



Exploring the Impacts of Social Media Simulation in Lockwood's *No One is Talking About This*: A Socio-psychological Analysis

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Abstract

The present study interrogates hyperreality and social media simulation in the novel 'No One Is Talking About This' by an American novelist Patricia Lockwood. The plot of the selected novel centers on a woman who lives more of a reel life than a real existence and is constantly online. Lockwood's 'No One is Talking About This' has been analyzed to find out such type of issue of human beings by theory of Simulacra and Simulation by Jean Baudrillard. The selected novel shows the influence of hyper-reality and social media problems on human mind and psyche. This novel focuses on the hyperreality and social media problems. Through simulacra and simulation, people create and articulate reality, then present it as genuine. Through his theory of simulacra and simulation, Jean Baudrillard makes it clear to the world that we are never sure what is artificial and what is genuine. We now live in a hyperreal world where simulations of reality feel more real than actual reality, akin to a global village. The widespread adoption of digital gadgets and social media has rendered the internet appear and feel more authentic. The barrier that separated picture from reality has crumbled. Hyperreality is a central theme that underscores the protagonist's experiences and perceptions. The selected novel highlights apprehensions about the veracity of our relationships and experiences in a hyperreal world and serves as a warning about the possible risks of an over-reliance on technology and virtual encounters. Additional investigation may be conducted to examine the effects of hyperreality on particular demographics, including teenagers, who are more likely to be extensively involved in social media and virtual reality activities. The data in this framework was chosen by the researcher using non-random sampling methods. The study's findings demonstrate that simulations and simulacros create an environment that is utterly unlike from human reality. Its findings also demonstrate how hyperreality impacts people's lives. In this investigation, the researchers have emanated the conclusion that hyperreality has now taken the place of reality and that reality itself has entirely transformed. The protagonist's absorption in "the portal," a digital environment akin to social media, effectively illustrates Jean Baudrillard's idea of hyperreality, where the line between reality and simulation blurs. The researchers draw attention to the significant socio-psychological effects of detachment between real and the virtual worlds.

Keywords: Existential Disorientation, Metaverse, Simulacra, Ecstasy, Constructed Reality

1. Introduction

Today, we are living in a world, where the communication technologies and media influence and control our day-to-day life. Jean Baudrillard through his theory of Simulacra and Simulation reveals to the world that we are always confused with what is real and what is artificial. This world has become a global village in which we live in hyperreality, a world where simulations of reality seem more real than reality itself. The global use of social media and digital devices has made the web look and feel like the real world. The division between reality and imagery has collapsed. The present world, according to Baudrillard, is a simulacrum, in which reality has been substituted with false pictures to the point where it is impossible to distinguish between the real and the unreal (Thiry-Cherques & Hermano Roberto, 2010). The incapacity of awareness to discern reality from a simulation of reality is known as hyperreality (Weiss, 2011) Hyperreality in media studies refers to the inability to differentiate real life from actual simulation. It is commonly used in postmodern ideologies to describe various present-day theorists (Sinoj Antony & Ishfaq Ahmad Trambo, 2020).

The present study is based on Hyperreality and social media simulation in Lockwood's *No One is Talking About This* (2021). The plot of the novel revolves around a woman who is always online and lives in a reel life rather than real life. Real life is different from the reel life. This novel focuses on the hyperreality and social media problems. People articulate and construct reality through simulation and simulacra and represent it as a reality. A reader being a part of these social situations, accepts the heart-rending end of the novel. Lockwood's *No One is Talking About This* (2021), shadows an online woman, her social life is changed forever on the birth of her niece with a severe disease. It is sounded by hallmark-ready but is pulled off by Lockwood. Her life changes focus after her family experiences an unexpected tragedy. Media has an important role to impose its thoughts to the public by manipulating their minds (Baig et al., 2020). The present study intends to investigate the role of media in constructing hyperreality and simulation in Lockwood's *No One is Talking About This* (2021).

1.1. Statement of the Problem

The social-media has affected the societal, economic, civil, cultural and administrative philosophies and vice-versa. A variety of empowered intuitions controls the social-media through the socio-political and suppressive

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devices. According to Baudrillard, contemporary culture perceives the contours of reality from movies and television shows as being more authentic than those of real human existence. When compared to a real person performing the same role, our TV pals appear more alive due to simulacra or hyper-real duplicates of human life. Lockwood's *No One is Talking About This* (2021), lucidly discusses a comparable problem.

