deletion is expected.

SNAPCHAT: AN EPHEMERAL PHENOMENON

As observed by Haber, who describes Snapchat as a "prominent ephemeral platform": "Snapchat is a phenomenon framed by its

temporality, the pleasure of the fleeting encounter, and an escape from your personal brand" (Haber 2019, p. 1069, 1070). A characteristic feature of this application, launched in 2011, is displaying the user-created images and videos only once; the content disappears after 10 seconds, which is called message self-destruct. The idea is derived from the application Picaboo and inspired by a story of an internet user who sent a photograph to all contacts, while meaning to only share it with one person. Snapchat is based on the idea of providing a way of sharing content that will insure its self-destruction. The confidence that posted content will soon be deleted influences the nature of the published output. Sharing material that is of doubtful quality (both in terms of form and content), poorly considered, and showing mostly banal or controversial actions is justified by Snapchat's two functions: the deleting of content, and lack of commentary or reactions (Rodríguez 2016). The temporary nature of the content is seen by researchers as a key factor in Snapchat's popularity among the millennials generation (Billings, Qiao, Conlin and Nie 2017).

Notably, the rules of Snapchat, such as message self-destruct after being viewed once or 24 hours after posting, are the result of observation of how material is interacted with in social media. Snapchat formalised what was common practice in social media use, as users have the need to broadcast their lives, sometimes in minute details, while preserving this output is not important to them. Individuals viewing profiles in social media focus their attention on the newest entries anyway, if the term "attention focus" is even applicable. In apps such as Snapchat, content that arouses interest for a few seconds does not fill archives, but is deleted. This is an understandable reaction to the problem of overload in online autobiographical practices. Snapchat allows users to share content different to their presentation of self accumulating on social media platforms such as Facebook or LinkedIn. The main mechanism of application assumes that the message will disappear after 24 hours, so users have freedom in creating content inconsistent with their general image, content of low quality, shared without consideration (McRoberts, Ma, Hall and Yarosh 2017). On Snapchat autobiographical data functions as separate pieces of information, without context formed by past events and experiences (Cavalcanti, Pinto, Brubaker and Dombrowski 2017).

One could raise the reservation that Snapchat is only one internet service, and that based on its mechanism it is premature to conclude about the direction of change in autobiographical practices online. Let me therefore add that Snapchat's solutions of deleting content after a short time and/or after a single viewing have proliferated across other social

media services. Snapchat's speciality has been copied by the designers at Facebook, also making its way to such apps as Messenger, Instagram, and WhatsApp. In the words of Haber, "The increasing popularity of Snapchat, Instagram Stories, and other digital platforms for ephemeral communication marks a significant shift for a social media landscape long devoted to archival permanence" (Haber 2019, p. 1069). Other researchers see Snapchat as an important new media platform that signs in the sector of live media that places everyday life in a central place (van Es 2017).

Elwood and Mitchell (2015) link the popularity of Snapchat to a fear of preserving autobiographical content. This opens another field of inquiry in the desire for a sense of control over one's self-image on the web. There is growing interest in the Right to be Forgotten, introduced by the Court of Justice of the European Union. Noam Tirosh (2017) emphasizes that individuals wanting to exercise that right do not so much want to be forgotten as want the ability to continue the narration about themselves; they want control over the story of their life—both when told by themselves, and when told by others: "They ask to maintain their ability to construct, edit, and update their identity over the web" (Tirosh 2017, p. 652). This is a separate problem, very interesting to researchers of autobiographical practices, which is worthy of detailed investigation.

The character of change in autobiographical practices, discussed above on the example of Snapchat, is connected with a shift in the spectrum of the internet user's interest to dynamic communication that strongly engages participants "here and now" rather than preserving and archiving. By publishing ever newer posts and pictures and streaming events in live video, internet users try to compete for the attention of other users and to hold on to their interest (which may be described as a specific form of the phatic function in communication). Frequent publication of materials on social media means frequent interaction between the creator of the given data stream and the users, and this, in turn, builds the desired sense of (seeming) community and (seeming) closeness. The consequence of infrequent posting of new material is the loss of interest from users.

CONCLUSION

The 20th century can be considered the literary age of the personal document, which is borne out by the popularity of journals, memoirs and autobiographies. The 21st century seems likely to be the age of online autobiographical practices: hypertextual, digital, and interactive,

with increasing ephemerality. With the development of new media, online autobiographical practices have become part of everyday life.

