



## Digital Media and Its influence on contemporary literature and text creation

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### Abstract

Digital narratives delve into the fascinating and ever-changing world of digital Indian literature. Online platforms, multimedia formats, and interactive experiences that tell and access tales are the result of a new kind of literary presentation that combines classic storytelling with contemporary digital media. From its inception in ancient Greece, Rome, or Britain, literature has seen many changes and developments. Literary fads and preferences evolve in tandem with societal and political shifts. The development of English literature brought about a change in the Classical standards and ethics of literary composition. The act of writing itself has evolved significantly throughout antiquity. One commonality among online communities dedicated to books is the use of social media, particularly blogs and forums for the purpose of digital self-publication and information sharing. All the way through the writing process and beyond, digital platforms are crucial because of the revolutionary impact they have on the dynamic between writers and readers. In order to be informed and protect their rights, they need to conduct a complete evaluation. However, before informing stakeholders and spending money, they need be sure the advantages would be worth it.

**Keywords:** Digital, influence, contemporary, literature and media

### Introduction

Examining the ways in which digital texts provide new models of multimodal reading might influence the meaning-making process in literature is central to this work, as is the question of how modern literature in its many forms speaks and portrays the world. The inquiry is grounded on currents of thinking that have been led by the intricacy of the problems posed about the construction of the many modern books. By considering the opportunities afforded by new digital media, we may better understand the world around us by delving into the texts that populate it and seeing how they are formed and portrayed. Throughout history, social, cultural, and historical factors have shaped the dynamic between texts and the real world. The field has progressed to a very complicated point currently, however, and there is intense focus on learning about digital media texts on a worldwide scale. With their structural and substantive characteristics, these are contributing to the shaping of present and future cultural and social forms; they are utilized in a vast array of communication and creative sectors, have established new connections with text

audiences, and are now major players in the global market. Amidst all this change and innovation, the literary world is undergoing profound transformation, with writers and publishers reimagining the modern text's place in society and culture.

Ever since it first appeared in Greek, Latin, or Britain, literature has gone through changes and transformations. Literature is a subject that is always evolving as a result of societal and political changes. Because of the rise of English literature, the ethics and standards of classical literature have changed. From that point on until the turn of the twentieth century, only those from the United Kingdom could read and write in English. Colonial writing first appeared on the global stage, and since then, English literature has spread over the world, planting the seeds of English innovation. Indian, Australian, American, Canadian, and African English literatures are only a few examples of the many varieties of English that have emerged in the twenty-first century. There are vast layers of life-related literature that emerged as a result of the way topics and patterns in modern writing were shaped by the social

demands of the period. Such works, characterized by outstanding literary abilities and expressions, dealt with post-colonial issues, cultural upheavals, social transformations, and psychological pressures.

Literature from all across the world, written and published in different periods, had a profound impact on the people. Commonwealth literature and post-colonial literature are terms that describe a new body of writing that developed in response to colonialism in many regions of the globe, particularly in Asia and Africa. With the rise of the internet and social media, literary texts and readings have taken on new meanings in modern times, necessitating a reevaluation of traditional ideas. Norms in literature and every other field have been upended by these two contemporary innovations. Aesthetically powerful reading societies that anticipate literary works exist in every nation, yet reading habits have evolved. Literature has evolved into an art form in this cybernetic era. It has to be rethought in light of what the younger generation need. Reading becomes a chore for them when they have to spend hours in the library poring over thick, lengthy works that are filled with literary analysis, never-ending paragraphs, and web jargon.

People in the present era, and the twenty-first century in particular, have a different attitude and level of interest in reading. The new standards of poetry writing are a carbon copy of the old ones; they're everywhere from film scores to commercial jingles that play over TV news or daily soap operas, making the poetic method of expressing any idea more accessible and entertaining. Micro fiction, often known as flash fiction, is a new form of the book that emerged in the 21<sup>st</sup> century. Because it is considered an art form that requires a unique blend of skills, it enjoys widespread acclaim and popularity. When it comes to defining conciseness, it surpasses even Bacon's aphoristic approach. A piece of flash fiction could be as little as a few lines and fall within the category of short stories. Some other names for flash fiction include micro-fiction, micro-stories, short-short tales, and sudden fiction. A whole narrative may be condensed into only a few paragraphs in flash fiction. Writing flash fiction effectively requires brevity. Incorporating surprise elements like a twist ending or an unexpected final line, flash fiction adheres to all the rules of short story composition. Flash fiction has its roots in the tales and parables of Aesop. Authors like as Ambrose Bierce, Walt Whitman, and Kate Chopin helped to popularize the genre in the nineteenth century. Notable authors who have written flash fiction include Anton Chekov, Ernest Hemingway, and O. Henry.

