



Twitterature: telling stories with the threads and resources of Twitter

Tuiteratura: contar historias con los hilos y recursos de Twitter

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Abstract

Innovation in social network contents is increasing every day through the contributions and creativity of users. This paper presents the study of the narrative possibilities offered by Twitter through its thread creation tool. To this aim, we analysed more than 1,300 publications, grouped into 16 threads created between 2017 and 2020 and with over 7 million generated interactions. A mixed methodology is used based on content analysis, monitoring of Twitter publications and semi-structured interviews. The results show that there are several types of threads on this social network and that each of them has its own characteristics and voice, as well as certain stylistic resources. The findings indicate that Twitter has a high potential both to create improvised narratives and to construct planned stories and narratives, which often rely on an elaborate pre-production and audiovisual production process. The threads of this social network allow for the interactivity of the reading users and their active participation in the construction of stories.

Resumen

La innovación en los contenidos de las redes sociales digitales se incrementa día a día mediante las aportaciones y la creatividad de los usuarios. En esta investigación exploramos las posibilidades narrativas que ofrece Twitter a través de su herramienta de creación de hilos. Analizamos más de 1.300 publicaciones agrupadas en 16 hilos, creados entre 2017 y 2020, y que generaron más de 7 millones de interacciones. Empleamos una metodología mixta basada en análisis de contenido, monitorización de publicaciones en Twitter y entrevistas semiestructuradas. Los resultados muestran que existen diversos tipos de hilos en esta red social y que cada uno dispone de unas características y una voz propia, así como de recursos estilísticos determinados. Las conclusiones indican que Twitter tiene un alto potencial tanto para crear narraciones improvisadas como para la construcción de historias y relatos planificados, que a menudo se apoyan en un elaborado proceso de preproducción y producción audiovisual. Los hilos de esta red social permiten la interactividad de los usuarios lectores y su participación activa en la construcción de historias.

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Introduction

The expansion of the Internet and the arrival of digital social networks has changed the way we communicate nowadays. This has been accelerated by the spread of smartphones, which allow users to be permanently connected, form communities and participate in continuous conversation flows. The new mobile ecosystem (Aguado et al., 2014; Canavilhas, 2015) is constantly and rapidly evolving, resulting in changes in behaviour (Martínez & Aguado, 2006). Conversation, as already anticipated by the Cluetrain Manifesto (Levine et al., 1999), is the epicentre of the network. Mobile devices are not only used to maintain social relations, but they also play a key role in cultural consumption, which is increasingly leaning towards formats that influence participation and personalisation (Ruano, 2009).

This new paradigm has enabled users to become active players and creators of their own content, which they broadcast to the real audience (their group of followers) and the potential audience (the mass of network users). For this reason, digital networks have incorporated tools that allow for the development of creativity and make multiple resources available for their members to broadcast messages with. These supports are set up as new story containers that allow users to communicate effectively and in a participative way, in a much more dynamic and interactive context than any other medium.

Users are both consumers and creators of content, and the way stories are told has been affected by this duality, as technologies have given rise to new narratives (Freitas & Castro, 2010). Thus, personal narrative formats arise, where users share their experiences with other Internet users in real time or after an event has taken place (Roig et al., 2017).

This research addresses the narrative possibilities offered by Twitter and contributes to the study of the use of new platforms, the entertainment formulas they offer and the resources that

can be used to tell stories. The findings can be useful not only in an academic context, but also on a practical level, by providing insight into the use of Twitter for storytelling and engaging other users.

The general objective of this paper is to analyse the narrative potential of Twitter in the Spanish context. The specific objectives are:

- to study the characteristics of the threads that form part of the sample.
- to describe the language and stylistic resources used in the threads.
- to determine the audiovisual elements used by the authors to structure their discourse.
- to monitor the interactions generated by the threads among the community of Twitter users.

