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Abstract: *The digital age has transformed the ways in which individuals communicate, construct identity, and engage with narratives. During this paper the exploration of the social and psychological impacts of digital media, its influence on contemporary literary forms remains under examined, investigates narrative structures shapes digital culture and character construction in modern American fiction, with a focus on Lauren Oyler's Fake Accounts (2021). This aims to analyze novel reflect and critique the fragmented, hyper-connected, and performative nature of online existence. Employing a qualitative, text-based research design, the study applies Gérard Genette's narratology, examining aspects such as narrative order, focalization, temporality, and voice. The findings reveal that novel adopt non-linear, fragmented, and intertextual narrative techniques to mirror the cognitive and social patterns of digital engagement. Themes of digital identity, irony, and detachment demonstrate how contemporary fiction negotiates the tension between authenticity and performance in the online sphere. This study contributes to the field by highlighting the interplay between digital culture and literary form, offering insights for scholars, researchers, and practitioners interested in digital-era literature, narrative experimentation, and the evolving conception of identity in the twenty-first century.*

Introduction

"We live in confusing times, as is often the case in periods of historical transition between different forms of society. This is because the intellectual categories that we use to understand what happens around us have been coined in different circumstances, and can hardly grasp what is new by referring to the past. I contend that around the end of the second millennium of the common era a number of major social, technological, economic, and cultural transformations came together to give rise to a new form of society, the network society" (Castells, 2010).

The digital age that we are now entering of advancing technology is an unexplored time of human history and has unbarred the entrance of digital media into one's life daily. With such innovations as internet, smartphones and social media platforms, communication of people has significantly changed. The era of the data sharing, the creation of the virtual communities and the alterations of personal relationships, conventional belief, and artistic expression. As Adam Hammond defines "Literature in the

Digital Age: An Introduction guides readers through the most salient theoretical, interpretive, and creative possibilities opened up by the shift to digital literary forms such as e-books, digital archives, electronic literature, and videogames. While *Digital Humanities (DH)* has been hailed as the “next big thing” in literary studies, many students and scholars remain perplexed as to what a DH approach to literature entails, and skeptical observers continue to see literature and the digital world as fundamentally incompatible” (Haimson, 2016. p. 1).

The period beginning in the late 20th century and after that characterizing the rapidly evolving transition from traditional to an information economy based on information technology, digital communication and internet is known as the digital (information) age. According to Castells (2000): “The shift from traditional mass media to a system of horizontal communication networks organized around the Internet and wireless communication has introduced a multiplicity of communication patterns at the source of a fundamental cultural transformation, as vitality becomes an essential dimension of our reality. The constitution of a new culture based on multimodal communication and digital information processing creates a generational divide between those born before the Internet Age (1969) and those who grew up being digital” (p. XVIII).

The same holds for the modern era of the digital age, where establishing identity in virtual spaces is one of its major properties. Examples of social media platforms are that people are able to post pictures and videos on there that are an idealized and specially curated version of themselves on social media platforms such as Instagram, Facebook, and Twitter. Sherry Turkle (2011) argues: “We can write the Facebook profile that pleases us. We can edit our messages until they project the self, we want to be. And we can keep things short and sweet. Our new media are well suited for accomplishing the rudimentary. And because this is what technology serves up, we reduce our expectations of each other” emphasizing how digital interactions foster connections that lack the depth and authenticity of face-to-face relationships (p.12).

Modern English literature is largely influenced by stylistic and narrative techniques in the social media language. Social media’s stylistic influences include the adoption of concise, impactful prose, visual elements as emoji and hashtags (Jones, 2021). Sigma uses its own developments including these features for creating a hybrid mode of storytelling which combines storytelling features of text and visual media. These elements are more and more used by the authors not only for stylistic novelty, but also as rhetorical devices, providing to their narrative’s additional meanings and cultural associations.