1.2. Research Objectives

1. To research how social media affects human psychology and character development.
2. To understand how there is discrepancy between actual life and fictional life.
3. To examine how social media plays a vital part in crafting hyperreality.

1.3. Significance of the Study

The present study is significant as it validates how social media affects people's mental health. The study also determines our exposure to media which amends our perception and shapes our personalities. Future researchers in the field will find the work beneficial and convenient as well. Researchers in the social sciences and academia will both achieve benefits from this contemporary study. This will also be valuable in highlighting Lockwood's literary contributions, particularly in English literature.

2. Literature Review

Baudrillard clarifies that simulation can't be taken as equivalent to reality, as the simulation is dissimilar to its representation. It means as if the representation defines the likeness between the reality and its symbols. So, the meanings of the simulation are contradictory. Baudrillard offers a simulated instance of a simulated individual who turns as a thief. As someone enters the store and acts as a thief, how it can be said that it is mere a simulation. All of his activities are the similar to that of a thief in reality. Thus, the supposed reaction of the people pretending as the thief as a real thief generally at the incident of theft. Thus, the social-media doesn't exemplify the reality but is produced by media itself (Baudrillard, 1999). Excluding categorization or discrimination, the media normally broadcasts the beliefs and philosophies of the ruling figures of society. In this case under study, the social-media frequently propagates the ideas of the supposed and pretended elite class Pakistani liberals enlightening the oppressed and violated women in the forms of anti-social speeches and the display of banners. The digital-media tries to save images in a way by which the literary has been transformed into digital society (Wodak R. , 1999). In the last year 2022, there were talks about metaverse i.e. an internet-based settlement of conflicts in the universe where everything is digitalized at global level. The metaverse has the reliable relationships with Simulacra (Rospigliosi P. , 2022). These relationships aren't positively committed but evoke all the risks once feared by Baudrillard due to the technological world. On the other side, Rospigliosi (2022) says that the virtual reality has detached people from their real lives. In his article, he has firstly explained the origin of this betting world, evolved in a very short time-period. Thus, there is no way return from it. In the recent times, the interaction between man and computer is real, genuine and inevitable. Rospigliosi (2022) quotes Baudrillard while declaring computer as a simulacrum of humanity. He indicates that the simulacrum isn't natural and shouldn't handle the human-reality (Rospigliosi P. , 2022).

An article written by Patra (2021), debates the virtual reality in Ernest Cline's novels; *Ready Player One* (2011) and *Ready Player Two* (2020). The researcher uses Baudrillard's theory of 'Simulacra and Simulation' and deliberates these novels side to side of these philosophies. The aim of this research was to prove how all the differences between reality and fake simply disappear in a hyperreal environment. A new model shift occurs in the form of the virtual that affects society in a manner sure to win over the real. That is in the same hyper-immersive virtual world, an artificial reality serves as the main pushing force and begins to mold the reality according to its own pattern (Patra, 2021).

The perception of Baudrillard's Simulacra and Simulation are very important. Ajvazi (2021) has recently explained the same concept. He says that Baudrillard's theory goes through the fake realities and artificial environments. They live in the world that exposes a dreamlike imagery. The world isn't real but is simulacra that are real and factual according to the judgement of Baudrillard. According to the researcher, simulacra are present everywhere. This world is like a mirror reflecting manifold images. A man is confused while comparing the original with the reflection. They reflect in the same way as the human-beings do. As the reflection matches exactly with the real, it ensures human beings in a way that the reflection is not real. Baudrillard says that it is same as the reality (Ajvazi, 2021). Likewise, another article has debated Baudrillard's Simulacra but the writer argues that the perseverance of Simulacra in society leads humanity to the isolation (Tonsing, 2021). Social media simulations are effective in motivating and learning (Ramzan et al., 2023). The lives of people can not be detached from the power of mass media (Ramzan et al., 2023). Chen and Ramzan (2024) have confirmed that social media is an influential strategy for second language learning. The social reality is indeed built through the signs and simulations, affecting the public life constantly. It revolves around the idea of solidarity that exists in India i.e. a multicultural, heterogeneous and multi-faceted country. There are always talks of unification and solidarity of cultures. (Tonsing, 2021).