Nowadays, forms of fiction and entertainment in short format have become widely accepted, both by the public and by critics, and have spread to many artistic manifestations. This is the case of micro-theatre (Díaz-Morilla & Castro-Martínez, 2018), micro-telling (Andrés-Suárez, 2010) or audiovisual micro-formats that last a few seconds (Guarinos, 2009). In the case of miniature fiction (Ette et al., 2015), this is combined with short fictional audiovisual forms, while taking advantage of both intertextuality and the new dissemination possibilities offered by the Internet and, especially, digital social networks.

Narrative and literary practices on Twitter — and similar platforms such as Weibo (Liu, 2019) — have developed vastly in the last decade. According to Torres (2016), in 2008 the media began to use concepts such as *tweeting*, *twiller* (blend of the words *tweet* and *thriller*) and *twovel* (blend of *tweet* and *novel*) to describe practices carried out on this social network with the aim of telling stories, both by anonymous users and by well-known authors such as Neil Gaiman, Jennifer Egan and Margaret Atwood.

Thus, from the union of Twitter and literature, the terms *twitterature* or *tweeting* (Colón,

2015; Ballester, 2018; Posada, 2020) and *Twitter Fiction* (Lowman & Correa-Díaz, 2015) arise. At first, each message was limited to the 140 characters allowed by the social network, but the proposal was strengthened by the incorporation of the functionality of writing threads (linking several messages together so that the rest of the users can read them in succession). The characteristics of *twitterature* (Escandell, 2014), which distinguish it from literature on Twitter -understood as a mere translation of traditional literary creations into this network -, imply the use of the platform's resources, such as mentions, hashtags, space limitations and the possibility of using other types of content beyond the merely textual expression.

For Romero (2015), information and communication technologies and cyberculture have generated new models of writing and reception in the context of social networks:

More than ever, the web demands an active reader, who receives, values, creates and interprets the new forms of literature. A reader who is no longer such, because not only they read, but also see and hear literature. It is the receiver of transmediated literature, as well as the creator of the works it receives, capable of expanding and generating new reading possibilities. On the other hand, the writer, who seeks interactivity more than ever, who tries to hide fictionality under a mask that seems as real as possible, uses the new tools that the web offers and experiences the new forms of communication that the public demands (p. 301).

These hybridizations offer new possibilities in the creation of digital contents, which link to the interest of the users, as they enhance and enjoy them (Pérez & Salgado, 2019), which has given rise to the success of *twitterature*, to such extent that projects like 'La Hiloteca', an initiative by Manuel Bartual and Modesto García dedicated to compiling the Twitter threads that have created

the best stories in Spanish on this network, have emerged around this type of content.

Method

This descriptive study uses mixed analysis methods (Teddlie & Tashakkori, 2010) and is inserted in the studies of social networks as digital communication tools. It consists in a longitudinal analysis (Wimmer & Dominick, 1996) of 16 Twitter threads taken as a reference for the period between 2017 and 2020.

The sample (table 1) is made up of the threads awarded at the first and second editions of the Thread Fair, organised by Twitter Spain and at the special edition celebrated on the occasion of the quarantine by the COVID-19. The Feria del Hilo (Thread Fair) is an initiative developed by Twitter Spain which, together with Samsung, El Corte Inglés, Ámbito Cultural and Orange, consists of a tweeting contest (stories told through Twitter). Any user of the social network who publishes a story during the competition period can participate with a minimum of 5 publications and a maximum of 100 and incorporating a mention of the official Twitter Spain account and the #FeriadelHilo hashtag in their last tweet. It is allowed to use any kind of resource of the platform: text, image, video, gif, moments, links, surveys, etc. In this way, the creativity of the tweeters is recognised and interesting contents are made known to the community. The three editions included in the exhibition coincided with the Madrid Book Fair.