Despite that, the digital era has never been more open to activism and true social change. Twitter, Instagram and TikTok have all acted as effective tools for sprouting movements such as #MeToo and Black Lives Matter. Digital spaces allow underrepresented communities to confront systemic inequalities on digital space in the form of stories as these digital spaces empower them to challenge systemic inequalities by sharing their stories with the global audience. Downside, however, Tufekci (2017) warns that not only digital platforms capable of encouraging activism, but they are more often than not producing social divide. She explains: “People find and signal to one another to reveal previously private opinions, form communities, and create polarization with other communities are all also done online through digital connectivity. A process that was difficult before has now become common; one result is that this sort of process need not have the results, like revolution, that it had in the past” (p. 268).

The virtual and the real worlds are also more combined than ever before. It produces performance in the sense that social media and other digital media celebrate this confirmation instead of the truth. Therefore, in actual auto projection and fleshed out characters, the means of isolating knowledge of tradition of identity and truth cannot be found (Haimson et al. 2021).

Statement of the Problem

Despite extensive examination of the social, psychological, and political implications of digital media, its influence on contemporary literary form remains underexplored. Existing scholarship has primarily focused on the effects of digital structures on identity development, community interaction, and social discourse (Turkle, 2011; Przybylski & Weinstein, 2017). However, the structural and aesthetic transformations in narrative and storytelling practices resulting from digital life—including performativity, fragmented attention, curated identities, and hyper-connectivity—have received comparatively little critical attention. These digital characteristics do not merely shape the experiences of online users; they also actively inform the construction of modern narratives, resulting in novels that are formally fragmented, nonlinear, and intertextual (Oyler, 2021; Lockwood, 2021).

Research Objective

To investigate the topics of digital culture and social media by applying the critical analysis of online behavior and implication in the novel *Fake Accounts*

Research Question

In what ways does *Fake Accounts* explore the themes of digital culture and social media through their depiction of online behavior and its implications?

Significance of the Research

This paper holds particular significance for scholars, researchers, academicians, and practitioners in the field of literary studies, where critical engagement with contemporary American literature and digital culture remains an emerging area of inquiry. By examining *Fake Accounts* by Lauren Oyler, the study contributes to a deeper understanding of how digital technologies shape cultural consciousness, psychological experience, and literary expression in the twenty-first century (Lockwood, 2021; Oyler, 2021).

Literature Review

Digital culture has fundamentally transformed storytelling practices, with authors increasingly reflecting online behaviors, participatory media, and social media interactions in narrative forms. Jenkins (2006, 2009) notes that participatory culture enables audiences to become co-creators, challenging traditional notions of authorial control. This shift is echoed by Rettberg (2019), who emphasizes that digital storytelling incorporates fragmented, non-linear, and multimodal structures to reflect contemporary media consumption. Turkle (2011) further argues that online interaction reshapes self-perception and identity formation, which contemporary authors translate into narrative experimentation, presenting characters whose identities are fluid and performative. These developments suggest that contemporary literature negotiates the interplay between digital communication patterns and narrative construction. Digital media features, such as hyper textuality, hyperlinks, and algorithmically curated content, have influenced the emergence of non-linear, multi-stranded narrative structures in literature. Ryan (2001) identifies hypertextual and multi-linear attributes in digital narratives, which introduce discontinuities and encourage active reader engagement. Hayles (2008) similarly observes that contemporary fiction integrates digital aesthetics, creating hybrid narratives that mirror the participatory and fragmented nature of online spaces. Non-linearity in narrative time, episodic presentation, and intertextuality is evident in text *Fake Accounts* (Oyler, 2021) where storytelling mimics the experience of social media feeds, hyperlinks, and bite-sized content delivery (Piper, 2023). These structural changes suggest that digital media consumption patterns are reflected in literary form, requiring close attention to narrative fragmentation, order, duration, and frequency (Genette, 1980).

The broader influence of digital culture on contemporary American fiction is evident in both thematic

and formal aspects of novels. Literature increasingly addresses the psychological and social consequences of hyper-mediated environments, including loneliness, alienation, and the commodification of identity (Przybylski & Weinstein, 2017; Zuboff, 2019). Digital-era narratives often reflect algorithmic mediation, presenting story worlds shaped by attention metrics, virality, and feedback loops (Nguyen, 2021; Murray, 2017). Contemporary authors adapt narrative strategies to depict fragmented realities, hyper-textuality, and the blending of virtual and physical experiences, as seen in *Fake Accounts* (Oyler, 2021). By integrating digital aesthetics, participatory culture, and algorithmic influences, these works exemplify how digital life informs narrative structure, voice, and thematic focus.