The present research study aims to provide a comprehensive and nuanced understanding of the representation of hyperreality and social media simulation in Lockwood's *No One Is Talking About This* (2021) by drawing on the work of critical theorist such as Baudrillard as it offers new insights into the nature of hyperreality and the ways

in which social media simulation contributes to the erosion of meaning in contemporary society. The research aims to contribute to our understanding of the complex relationship between technology, hyperreality, and the erosion of meaning in the 21st century. There are a number of other similar concepts and theories that have been developed in these fields, that share some similarities with Simulacra and Simulation.

3. Research Methodology

The present study has used Lockwood's *No One is Talking About This* (2021) as the primary source and use the internet, books, publications and magazines as secondary sources to prove it. The point of view is derived from the main text. This research is qualitative. The researcher depended heavily on the analysis of the text being examined.

3.1. Theoretical Framework

This research is based on the concept of Simulacra and Simulation by Jean Baudrillard (1981). Hyperreality is the condition that intermingles reality with its simulations. Its role is crucial in the technologically developed societies. According to Smith (2010), hyperreality is an authoritative ancestor of reality in the current era (Smith, 2010). The modern world is amended with superficial intellect and the android power. Hyperreality is a multidimensional term. A lot of research has been investigated on this theme. Jean Baudrillard has a remarkable contribution towards this perception. He is a post-modern French theorist and has strongly backed up this field of study. He has founded the base to realize this theory. He has cemented the way for the authors to guide their future literary works in terms of this philosophy. Hyperreality depends upon the concepts of Simulacra and Simulation, which were first given by Jean Baudrillard in 1981 and were modified later by him. According to him, Simulacra is a copy and Simulation is no longer a copy. It has become its own reality. Hyperreality understands the concepts of Simulacra and Simulation and is important to understand the three stages of Simulacra.

There are three orders of Simulacra as explained by Evans (1991) in his two essays on Jean Baudrillard.

- The first order is natural one, based on the imitation of reality to shape a copy of perfect image. This order is known as naturalistic simulacra. It is a good image that aims at the representation of intense reality.
- The second order is 'Productive Simulacra' that goes a step further to the first order. Mostly, it is associated with the parody of reality that aims at the production of an unfaithful image of reality as it masks the true image of the real and corrupts the original image.
- A third stage shows the absence of profound reality. It is a copy having no originality in it. It tries to share the relation with the original in reality having no association with it but can be understood with its own original meanings. This stage leads to the achievement of pure simulation. At this stage, simulacra have no association with the original version (Evans, 1991). An artificial status of holding an equal significance contributes towards the establishment of the climate of hyperreality in the world. The present study explores the concept of hyper-reality and social media simulation in Lockwood's *No One is Talking About: A socio-psychological study*.

Simulacra and Simulation reveals to the world that we are always confused with what is real and what is artificial. This world has become a global village in which we live in hyperreality, a world where simulations of reality seem more real than reality itself. Baudrillard says that this world is a simulacrum, where reality is replaced with its fake images and it is very hard to discriminate the reality and its false images.

The researchers have selected Lockwood's *No One is Talking About This* (2021) as a research sample. The present study intends to investigate the role of media in constructing hyperreality and simulation in the selected text. Gathering ideas and information is simply known as data. There are two types of data: primary data and auxiliary data. In this study, the researcher has used both primary and auxiliary data. Newly selected citations are used as primary data while secondary data are used for published books, research journals, magazines, journals and related books, etc. Secondary data shows the validity and authenticity of the research. For this reason, hardware and software data are required.

4. Textual Analysis

Lockwood's *No One is Talking About This* (2021) depicts the universal effect of digital machines on man's psyche, individuality and self-awareness. The writer is involved constantly in a symbolic portal for social media to demonstrate the way of digital world consume man's psyche, attention and shape the sense of his own-self. It is relevant to the proposal, how the use of technology and machinery is leading man to the loss of his own-self. It is the result of inactive participation of man and larger interruption of technology in our daily life. In the novel the unnamed protagonist is addicted to use social media all the time as in the opening scene of the novel, she is involved in social media:

She opened the portal, and the mind met her more than halfway. Inside, it was tropical and snowing, and the first flake of the blizzard of everything landed on her tongue and melted. (Lockwood, 2021, p. 3).