In addition, we have completed the sample with the detailed study of 4 threads that were pioneers in reaping great success in this format. We hope to achieve a global understanding of the phenomenon (Berganza-Conde & Ruiz-San-Román, 2005) through the triangulation of various sources of information, obtained with the following techniques:

Table 1

Threads that make up the sample

Author	Thread	Year	Recognition
@ManuelBartual	Todo está bien	2017	Great success on Twitter
@ManuelBartual y @modesto_garcia	Red Monkey	2018	Great success on Twitter
@MenendezFaya	Plantillas	2018	Great success on Twitter
@Guille_FerRam	Madre perdida	2018	Great success on Twitter
@Bereikua	Vuelo trasatlántico	2018	Non-fiction thread award
@SusanaVallejoCh	Monstruo	2018	Thread Award starring a monster
@plot_tuit	Asesinato	2018	People's Choice Award and Thread of Fiction Award
@aberron	Anécdotas infantiles	2018	Parents' thread award
@NagoreSuarez	Libro perdido	2019	People's Choice Award
@follaldre	Follaldre	2019	Comedy Thread Award
@dev_secret_	venganza	2019	Love and Technology Award
@SariBamba	Sin plástico	2019	Thread to Change the World Award
@NagoreSuarez	Cluedo	2020	People's Choice Award and Thread Thriller or Mystery Award
@Nopanaden	Fantasmas	2020	Fantasy Thread Award
@JotDownSpain	Covid	2020	Useful Thread Award
@NicoOrdozgoiti	Libro infantil Covid	2020	Jury's Award

Prepared by the authors. Source: Twitter.

- A documentary bibliographical review, in order to go deeper into the phenomenon of Twitter threads and establish the elements involved in the construction of messages.
- Analysis of the content of the publications of each thread in the sample, through an analysis table (table 2), structured in categories and subcategories.
- Monitoring of publications on the social network through tools such as Hashtagify and Tweetbinder. Hashtagify is a software for analysing and monitoring publications on social platforms that, among other functions, allows users to identify trends, access detailed data on user accounts, monitor tags and see their usage rates. Tweetbinder is a hashtag analysis tool for Twitter that allows users to obtain data about the tags used in the network to mark your content and track them; it enables users to specify the impact of publications in real time or by accessing their historical line.
- Semi-structured interviews with four of the authors of the sample threads. The script of the interviews consists of 4 blocks of content

in order to obtain a global perspective of the phenomenon, as well as an in-depth knowledge of the creation process. The sections are as follows: the thread that has been analysed, characteristics of the Twitter threads, elements that promote interactivity and narrative use of the Twitter threads. To carry out the interviews, we contact the authors via direct and private messages on Twitter. We presented them with our project and the request to participate in a single semi-structured individual interview. Therefore, the length of the interviews is variable.

Results

The results indicate that the analysed threads accumulate 1,342 tweets and a global figure of 7,434,743 interactions, which is broken down into 5,957,128 Likes, 1,119,742 Retweets and 357,873 Comments. An individual analysis of each set of publications allows for a brief synopsis of each thread:

1. *Todo está bien* (Everything is fine) with @ManuelBartual. Strange events occur to a

Table 2
 Content analysis sheet

Thread Metrics	Tweets	
	Likes	
	Retweets	
	Comments	
	Thread tool	
	Text	
Metrics of each tweet	Date	
	Hour	
	Likes	
	Retweets	
	Comments	
	Audiovisual elements	Image
		Video
		Audio
		Emoticons
		Gifs
	Links	
	Hashtags	
	Call to action	
	Elements to enhance interactivity	Mentions
		Survey
		Retweets to other publications
Narrative elements	Narrator type	
	Language used	
	Main characters	
	Secondary characters	
	Location of the story	
	Stylistic resources used	

Prepared by the authors.

- young man on holiday that make him fear for his life.
2. *Red Monkey* by @ManuelBartual and @modesto_garcia. The tweeter Nela García tells what happens to her after finding a mobile phone and trying to locate its owner to return it to her. After discovering that the owner’s identity is false, she will have to go through strange tests to uncover a mystery in which technologies will help her find clues about what is happening.
3. *Plantillas (Insoles)* of @MenendezFaya. A young woman tells the true story of a little shoplifting at work and how the situation leads to a trial with surreal touches.
4. *Madre perdida (Missing mother)* of @Guille_FerRam. The tweeter describes his mother’s visit to Madrid and the difficulties in locating her after she gets lost in the underground.
5. *Vuelo transatlántico (Transatlantic flight)* by @Bereikua. It provides curious details about how to experience a flight between Los Angeles and Madrid from the cabin of an aircraft.