The digital culture has been oversaturated, so in reaction to this hyper mediated nature, contemporary literature creatively employs such narrative strategies that challenge the normal expectations of what an agent of focalizing and a narrative voice can be. Turkle (2011) narrates the way the digital interactions have altered perception of self and identity formation, and is applied to describe literary instances of fragmented, per formative identities. The obvious mark of the current fiction that incorporates digital discourse is that it transforms the digital discourse into a discursive aside presenting mixing reality with virtual experiences posing changing subjectivities and the changing fluidity of the online version of the self.

This study employs Gérard Genette's (1980) narrative frameworks to uncover which are the ways in which digital media renews storytelling methodologies, especially who is telling the story. Seeing how online environment become part of identity construction, one can feel the change from a narrator of a position of authorities and omniscient to a self-conscious and performing one. The digital space(s) that crave fragmentation, realignment and constant change to develop its own fragmented and constantly shifting self-representations all correspond to such fragmentation and how contemporary fiction mirrors it. The thesis discusses the use of Genette's narratological concepts (focalization, voice, and temporality) to modern narratives to deal with the performativity and fragmentation of identities arising from living in the digital realm, with a specific focus on the application of Genette's concepts to the modern narratives.

Digital revolution has been going on for a long time and the result has been dramatic change of how contemporary fiction can no longer be written in linearity, set up a singular perspective, or follow traditional temporal structures. Literature reflects the fragmentation, as well as hyper mediation of the digital age in the evolving digital media, and new narrative strategies integrating these digital aspects have evolved in literature to adapt to the changing interactions and cognitions.

Such changes are thoroughly examined in Gérard Genette narrative theory (1980) although considers the classical literature, his theories of voice of narration, focalization, and time are most relevant when applied to the refiguration of the digital culture in modern fiction. Entering the digital era, the hierarchical difference between the author, narrator, and character is completely obliterated and Meta fictional strategies and self-referential narration is rooted in the external demonstrations of so-called online identities. It is an attempt to decipher these emerging literary forms based on the concepts of Genette where digitality contributes to the focus of accentuating interactivity, simultaneity and multiplicity in a manner that contrasts to traditional media which portrays structural forms of narratives.

The internet and the mayhem surrounding the distribution of things online has changed the manner in which stories are constructed and read and the old means of constructing the story appears to be less and less necessary in the speed with which things are occurring online. The shift to a directed linear to

unzipped, receptive mode of messaging that relates to stride jointly represents the more general socio-cultural trade that the digital media has been defining. Authors embrace fragmentary and episodic forms of narrative because it has been influenced by the discourse of the Internet that is hyper textual, immediate, and algorithmically curated.

Narrative Time and Nonlinearity

Through Genette (1980), we have a taxonomy of narrative time to classify various manipulations of time on a narrative text; three basic units: order, duration, frequency.

Order

It denotes the chronology of events, as to whether the narrative takes place in chronologically or breaks from natural sequence of events with anachronism such as flashbacks.

Duration

It all about the manipulation of time, here used such techniques as narrative condensation (summary of events) or expansion (expansion or elaboration of events).

Frequency

Recurrence of events if the event is recounted one or many times in the narrative.

This does not stop narrative categories of the traditional sort from remaining relevant, even now in that enduring era, despite the fact that contemporary digital era fiction troubles these temporal conventions. The internet is increasingly establishing a firmer foothold in the literary field and the digital age stories are indicative of how the majority of the population deals with information via the internet in small fragmented pieces and parts. The commanding experience, as opposed to the linear approach of traditional linearity, promotes a non-sequential experience. This is the era of digitalism, and the past and the present (and, as we continually develop, the future) tend to become one, due to the algorithmic and feedback loop, which is the very specific feature of the social media feedback loops (Hayles, N. K., 2012).