### Literature Review

Samatar, Sheikh (2024) <sup>[1]</sup>, the research set out to determine how new forms of digital media have altered the landscape of modern literary criticism. Procedures and Materials: In this investigation, a desk technique was used. The term "secondary data collection" describes the research strategy used in a desk study. Because it is more cost-effective than field research, this essentially entails gathering data from already-existing resources. Data for our present investigation was readily available via electronic journals and libraries; thus we drew from previously published studies and publications. The study's findings indicate that a broader variety of voices may now engage in literary critical

debate thanks to digital venues including online forums, social media, and blogs. The result is a critical environment that is more inclusive and varied, with non-traditional critics having the power to shape public opinion and literary trends. Furthermore, the advent of real-time, interactive discourse made possible by digital media has the potential to greatly increase the scope and timeliness of literary disputes. The rapidity and accessibility of digital platforms, however, have prompted worries over the caliber and depth of criticism, as they may encourage simplistic views and hasty conclusions rather than detailed, nuanced examination. In general, literary criticism has benefited from and faced new difficulties brought about by the incorporation of digital media. Policy, Practice, and Theory Consequences: Future research on the effect of digital media on modern literary criticism may be grounded on theories such as digital humanities, media convergence, and uses and gratifications. Blogs and social media platforms must be subject to strict editorial guidelines in order to improve the literary criticism's use of new media. The future of digital archives and other digital humanities initiatives depends on consistent financing and support.

Feroze, Faisal (2024) <sup>[2]</sup>, the evolution of digital media is essential to comprehending the transformation of story forms in the digital era. The influence of digital media on contemporary narratives is the focus of the present study. This research seeks to investigate how digital platforming has altered narratives by comparing online fiction with more conventional forms of print fiction. This study draws on the literature, media, and digital humanities to investigate how literary story is being used in the new digital language of social media and how reader response theory relates to this. This study is the result of an extensive comparative investigation of several narrative components pertaining to plot, character, and narration in fiction found in print and online. The digital media affordances that have enabled advancements in story structure and reader involvement via immersion are made apparent through the critical investigation of literary traditions that span from historical print to new digital modes of publishing. Furthermore, the study delves into how digital media impact readers' perception and engagement with fiction. For instance, there has been a shift in our understanding of how social media and other types of two-way media engagement, such online fiction subcultures, have affected the nature of fiction production and consumption. This comparative study sheds new light on the ways in which digital media have changed contemporary narrative. Specifically, this kind of study emphasizes how digital fictional activity seems to identify text, narrative building patterns, and the myth of the creator. Research is also anticipated to provide light on the importance of certain details in comprehending the connection between narrative and technology. Therefore, this research might be very valuable to academics in the fields of literature, media, and technology as it draws attention to the literary-based characteristics of digital media, which adds to theoretical approaches to the issue.

Supriyadi, Fidela & Suswanto, Deni (2024) <sup>[3]</sup>, this research looks at how the rise of digital media has affected authors' approaches to creative writing. Blogs, social media, and interactive storytelling websites are just a few examples of the digital platforms that have changed the face of creative

writing. This research examines these changes by reviewing the literature and analyzing pertinent case studies. According to the results, authors have more leeway to experiment with digital media's multimedia features and real-time audience participation. Nevertheless, new difficulties arise, such as those related to digital literacy and worries over the veracity of material. The need for further study and adaptability in the ever-changing digital landscape is underscored by the fact that digital media have both beneficial and bad effects on creative writing.

Rouabhia, Ridha (2024) <sup>[4]</sup>, in the modern digital age, a new language trend the use of hashtags, emoticons, and acronyms was introduced by social media networks, which transformed human communication. Up until this point, technological advancements have been able to influence the language at large, beginning to play a pivotal role in the creation of modern literature and language. This research will delve into the intricate relationship between language in social media and contemporary literary practice, looking at how digital communication affects story structure, speeds up language evolution, and mirrors society's vast changes in communication. The pervasiveness of social media has enabled the evolution of novel forms of expression that encapsulate multifarious feelings, ideas, and contexts into brief symbols or words (Crystal, 2011) <sup>[6]</sup>. These linguistic elements of digital communication will eventually make their way into literature, where they will pose fresh challenges to established narrative structures and provide exciting new avenues of engagement between writers and readers. The next part of the article will focus on how these characteristics are used by modern writers and how it affects their storytelling and how readers respond to it. Short, direct speech is becoming the norm, and contemporary literature reflects this trend in its style and speed. A sparser style of writing is showing up in more nontraditional literary genres, thanks to microblogging sites like twitter that limit users to a fixed number of characters each message. Whether this trend toward condensing has resulted in livelier, faster-paced literary works that mirror the hectic speed of life online is an important question that this research seeks to answer.