6. *Monstruo* (Monster) by @SusanaVallejoCh. It describes the behaviour of humans from the perspective of an alien who likes croquettes.
7. *Asesinato* (Murder) by @plot_tuit. A tweeter sees a photo showing a young man who has just committed suicide and, suspecting that he has in fact been murdered, begins to investigate through social networks.
8. *Anécdotas infantiles* (Children's anecdotes) from @aberron. The user tells the hilarious reactions of his young children to different situations by retelling publications he has made over the last few years.
9. *Libro perdido* (Lost book) by @NagoreSuarez. Nagore finds a book that she took out of the library years ago, but when she goes to return it, she finds out that she must solve a mystery about its author.
10. *Cluedo* by @NagoreSuarez. Nagore is spending her quarantine in a house in the countryside and one morning the owner of the house is no longer there; she suspects that he has been murdered and begins to investigate.
11. *Follaldre* by @follaldre. The tweeter rehearses that all the decisions he has to make throughout the day are guided by the results of the tweeters' surveys on this social network. The result will be unexpected.
12. *Venganza* (Revenge) of @dev_secret_. The user tells of his revenge through the network on a young man who almost ran over him by accident.
13. *Sin plástico* (No plastic) from @SariBamba. It makes recommendations to reduce the use of plastic in everyday life.
14. *Fantasmas* (Ghosts) of @Nopanaden. The tweeter tells a strange story that happens at the hospital where he works, about which ghost stories are told and in which users seem to see unique things.
15. *Covid* by @JotDownSpain. The famous Jot Down tweeter tells of her admission to an Italian hospital by Covid-19 and how she faces the isolation imposed on her by the pandemic.
16. *Libro infantil Covid* (Children's book Covid) by @NicoOrdozgoiti. The tweeter and his wife share the illustrated children's book they have created to explain the confinement and the measures of prevention against Covid-19 to their son.

All the threads are first-person narratives, with a testimonial approach. Even so, it is possible to distinguish the real threads, which are based on the experiences of their protagonists, from the fictional ones. In this case, which accounts for 50% of the exhibition, none of the threads admits that it is an invention until the resolution is reached. On the contrary, those that are true stories usually begin by clarifying this point.

We also distinguish several purely narrative threads, which construct the story through tweets with a classic structure of introduction, body and conclusion (although some of them present several points of plot, turns in the action, barriers to the protagonist's objective...). This format is used in 87.5% of the threads. However, there are two cases (@SariBamba and @aberron) that do not tell a story as such, although they have an internal narrative in each tweet or unit; the overall thread is actually a compilation of publications that revolve around the same theme.

Within the narrative threads we also distinguish two groups: those who tell the story in real time, that is, letting hours, even days pass between publications of the same thread; and those who tell the story in a sequential manner clarifying that the events occurred previously. For their part, those published in real time can be authentic, as in the case of @JotDownSpain, or simulated, as in the story of Manuel Bartual.

The threads that have generated the most interactions have been those with the highest number of tweets (table 3). But this correspondence is not fulfilled in all cases, as there are some with few tweets that have also obtained high levels of Likes, Retweets or Comments,