An effective way of conceptualizing a voice of narrative and especially his division into homo diegetic (the first person) and hetero diegetic (the third person) is a narratological framework by Gerard Genette. These traditional classifications have been radically changed in the digital fiction especially in the first-person narration which is per formative dimension. The digital narrators are also characterized by self-awareness, self-editing and some degree of irony and some degree of detachment because they work in an environment with the understanding of the curated nature of online identities. The Future of Narrative in Cyberspace (1997) by Janet H. Murray is another work of importance and political work done in Hamlet on the Helideck. In his discussion, Murray relates these digital properties and pleasures with more traditional ways of narrative satisfaction. The procedural and participatory aspect of the medium in reforms storytelling to her and she breaks down the role of the computer in the translation of the results. This implies that it can make the boundaries between the author and the audience increasingly porous and causes the more interactive and more immersive storytelling experience.

The appearance of the narrative forms in the modern fiction is predetermined by the omnipresent dominance of the digital communication, which in this case is the prosaic fragmented, nonlinear narration of the story in the style of the digital communication world. In the context of the move of traditional linear and stable storytelling to match the discontinuousness of digital media consumption (where content is mainly delivered to the consumer in forms of fragmentary and incongruent content), this move in storytelling is beginning to make sense. With digital technologies overturning the way stories are presented and consumed, a gargantuan number of contemporary writers today write stories which feature nonlinear telling, multimodal narratives, and elements of interactivity (Piper, 2023).

The fragmentation of the narrative in *Fake Accounts* (2021) by Lauren Oyler is intentional to interact with how the digital age and the story telling process have altered time. This is an online interaction that creates numerous instances of doubt and disorientation, which reflects the streak of any online free time story. It is the mood that people are experiencing when united and disappointed attempts to balance their digital selves and physical ones (Grady, 2021), and multiplied by the incomplete and chopped down feeder of online content.

The trends in the wider context of digital fiction, in regards to which writers of digital fiction experiment with the notion of non-sequential storytelling that will simulate the process of exploration of online environment, is also a movement towards the fragmented narratives. Digital media facilitates non-linearity of thinking in the sense that information is presented in the form of a linear accumulation of bits that follows or crosses each other. This change is hinted in structural fragmentation in *Fake Accounts* where multiple narratives strand can be ingested simultaneously with no narrative logic to bridge them across time or cause and effect (Smith, 2023).

Gaps in Existing Research

While considerable scholarly attention has been given to the sociological impact of digital media, particularly in relation to identity formation and social interaction, there remains a significant gap in understanding how these digital transformations are reflected within contemporary literary works. Specifically, limited research has examined how digital culture and online behavior influence narrative form, structure, and temporality in contemporary fiction. Most studies in the field focus on sociological or technological perspectives, leaving the literary representation of digital life underexplored.

In particular, there is a lack of critical analysis of how contemporary American novels depict the complexities of identity, authenticity, and self-presentation in online environments, as well as how social media affects narrative strategies such as fragmentation, temporality, and perspective. Furthermore, while discussions on digital aesthetics often emphasize interactivity and fluidity in communication, little research investigates how these features shape literary expression and storytelling techniques within fiction.

The present study addresses this gap by focusing on two exemplary text—*Fake Accounts* by Lauren Oyler to examine how digital culture and social media not only inform character development and thematic concerns but also influence narrative form. By combining close textual analysis with theoretical insights from digital culture and literary studies, this research contributes to a deeper understanding of how contemporary American literature negotiates and represents the challenges of living in a digitally mediated world.

Methodology

This paper follows a qualitative, interpretivist and hermeneutic paradigm of research to explore the way in which modern American fiction is mirrored and influenced by the digital culture. The research is based upon a relativist ontology, subjectivist epistemology and value-conscious axiology, where reality is assumed to be multiple and socially constructed, knowledge is interpreted and experience-based, and analysis assumed to be inherently influenced by the critical perspective of the researcher. Based on an inductive, text-based design, the paper will concentrate on major text - *Fake Accounts* (2021) by Lauren Oyler that explore online identities, fragmented communication, and mediating experience online. It is analyzed through the narratological approach of Gerard Genette, addressing the elements of narrative time, focalization, voice to comprehend how the methods of storytelling reflect the nonlinearity and hyper-mediation of digital life. Simultaneously, six levels of close reading, which are offered by David Greenham as semantic, syntactic, thematic, iterative, generic and adversarial, offer a stratified way to

read a text, gradually shifting the focus between linguistic specifics and more general ideological commentaries. Collectively, these approaches facilitate a disciplined investigation of the impact of digital culture on the form of the story, the construction of identity, and the interaction between the reader, which shows that contemporary fiction reflects and structurally expresses the realities of the digital era.