The presented analysis of the use of homepages, blogs, Facebook and Snapchat elucidates one trend in online autobiographical practices which is connected with the overall development of internet communication tools. In the case of homepages, one could speak of attempts to create a presentation integrating various aspects of the author's life, which is relatively rarely updated and which constitutes a relatively constant reference point both for the author and for online visitors. Blogs have significantly altered autobiographical practices as the process of online publication has undergone automatization, by evoking more frequent updating, editing, and replacing one-way communication with interactive discussion. Blogs foregrounded the significance of the captured moment, but they did not remove the importance of preserving autobiographical content. In turn, social media services such as Facebook made autobiographical practices part of everyday lives for masses of internet users. Countless entries, photographs and videos depicting the lives of web users flow across the screens of mobile devices and are lost in the throng of newer messages. The attention of users is focused on the newest or algorithm-selected content, while older materials disappear in the data stream. Access to archival content becomes a decreasing functionality, or the archive becomes a downright inconvenient witness of past behaviour, which the social media user would rather dispose of. Apart from the principle of chronology, which organised the world of autobiographical practices, the internet now contains the logic of algorithms, privileging the information which is most shared, commented on, and liked, etc.

The key to the trend analysed here is the increasing importance of interactivity in communication, striving for the highest possible topicality of posted content, and, in consequence, the temporariness and ephemerality of contemporary autobiographical practices as their characteristic feature. These developments are determined by technological changes, but also the changes in culture and society — which are resulting in visibility "here and now" becoming more desirable than the preservation of content, while applications enabling automatic content deletion aid in removing awkward traces of online autobiographical practices.

The growth of applications based on the principle of deleting content after it has been viewed once, or after a predetermined time, is a change which is momentous, if not revolutionary. The introduction of such practices stems from the observation of user behaviour,

valuing interaction with the given autobiographical content above its preservation. It is also a response to an overabundance of published data as part of autobiographical practices. That which is no longer current or has ceased to draw attention may be deleted instead of being preserved in systematised archives. An alternative to writing with the aim to preserve is now transmitting and deleting content. This direction of change is significant, since its consequences are multifaceted and venture into the territory of memory studies.

Users are increasingly aware that content published on the internet is difficult to delete in a way that removes all traces, and therefore they choose tools that increase their control over the materials they post, for example by using self-destructive messages. Users try not to leave many digital traces of their often impulsive autobiographical practices.[1] This obviously carries significant consequences for the construction of the creator's identity. Whereas in the beginnings of online autobiographical practices — with the usage of personal homepages—this construction had a more holistic and stable character, applications such as Snapchat favour temporariness without relying on past information. The past, should recalling it prove useful, can thus be reinterpreted. More often, though, it is disregarded in favour of constant self-reinvention.

The temporariness and ephemerality of internet autobiographical practices encourage web users to be constantly present online or cyber-present. If an autobiographical entry is fleeting by design, then interactions between participants of the communication process must be more frequent, more intensive, more dynamic, in order not to miss the ephemeral messages. The need to preserve content has been replaced by the need to be noticed. It is the online presence here and now, the contact with the group of others who receive the given message within a short time span, that becomes significant. Using applications based on the concept of disappearing content signifies the necessity of a constant online presence to keep up with the stream of data produced in the course of autobiographical practices.

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[1] A Snapchat user can make a screenshot of the content, of which the author is notified.

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Abstract

This article analyses one of the many directions of change in online autobiographical practices, i.e. the decrease in the importance of autobiographical content preservation and archiving with the simultaneous increased popularity of ephemeral content, e.g. that which is automatically deleted after a single viewing. This trend in autobiographical digital practices is illustrated with significant examples of new media formats such as homepages, blogs as well as entries on the social media platform Facebook and the application Snapchat. The article enumerates stages of change with reference to various communication tools, but it should be noted that the evolutionary process is continuous and its stages overlap. The indicated direction of change in online autobiographical practices, determined by the developmental realities of new media, is analysed in connection with processual media theory, as well as the concept of an ephemeral turn in a digital environment.

key words: autobiographical practices, Internet, ephemeral content, social media, Snapchat, Facebook, blog, homepage

ZNIKAJĄCE ŚLADY
EWOLUCJA PRAKTYK AUTOBIOGRAFICZNYCH W INTERNECIE

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Abstrakt

Artykuł zawiera analizę jednego z kierunków przemian praktyk autobiograficznych prowadzonych w Internecie, czyli spadek znaczenia utrwalania i archiwizowania treści autobiograficznych, który następuje wraz ze wzrostem popularności przekazów efemerycznych, na przykład wiadomości usuwanych automatycznie po jednokrotnym wyświetleniu. Wskazany kierunek przemian praktyk autobiograficznych w środowisku sieciowym zilustrowano przykładami takich formatów, jak internetowe strony domowe, blogi, platforma społecznościowa Facebook czy aplikacja Snapchat. Przedstawiono kolejne stadia procesu ewolucji praktyk autobiograficznych online, jednak należy nadmienić, że proces ten ma charakter ciągły i jego poszczególne etapy się przenikają. Zarysowany kierunek przemian praktyk autobiograficznych w internecie jest w niniejszym artykule analizowany w odniesieniu do procesualnej teorii mediów i koncepcji zwrotu efemerycznego.

słowa kluczowe: praktyki autobiograficzne, internet, treści efemeryczne, media społecznościowe, Snapchat, Facebook, blog, strona domowa