Table 3

Total thread interactions

Author	Thread	Tweets	Likes	Retweets	Comments
@ManuelBartual	Todo está bien	374	3.514.500	705.794	288.944
@ManuelBartual y @modesto_garcia	Red Monkey	212	1.156.200	190.786	47.921
@plot_tuit	Asesinato	97	390.300	99.665	4.871
@NagoreSuarez	Cluedo	114	319.868	34.679	3.639
@MenendezFaya	Plantillas	34	245.400	11.311	3683
@Guille_FerRam	Madre perdida	41	180.600	45.773	2.176
@NagoreSuarez	Libro perdido	69	68.059	15.133	707
@JotDownSpain	Covid	110	41.513	1.601	4.513
@NicoOrdozgoiti	Libro infantil Covid	16	31.711	13.184	849
@follaldre	Follaldre	73	3.339	766	199
@aberron	Anécdotas infantiles	21	2.214	456	79
@Nopanaden	Fantasmas	38	1.545	326	144
@Bereikua	Vuelo transatlántico	23	769	52	31
@SusanaVallejoCh	Monstruo	39	529	27	24
@dev_secret_	Venganza	24	427	138	33
@SariBamba	Sin plástico	57	154	51	60

Prepared by the authors. Source: Twitter.

which indicates that the number of publications increases the possibilities of users to relate to the content, but it is not a determining factor.

In addition to the total interactions, a relevant metric for user engagement with publications must be considered: the average number of interactions with threads in the categories of Likes, Retweets and Comments (table 4). Thus, through these numbers, the effectiveness of the threads can be determined in relation to their length, as it calculates the performance of each individual tweet. Some threads with apparently fewer interactions, such as @NicoOrdozgoiti, @Guille_FerRam or @MenendezFaya, managed to attract a lot of attention from users despite being much shorter and having a lower overall number of impacts (tweets).

From the study of the topics (figure 1), it can be seen that the most numerous are the threads related to mystery/intrigue/thriller (*Todo está bien*, *Red Monkey*, *Asesinato*, *Cluedo* and *Libro*

perdido), followed by comics or humorous ones (*Plantillas*, *Madre perdida*, *Follaldre*, *Anécdotas infantiles* and *Monstruo*), informative (*Covid*, *Libro Covid Infantil*, *Vuelo trasatlántico* and *Sin plástico*) and terror/suspense (*Fantasmas* and *Venganza*).

In this sense, the interviewees point out that, although each tweeter has its own audience and any subject can be dealt with, the most attractive ones for the majority of the audience are usually humour and mystery. Indeed, the most successful in terms of community reactions in the social network are mystery and humour, while informative and horror or suspense ones (related to ghosts or revenge) seem to be less attractive.

Regarding the elements that facilitate interaction with the social network community, such as surveys, mentions, Retweets from other publications, calls to action and hashtags, the results indicate that they are not overly used tools in the construction of the threads.

Table 4
 Average number of thread interactions

Author	Thread	Tweets	Average		
			Likes	Retweets	Comments
@ManuelBartual	Todo está bien	374	9397.1	1887.1	772.6
@ManuelBartual y @modesto_garcia	Red Monkey	212	5453.8	899.9	226.0
@plot_tuit	Asesinato	97	4023.7	1027.5	50.2
@NagoreSuarez	Cluedo	114	2805.9	304.2	31.9
@MenendezFaya	Plantillas	34	7217.6	332.7	108.3
@Guille_FerRam	Madre perdida	41	4404.9	1116.4	53.1
@NagoreSuarez	Libro perdido	69	986.4	219.3	10.2
@JotDownSpain	Covid	110	377.4	14.6	41.0
@NicoOrdozgoiti	Libro infantil Covid	16	1981.9	824.0	53.1
@follaldre	Follaldre	73	45.7	10.5	2.7
@aberron	Anécdotas infantiles	21	105.4	21.7	3.8
@Nopanaden	Fantasmas	38	40.7	8.6	3.8
@Bereikua	Vuelo transatlántico	23	33.4	2.3	1.3
@SusanaVallejoCh	Monstruo	39	13.6	0.7	0.6
@dev_secret_	Venganza	24	17.8	5.8	1.4
@SariBamba	Sin plástico	57	2.7	0.9	1.1

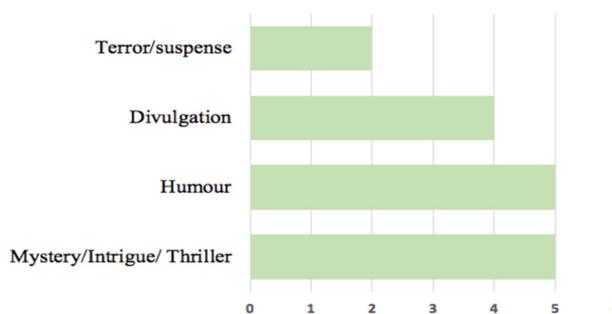
Prepared by the authors. Source: Twitter.