Shao, Yijie (2025) <sup>[5]</sup>, the impact of digital media on human contact, communication, and cultural output has been enormous. Communication patterns, cultural identities, and social behaviors have all been impacted by the shift from conventional media like print newspapers and broadcast television to digital platforms. Exploring the implications of digital media on communication, cultural globalization, social behavior, political processes, and cultural production, this article explores the influence of digital media on modern society and culture. Digital media promotes social interaction, but it also raises concerns about inaccurate information, privacy issues, and the deepening of societal divides; the study examines these pros and cons. The article argues that digital media is paradoxical in that it both democratizes and undermines traditional cultural paradigms.

### **Historical development of literature and textual creation**

Since the beginning of time, the process of producing writing has gone through a number of different transformations. The use of spoken communication was the first stage. Memory was the primary means by which

information and literature were passed down from generation to generation. This was an essential method due to the fact that only a tiny percentage of the population was literate. As a result of the development of the written word, the activity was limited to scribes who were capable of performing transcriptions onto papyrus. These scribes produced works that were not accessible to women or those who were economically disadvantaged. For the most part, this particular sort of literary transcription was restricted to the circuits of authority, such as with religious scriptures. Further, many of the most significant works that were conserved were never seen in a setting that was not associated with a religious institution. With the invention of the printing press, the second shift in the creation of texts occurred, which resulted in an increase in the degree of democracy in the production of texts. As a result of the many disagreements that have arisen between the written word and the manuscripts throughout the history of literature, there is a widespread antipathy. It was in this atmosphere that the text often became monolithic, in such a manner that the location and authorship led to the key issue of whether or not this would generate copies that position ideas in a social and philosophical basis.

### **The impact of digital media on modern literature and texts**

The emergence of new media in the era of globalization has been transforming culture comprehensively, encompassing literature and the creation of texts. Comparisons illustrating how new media and printed materials have historically represented literature, alongside how contemporary audiences are leveraging new media technologies, demonstrate that the dimensions and methodologies of literature have undergone significant transformation. This research examines the influence of digital technologies on literature and its pedagogy. The study is organized as follows: Material and Methods, which detail the resources employed in the development of the study; Background Review, which examines the influence and interrelationships of existing literature with digital media, education, and the role of education in literature instruction, serving as a fundamental prerequisite to the topic under investigation; Literature on how digital media facilitates creativity in literature; and Final Considerations and Future Work, with the latter outlined in the guidelines. Digital media development has been influencing the world and culture. Currently, research on digital media architectures, technologies, and content has yielded several domains that utilize the technologies examined.

Precisely because of this diverse utilization, it is essential to examine these media when addressing conflicting linguistic strategies. While certain organizations promote a technology-centric culture and avoid conflicts, others contend that this culture necessitates careful reflection and dedicated investment within the framework of daily practical application. Such a reflection incorporates languages broadly and literature in particular. Situations in which literature and digital media intersect have become impassable, as both domains must evolve, and individuals cannot constrain digital media according to historical precedents. This technological advancement does not inherently signify the demise or decline of print. Influence

in literature has been established through narrative, and correspondence such as mail or letters has also undergone transformations. The initial web novels emerged in 1990, and digital reading on tablets has become commonplace, indicating that technological advancement extends beyond the mere reading environment. Technology, such as machine translation for generating lyrics, exemplifies applications of literature within digital media.

New media may function in a provocative manner in relation to challenges or trends, nonetheless. Among the challenges faced by authors in existing literature are the social and literary implications of hybrid print and digital literary formats. Literary Hybrid Development Models also associate high-quality hybrid documents with the development frameworks of established software. Contemporary research on the Latin language also identifies associated tendencies. Regarding applications, digital media encompasses web pages constructed through narratives that are fundamentally rooted in books. Such hybrid instances combining printed and electronic media exemplify the strategy of adapting the narrative in accordance with the medium utilized. The concept entails an inheritance derived from both printed and electronic media, adhering to the principles of traditional hypertext architecture, comprising potentially unpredictable elements of a narrative. Stories, nonetheless, remain inventive and continue to develop. The model proposes that hypertext should resemble a book, wherein the hypertext environment does not alter the narrative, but rather the narrative conforms to the hypertext environment.