Data Analysis and Discussion

Context to the Text

The daily routine of the protagonist in Fake Accounts is the prism through which the modern-day problem of the digital and physical worlds not only overlapping, but also being intertwined. The extract provides you the impression of what her day is like at work and how the digital culture has been deeply embedded in the self and the work. This dual awareness of own identity in the online identity could happen in the case where social media applications such as twitter and Gchat are a form of communication between two people, or they are physically together. The consequences of uploading a video of a co-worker-because one of them has covertly recorded the actions of his co-workers- are humorous (and disclosing) when the protagonist considers the violation of the corporate regulations, and the cultural concept of performativity during the era of the Internet. It is a pleasant read because of the issue of identity management in the epoch when everything you do can be interpreted as a piece of a social network but is deprived of the clarity of being an actual person or being merely an actor. Even though the online and offline selves are in a continual state of negotiation, balancing, adjusting, this negotiation, this balancing, these adjustments is establishing a sense of disorientation that is subtle, but far reaching making the sustainability of a coherent self-one that is always up to negotiation, that always has the outlines of the personal and professional boundaries being constantly redrawn.

In this sense, the Fake Accounts passage is only a mirror to greater social movements, as it pictures the smallest possible social unit - a microcosm of how digital culture has changed our human interrelations in the webbed world, where the moment is an endless performance, every joke private is a possible public show, the self is a constant social network production.

Original Passage

'We spent all day on the internet, and especially on Twitter, ostensibly looking for stories but mainly just looking; digital media was unionizing at the time, and a recurring joke in our meetings was that we should get the company to pay for addiction treatment. People were funny. Certain 'we spent all day on the internet... a recurring joke was that the company should pay for addiction treatment. People were funny... glancing at coworkers on G-chat, stifling laughter... By afternoon, the disorientation led to outbursts. At push-up number eight, the intern asked if I was Instagramming her... She wanted to show off without showing off... By twenty, we were late for a meeting and she was sweaty.' (Oyler, L p; 53-54).

Application of Gerard Genette Narratology

Narrative Perspective

In the passage from Fake Accounts, the point of view is first person, making readers privy to the particular thoughts and observations about her environment whether digital or physical, the protagonist experiences. Her approach combines irony, detachment and self-awareness because social media is so ingrained in today's life. It reveals her partaking in and critiquing of digital culture in a casual but critical tone. Although they are supposedly on Twitter at work, she describes her workplace environment where they spend too much time on Twitter. From this point of view, then, per formative nature of online interaction emerges as digital media workers are themselves joking about becoming addicted but then in reality continuing to engage.

Focalization and the Blurring of Digital and Physical Realities

The emphasis of the text is preserved using the protagonist and highlighted using the connection between the digital culture and the political of the workplace. We get to see her communicate with people she works with particularly by use of Gchat and through mutual glances that online communication fits in the physical spaces so well. In the real world, where people act as though they were interacting online (excessive reactions and attachment to others via online conversation) is an effect of disorientation caused by all day internet use.

This can be further supported by the intern moment; the social media informs individuals on how they are expected to appear and behave. The fact that the intern wants to be shot at doing pushups not in his best interests but in Instagram tells a lot about how digital validation has taken over as the primary tool to express oneself. It is the indirect self-promotion that is evident in the social media culture that made her not want to post the video herself, but have someone to do it on her behalf. Rather, the protagonist adds an ironic layer when informing the intern that he should not work in the media but could become a fitness influencer; in disapproving the ways in which digital culture turns people into a simple personal identity, they can be turned into a product. Oylar highlights the impact of digital media, in terms of what happens at the work place, social life, and how one is perceived by the society. With focalization and perspective of the main character, the stress is placed on how far the online culture has an influence on real life decisions and how much it compares with what the novel in general addresses various and performance in a digital world.