Although rarely, surveys are present in several threads in the sample. Their analysis distinguishes two formulas for using them in the narrative. Some authors, such as @NagoreSuarez, use them to increase the sense of participation of the users, who are guided on the development of the story and redirected if their answers are not in line with the initial planning. It is also the case with comments and suggestions on the resolution of the clues, although in this case the

plot is sometimes modified taking into account the opinion of the followers.

Another way of applying the surveys is as @follaldre does. He really gives the tweeters the power to build the story through the results of the surveys, which he uses to make decisions such as the direction of the underground to take or even what to have for dinner (although in this case he uses an app so users order what they

Figure 1
 Topic of the threads



Prepared by the authors.

want to be served directly to the bar). This is a true example of interactive narrative thread.

Sometimes the Retweets are also used with the aim of orienting the narration in one direction or another, as well as responding to the comments and suggestions of the readers. Another element of scarce use are the mentions, which are not common in the threads except to thank some users for their contributions, to recognise them as sources or, in cases where the story is told by characters with social profiles, to make them more credible. As already mentioned, the candidates for the Thread Fair mention the Twitter Spain account and the hashtag in their final tweet in order to participate in the competition.

As for the calls to action, these are given in some threads, generally in fiction, when the protagonists want to promote interactivity or awaken the interest of the community. In these cases, the tweeters are directly asked to do something, or a situation arises in which they are indirectly encouraged to express their opinion, as in *Todo está bien*, *Red Monkey*, *Libro perdido*, *Asesinato* and *Cluedo*, with great effectiveness and a high number of responses.

The use of hashtags is testimonial, since they are practically only used to close the threads, and to register them in the contest of the social network, reason why the most frequent one is #FeriadelHilo. Throughout the publications, the presence of hashtags is practically non-existent, except in three cases:

- *Red Monkey*. Halfway through the story, he begins to use that hashtag to convey the conversation about the story. It is then included in the closing video and on the promotional poster.
- *Sin plástico*. Very few publications add hashtags related to the disposal of plastic products, but they are neither unified nor constant. Furthermore, she only uses them in Spanish. This may be one of the main reasons why this thread has not been widely disseminated, as it is a highly specific topic and with a large community, organised by hashtags and

networks (of which the protagonist was not part).

- *Covid*: The author sometimes uses #covid19 in some of her publications to thank health workers for their work or to encourage the sick. She also uses other hashtags in sarcastic tones, such as #InfluencerdePandemias. This is a common practice in digital social networks: turning phrases or words into hashtags as if they were widely used in the community.

On the other hand, the audiovisual elements of the threads are very useful for making the narration more dynamic, bringing realism and generating interactivity (image 1).

According to the interviews, the threads are usually planned, at least in their main idea and structure, but their elaboration depends on the elements that make up the story and whether it requires audiovisual material. Usually, the whole story is written and passed on to the successive tweets.

Some threads require a pre-production and production process prior to publication. This is because they use photographs, videos, graphics, simulation of synchronous conversations or phone calls, real screenshots, etc. Thus, planning was very high in four threads and high in two (figure 2). There are five threads that do not require previous production of audiovisual content.

Audiovisual resources generate high levels of interactivity, since the tweets that contain these elements (videos or photographs) receive a greater number of interactions. In addition, the number of visualisations of the videos is very high, going over thousands of visits.