### **Publishing and Digital platforms**

Digital platforms are essential throughout all stages of the literary process and exert a transformative influence on the relationship between authors and their readership. Digital and social media platforms spanning blogging and fan fiction sites, social networking websites, literary platforms, podcasts, video streaming services, online writing seminars, and other related offerings have enhanced the dissemination of texts. Consequently, authors employ content-oriented social media platforms to develop, publish, and disseminate their work. It is essential to comprehend the function of digital media, as it provides opportunities across all stages of the literary process. The present digital era provides authors with a dialogic and bidirectional means of engaging with their audience. The role of publishers as gatekeepers and quality assurance entities is more prominent in certain contexts, such as academia, where a peer review process determines the required quality standards, and in the editorial contract procedures, where authors relinquish specific rights to facilitate the publication of their work. Digital platforms function as distribution channels, serving as digital intermediaries that amplify the dissemination of diverse texts to an audience whose scale and characteristics are unprecedented. They collaborate in response to these emerging audience demands, providing indirect access to a new spectrum of professional intermediaries, fellow writers, and commercial services that serve as intermediaries within the production process.

### **Multimedia and Interactive Components**

From a proximate and substantive perspective, interactive

moments involve multimodality concerns as a single item simultaneously transforms into a multimodal text or a sequence of further multimodal texts. The variety of items significantly contributes to the significance of the election, including that of the EO. Multimedia and cyber-narratives encompass narratives that blend fiction with factual information, hypertext, and the associated non-narrative elements or the mediatization of cyberspace. It is organized via links that facilitate an in-depth or broad exploration of a subject, utilizing the hypertext framework as both structure and medium for knowledge dissemination. An interactive multimedia system refers to a system capable of managing multimedia data, wherein the user engages through designated interaction services. A hypertext is a text that features a distinctly marked surface among its signs, connecting it to another text known as a hypo-text. This results in an intersecting sign, referred to as a "link," facilitating navigation between hypertexts and contributing to the acquisition of knowledge within a disciplinary field.

### **Literature communities and social media**

The utilization of social media platforms, especially specialized book-oriented forums or communities, is closely associated with digital self-publishing via blogs and digital information exchange on forums. It is important to acknowledge that these platforms do not permit unrestricted digital self-publishing, since submitted works must adhere to particular criteria for length, elaboration, and terminology suitable for the respective genre. The regulation governing postings pertains to a distinct political economy of "online platforms", wherein platform operators bear responsibility for the content disseminated on their sites, as dictated by a legislative framework. It is crucial to examine the transformation not only in the creators of content for literary social media but also in the consumers of digital literary works within the context of digital culture. The cultural importance of these platforms can be seen in multiple aspects, including the creation of specialized communities, often comprising readers and amateur writers united by common literary interests, as well as the development of platforms for organizing print-on-demand and e-book publishing, which may juxtapose amateur authors with professionals. This apprehension of social communication on social media pertaining to literature is connected to the enduring literary traditions of digital self-publishing and print-on-demand publications.

### **Opportunities and Difficulties in the digital age**

In the context of a comprehensive examination of the implications of digital media on literature and text production, we will propose and analyze the identification of four theoretical and critical dimensions that are pertinent for contemplating the potential role of literary theory in the digital age. Initially, there are significant governmental and institutional obstacles related to electronic publication, e-literature, and the digital arts sector. Secondly, digital media serve as very effective presenting platforms that improve the accessibility of literary works, particularly when there is a need to democratize literature and publishing, perhaps transforming it into a more open and broad endeavor. Third, the essence of the literary boundary: writing may be seen as the interstice between two distinct modalities of literacy-

literary studies and computing.

The relationship between the rising overproduction of literary works online and the evolving cultural role of the writer, which enhances the text's worth and facilitates its success, remains contentious. Digital media amplifies the voices of individuals wishing to express their own opinions; nonetheless, the question persists: "What compels us to engage with the perspectives of others?" The plethora of voices results in confusion, necessitating reflection on the exclusion mechanisms that implicitly shape readers' attention. The third dimension encompasses the public and scholarly discourse around the digital literary research of our study. The transition of literary culture from print to digital formats, by eliminating access volume barriers for many, results in overexposure that the market may not be equipped to sustain. The critic and the literary critic, who risk becoming stagnant and vanishing, have likely discovered an interest in an alternative consciousness embodied by literary ideas.