Narrative Time

This is a perfect case of a digitally interrupted work day which forms the non-linear and recursive quality of digital time. The work environment which the main character partially refers to is a transitional zone between the active work and inactive consumption of social media where the twitting and the Chatting are performed as much as the conversation in the real life is. Rather, this is an indication of how the digital media is destabilizing the traditional concept of time, and how work is beginning to seep into leisure and vice versa, in a stream, or some form of chaos.

Narrative time is reflected in this extract as the unequal rhythm of the day, which turns around things digital. There is some rhythm to time in all of it, not linear, but rather in short bursts of attention and distraction, of focus and lack of focus. Throughout this text, it appears that Wanders is a sort of embodiment of the fact that time at work is not founded on the classical work flow, but rather founded on the digital habits, which are shared by means of shared looks, shared jokes, and shared socializing. But in the end, the naive and self-conscious transferring of these disruptions to the protagonist is used to make the point concerning digital culture as the experience and perception of time in modern life, which is also consistent with the other criticisms of the modern fragmented life in the novel.

The Application of the Greenham's Six Contexts as Close Reading

Semantic Context

Situational semantics: The passage being discussed describes a modern digital work environment where people most often communicate online, primarily on Twitter. Terminologies such as "unionizing," "addiction treatment," and "camaraderie" have a contextual meaning depending on the professional context. The satirical clue to the reason why the organization should contribute financially to addiction treatment is to emphasize on the normalization of overindulgent internet use.

Historical Context: The unionization at the time of digital media is linked to the real debates around the labor rights in the digital journalism. The unionization has always been one of the central ideas of the labor movement, yet its relevance to the online working environment was not evident until several

years ago.

Figurative Semantics: The statement that disorientation is caused by all-day internet spending is figurative to imply the loss of touch with the reality. The request of the intern to show off without the need to show off herself is a play on the concept of digital self -presentation, and establishes the method in which the social media can be used to achieve a curated sense of self -presentation.

Syntactic Context

Some of workers were unintelligibly loud cheers, or shout phone interviewers; they encouraged companionship on the part of the rest of us. Follows to a system in which basic accounts develop into a sophisticated social comment.

The change of structured, observational narration to fast, informal speech (I said it would be feminist to record a video of her doing push-ups) imitates the indistinct lines between unpremeditated jokes and work in the culture of the internet.

In this discourse three key elements come out, which contain internet cultural aspects and digital work aids and identity expression.

Thematic Context

This text discovers the effects of the internet on the contemporary culture of workplaces since employees will alternate between being productive and unproductive. The reading touches on the desire of the intern to be visible in social media without necessarily presenting themselves. The text discusses three fundamental concepts that relate digital space to identity change and feminist empowerment via performative action in the internet.

Iterative Context

Internet activity repetition: The text repeatedly refers to the spending all day on the internet as well as the effects of that on social life (the disorientation of spending all day on the internet).

Monotonousness of online humor and exchanges: The manner in which employees socialize through common jokes and Gchat instant messages implies a series of continuous digital interaction that defines their workplace setting.

Repetition through characterization: The worry of the worker to post a video and to be an influencer is a broad digital trend where individuals are expecting the possibility of becoming an influencer and getting a break in social media instead of a conventional job.

Generic Context

The text reflects the literary genre of the modern digital fiction, which offers a journey to the media, the modern internet culture, and workspace. It is consistent with auto fiction and satiric work place fiction that comment on utopian and Gen Z experiences of digital work. Casual style, acute humor, and sharpness, and observational tone is what is reflected in the works that criticize the contemporary work culture.

Adversarial Context

Textual Context

The text is reminiscent of other readings that argue against and criticize digital work, the culture of the engagement economy, and social media. It is related to the journalistic and wider literary debate concerning performative feminism and burnout and illusionary online liberty.

The Immediate Obvious Situation

The text is a sunny illustration of the present-day workplace where people are neither attached nor attached, as they work and distracted with the online discussions.

Social/Greater Context

The internet addiction and unionization are discussed within the framework of the bigger labor struggles within the digital media industries. The discussion associated with the feminism, which states that social media is the source of empowerment and the source of self-commodification is also contained in the text.

Re-entre Textual Context

In the influencer and digital journalism culture, the text is observed to reference the arguments, and the news of the labor rights in real life. It also exposes greater cultural changes in which social media is increasingly being perceived as a burden of mind and as a work instrument.