For its part, the presence of links in the threads is unusual, except in cases where they have an informative purpose, as is the case in many @SariBamba publications, or when the hyperlinks are at the service of the narrative, either to contextualise it, as in the case of @Nopanaden or



Image 1. Examples of successful audiovisual resources applied to Twitter threads.
 Source: Twitter.

@NagoreSuarez, or because they are part of the fiction, as in *Red Monkey*.

The results of the analysis of the narrative elements of the threads indicate that close and colloquial language is used in all cases. In some cases, it is totally correct, as in the popular threads, and in others cases it includes rude words or popular expressions — “Estoy living” (“I’m living”), “vais a flipar” (“you’re going to freak out”), “LOL”... —, either as part of the voice of the narrator or to give credibility to the tense situations in the fictional threads, as sometimes they are used habitually and other times only at specific moments in the story (image 2).

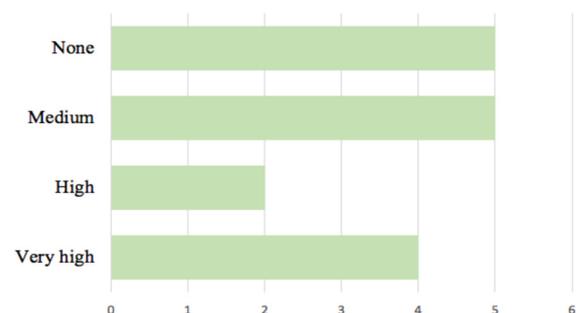
In these cases, it is common to use capital letters, which in Internet language is equivalent to shouting, and expressions from digital social networks, such as ‘WTF’ or “me pide, me perdona” (“he asks me, he forgives me”), an expression coined by the thread of the theft of the shoe insoles and used as a popular expression that appears in another thread analysed. As characteristics of the threads, the interviewees highlight the need for them to allow easy reading

through plain language, in order to reach more readers. They also highlight the general use of the first person to convey closeness and realism. The number of characters in the threads is variable, but the stories normally contain a main character, which can be a man or a woman, and a limited number of secondary characters who intervene in the plots.

The most used stylistic resources are metaphors (“equipo de héroes anti-Bichito”- “anti-Buggy hero team”), comparison (“For example, these pods cost 25 euros and have enough for 240

Figure 2

Level of pre-production and audiovisual production of the threads



Prepared by the authors.



Image 2. Popular and rude expressions used in threads.
 Source: Twitter.

washings. I have a detergent at home that cost me 5 euros and it says it has enough for 30 washes. 40 euros would cost me to do 240 washes”) and, by far, the so-called “vampirization” (references to popular culture), through allusions to current affairs, music, cinema, television series, etc. (appearing among others *Game of Thrones* or images of the Kardashian family). These resources are not always reflected in the text of the tweets but can also be presented through the use of gifs or emoticons, which are very frequent in some threads (image 3 and image 4).

The response to the threads is very good, and the authors mostly highlight the feedback

they receive, with positive comments expressing affection or congratulations, as well as the increase in the number of followers. Analysis of the comments indicates that most of them are positive comments, and the readers are very participative, although there are always critical users, above all those who compare the new threads with previous ones that obtained a lot of relevance. In many cases, the same comments show the suspension of disbelief by users who, although reading stories that may seem fictional, are committed to the narrative to the point of even feeling somewhat disappointed when knowing that the facts are not real in the



Image 3. Stylistic resources used in Twitter threads.
 Source: Twitter.