### **Copyright and Plagiarism Issues**

Copyright continues to be a significant element of text creation and literature in the digital era. The escalating issue is not the rampant and often perilous proliferation of inexpensive duplication, but rather the more significant and generally undocumented quantity of well-regulated alterations. The fixation of intellectual property rights holders on restricting access often coincides with a notable neglect of the language, images, and other functional elements that provide data beneficial and valuable to users. The frequency of inventive claims pertaining to intellectual property rights suggests that this expansion rate will inevitably alter as the growing framework of the information economy influences societal and cultural transformations. Certain writers see copyright and plagiarism protection as impediments to creation and disregard them. The assurance is that, in impoverished settings and regions with few academic publications or media interests, there exists a danger of obtaining just local or regional feedback. Other writers are very concerned about copyright and plagiarism issues and, in fact, see such marketplaces as a source of revenue. They must evaluate thoroughly to inform and safeguard their rights; nevertheless, prior to notifying stakeholders and incurring expenses, they should ascertain that the benefits would surpass the costs. The extensive utilization of existing digital media and the swift increase in authors, advertisers, outlets, and market shares indicate that, provided the market generator can manage short-term expenses, the long-term drawbacks of copyrighted materials available for reuse are not presently a significant limitation.

### **Accessibility and Diversity**

Both writers and readers often discover themselves inside the words of others. While digital technologies and literacy alone are insufficient to empower every Brazilian, they significantly enhance the opportunities for diverse people and organizations to create and disseminate their own literary works. Urban, rural, educated, indigenous, riverine, Black, quilombola, visually impaired individuals, and Brazilian inhabitants globally are enhancing access and chances to articulate their perspectives while producing

literature that reflects their aesthetics and messages. The internet accessibility of these works signifies their independence. They dismantle the conventional media's entry obstacles for writers who deviate from the norm. In what environment can digital communities more effectively generate output? Individuals residing in rural regions or marginalized urban neighborhoods, equipped with digital access, utilize chats, blogs, forums, and storytelling to articulate their psychic geography and worldview through one or multiple narratives. They engage in dialogue, share experiences, and frequently exercise meticulous self-censorship over their own expressions and those of others. Digital communication enables Brazilians to maintain connections and strengthen their sense of community, regardless of residing in Belo Horizonte and commuting daily to work in Itabira or Mariana. The capability to transmit immediate messages via cellphones to a group and share alerts is now a reality for many individuals who may not have access to running water in their residences.

### **Changing Reading Habits**

Mobile media makes reading a pervasive and disjointed endeavor. Contrary to the prevalent notion upheld by scholars who regard private reading as fundamental, the optimal model comprises a multifaceted amalgamation of belief systems, practices, and responses derived from the printed text. The rapid ascendance of digital culture undermines the paradigm of solitary and private reading of complete books. Due to its mobility and simplicity of attention management, the mobile screen is presumably the new benchmark for guiding readers to engage in the 'appropriate' actions at the 'correct' time and location. Readers and non-readers are interrelated and modify their view of public and private spaces, maximizing the time allocated to reading, since reading on a mobile phone in a public setting may be accomplished in brief intervals. Thus, in the act of reading, a delay is adequate. Recognizing that the reader has evolved, the rationale for textual creation transitions from legislative to executive. The recent discourse on text creation, emphasizing practical execution over contractual relationships, provides evidence to shift the power dynamics within the field; authors and publishers function as agents influencing individual desires, despite often being viewed as mere implementers of collective mandates. The primary objective of these assertions is to emphasize the need of renewing both the reading medium and the process of literary text production.

### **Conclusion**

Digital narratives in India show how writers connect to canonical literature via technical advancements rather than destroying it. Although there are never-before-seen opportunities for creative expression, community development, and cultural preservation on the internet, there are also new security challenges associated with accessibility, commercialization, and algorithmic administrative systems. Some authors refuse to comply with copyright and plagiarism protection laws because they believe they impede their ability to create. The guarantee is that there is a risk of receiving just regional or local input in economically depressed areas and those with limited scholarly journals or media outlets. Thus, writers create,

publish, and share their work using content-oriented social networking platforms. Digital media provide chances at every level of the literary process, thus understanding their role is vital. However, in response to issues or trends, new media may operate in an obnoxious way. Existing literature writers have a number of issues, one of which is the social and literary ramifications of literary media that combine digital and hybrid print.

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