Analysis

It is the perfect form of discontinuous work day in the digital form and representative of the non-linear and recursive excellence of the digital time. Narrative time is employed in this passage to mirror the disjointed rhythm of a day that is digitalized. And all of this is mixed up with some kind of rhythm to time, not a linear rhythm, but a repetition of brief bursts of focus and non-focus, focus and non-focus. Throughout the article, Wanders appears to be the representative of how time at work in the digital era is not based on the traditional work flow, but instead it is rooted on the digital habits that are exchanged by shared looks, shared jokes, and shared socializing. Nevertheless, in the end, this light-minded and self-conscious transfer of the protagonist on these disruptions is used to emphasize the argument of digital culture as the experience and perception of time in contemporary life, which is also consistent with the other accusations of discontinuous life in the novel.

Conclusion

The digital revolution has fundamentally reshaped human interaction, self-expression, and modes of communication, with contemporary literature increasingly reflecting and critiquing these changes. This study examined the responses of *Fake Accounts* by Lauren Oyler (2021) to the pervasive psychological, social, and structural impacts of digital culture. By employing Gérard Genette's (1980) narratological framework, the study analyzed narrative structures, focalization, narrative voice, temporality, fragmentation, and irony. These analyses demonstrated how digital culture influences the construction of identity, self-presentation, and narrative forms, particularly emphasizing performative identities, curated selves, and hyper-connected social experiences.

The research further highlighted that contemporary fiction does not merely depict digital life but actively adapts its narrative strategies to mirror the fragmented, hyper-mediated, and participatory nature of online culture. Nonlinear storytelling, episodic vignettes, intertextual references, and repeated narrative motifs simulate the cognitive and attentional patterns of digital media users. Both novels illustrate how digital culture reshapes literary form and reading practices, requiring the reader to reconstruct meaning actively, just as digital media users navigate fragmented online information (Hayles, 2012; Rettberg, 2019).

Findings of the Research

Fake Accounts adopts fragmented, nonlinear, and episodic narrative structures that mirror the discontinuous consumption patterns of digital media.

Hyper textual elements, iterative sequences, and vignette-style storytelling simulate online attention spans and social media browsing behaviors (Piper, 2023; Smith, 2023).

Ellipsis and paralysis are employed to require active meaning-making by the reader, reflecting the curated and incomplete nature of digital content.

Contribution of the Research

Academic Contribution

By applying Genette's narratology to contemporary digital-era literature, this study provides a structured and systematic framework for analyzing narrative time, focalization, voice, and fragmentation in text influenced by digital media. It demonstrates that classical literary theory remains relevant and useful in examining narratives shaped by technological and social change.

Contribution to Scholars and Researchers

The research addresses gaps in scholarship by linking literary form with digital culture, focusing on identity construction, hyper-connectivity, and the impact of social media on narrative strategies. It encourages further research on literary responses to algorithmic influence, curated identities, and participatory online culture.

Contribution to Practitioners and Educators

Educators and literary analysts can use this study as a model for teaching contemporary digital-era fiction. It highlights the evolving relationship between narrative form and digital culture and provides tools for close reading, textual analysis, and application of narratological frameworks to modern literature.

Societal Contribution

The study sheds light on the psychological and social effects of digital life, such as identity fragmentation, emotional detachment, and digital fatigue. By analyzing these phenomena through literature, the research encourages critical reflection on the impact of digital culture on human behavior, relationships, and emotional well-being.

Global and Local Relevance

Although the study focuses on American fiction, its analytical approach is applicable across cultural contexts, where rapid digital adoption is reshaping self-perception, communication, and literary practices. The research emphasizes the universality of digital culture's impact on literature, identity, and cognition.

Final Thoughts

Fake Accounts exemplify contemporary fiction not only narrate but critiques digital culture. They reveal the paradoxes of hyper-connectivity, curated identity, and emotional detachment, challenging readers to reconsider the influence of digital media on attention, selfhood, and social engagement. This study confirms that contemporary literature is both a reflection and interrogation of the digital condition, offering valuable insights for literary scholars, educators, and society at large.

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