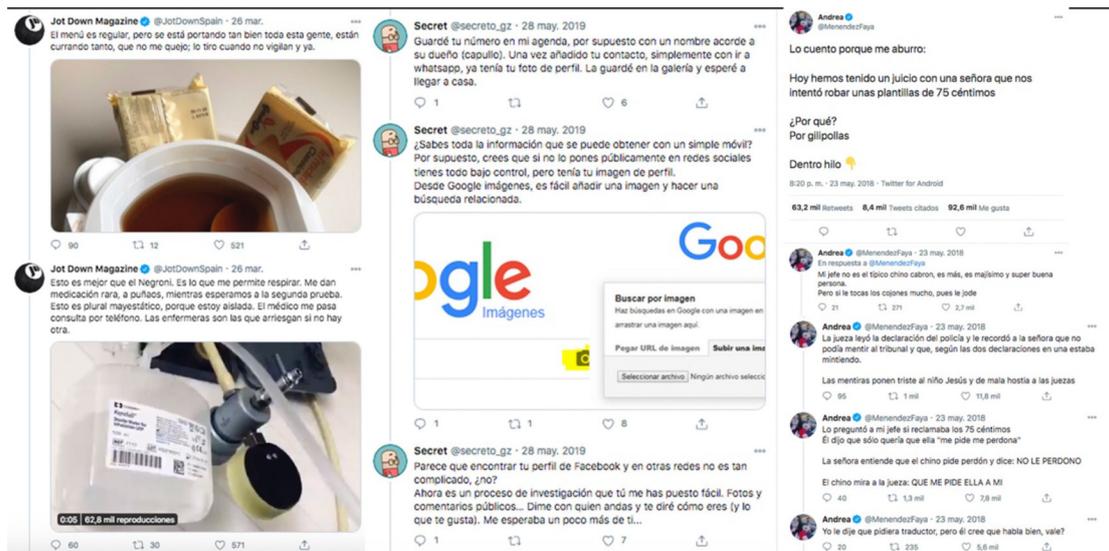


Image 4. Cultural references present in Twitter threads
Source: Twitter.

conclusion. Others admit that, at some point in the fictional threads, they detect that it is a story created by the tweeter who is publishing the thread but that they are so attracted to the narrative rhythm that they continue reading it until the end. The interviewees point out that what is important for a thread to be successful is that the content is good and not so much the format it uses.

Conclusions

The general objective of this work has been achieved by analysing in depth the narrative potential of the Twitter thread creation tool, which turns out to be very high and constitutes a suitable channel for the users of the social network to share various types of stories with the rest of the community. In this sense, after this approach, a basic classification of the types of threads generated on this social network can be proposed: their subject matter (humour, mystery, terror...); their objectives (dissemination or entertainment); their interactivity (whether they contain calls to action aimed at the reader or they simply tell a story); their synchronous (real or simulated) or asynchronous development (those stories that have already

been told); the narrative elements they use (possible combinations of text, image, video, gif, emoticons, hashtags, mentions and links); and their need for pre-production and audiovisual production prior to the story being uploaded onto the network.

The specific objectives have also been met, namely studying the characteristics of the threads, describing the language and stylistic resources they use, determining the audiovisual elements that contribute to structuring the discourses and monitoring the levels of interaction of the threads among the community.

It can be concluded that each type of thread has its own characteristics and that each author can achieve their own narrative voice through not only the use of language, but also the different audiovisual elements that can be used to compose their discourse. Common characteristics include simple, direct and colloquial language, the high use of cultural references that help to connect with the audience, the absence of hashtags in publications, first-person narration and the prevalence of mystery/intrigue and humour. The number of tweets that make up the threads does not condition their success,

although it is usually related to the number of interactions by increasing the chances of the messages reaching the community.

The immediacy of digital social networks, and especially Twitter, is key to making narrative threads attractive to the audience, which must be caught by a first tweet that effectively invites the reader to continue with the thread, which must contain small narrative tensions to maintain attention. The configuration of Twitter itself, which allows the combination of text, images, videos, gifs, emoticons, hashtags or hypertext, and which has its own metalanguage, with expressions and self-references that are practically only captured by the platform's users, makes the community very participative and makes the contents viral even if the user does not have many followers, which is an indispensable condition on other platforms.

The narrative in digital social networks has naturally attracted the interest of the researchers and in the practice of the users themselves. Its study is relevant to understand the mechanisms it uses and to develop new tools that contribute to its functionality. Some lines of possible future research in this area include analysing the cultural differences in the use of threads, going deeper into their narrative formats or studying the transmedia content that accompanies them.

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