In this modern era man and machinery are unconsciously interrelated and interdependent. The man is gradually being controlled and disciplined subject to the use of mechanical technologies. The modern technology implies to a loss of manual activity. It is leading to the passive role of man in the socio-economic activities. The same phenomenon is demonstrated by the main heroic character of this novel. She is living life i.e. governed by social

media with the deprivation of her independence. It shows the loss of man's personal own-self as the result of dominated role of technology.

An episode of *True Life* about a girl who liked to oil herself up, get into a pot with assorted vegetables, and pretend that cannibals were going to eat her. Sexually. The almost-formed unthought, Is there a bug on me??? (Lockwood, 2021, p.6).

The protagonist struggles to maintain genuineness and navigates the complications of digital media. The novel demonstrates the harmful effects of cyberbullying. It also studies the crucial role of digital machinery to shape man's online experiences and hence understand others and themselves. This connection between man's individual identity and digital machinery echoes the inclusive arguments of this study. It lays emphasis on the significance of promoting perilous thinking in view of interaction between social media and digital communication. The novel is written in short-fragmented paragraphs, bite-sized cultural comments and witticisms masked in multiple layers of wit, mockery, irony and satire. It studies and explores social-media, copies and duplicates its unruly disordered form, getting readers access to the inner self of an online individual. Simply, having read a viral tweet, "Can a dog be twins?," the unnamed female protagonist finds herself wandering through the world, speaking about activities, engagements, dealing with the fan-like activities of teenage population and pondering over the inferences of her new title "internet expert."

It had also once been the place where you sounded like yourself. Gradually it had become the place where we sounded like each other, through some erosion of wind or water on a self not nearly as firm as stone. (Lockwood, 2021, p.72).

Lockwood's novel is a harmonious and disjointed work in the manner of Twitter, consists of chatters and lusters on the news scattered with the highly unique novel that is full of angular incidences of love. The responsiveness of the first half of the novel leaks into the urgent present and enables us read its second half portion. Lockwood's dissatisfaction with internet is genuine and actual but it is not everlasting or pessimistic. She finds malfunctions of magic and surprise in it. The tragedy shown at the mid of the book, discloses as stupidly and randomly as a scroll in the portal. The writer's excitement and understanding are omnivorous, suitable to all subjects. This novel is fierce and hence delicate, in celebrating a short-lived life going to God much hurriedly. The narrative of this novel comes to reader in the form of disjointed trashes. There is also a collection of two or three paragraphs, carrying a one-liner in their tail, just like the sting of a scorpion. One thing that is felt the most original in this novel is the portrayal of shaping pressure of social-media on the self. Apparently, it is an autobiographical novel written in the first person narrative. The unknown female protagonist, her family, her experiences and the stuff and the stuff posted by her resemble closely to the writer herself. The two parts of the first half of this novel, appear simply to be a description its feelings to be really online and too good at it. The flood of these ruins isn't a narrative or a plot let alone but it may be the point that I found myself thinking suspiciously. But the novel turns out to narrate a literary account. 'Postmodern consumer' is the idea of Christina Goulding that imagines the superficial reality of digital media, leads man to his confused opinion about himself and results in the destruction of his own-self. This breaking up arises from the continuous experience to the online personas and own-self to gain acceptance from online communities. The need for such validation drives man to conform the perceived norms of his online social circles, destructing his own-self.

The chaos and dislocation were so great that people had stopped paying attention to celebrity dogs. No one knew how small they were, or what they were wearing, or if one had recently been received by an IV after nearly something to death in a very hot purse. (Lockwood, 2021, p.31)

The disintegration of identity and conformity in this digital era, is discussed in the novels of Goulding, Jameson and Lockwood with the significant pedagogical effects. The man faces issues in the construction and maintenance of a clear sense of self in the current digital environment. The fear to lose the sense of self and identity is further laid emphasis in an observation the protagonist does about her style of writing for the Portal. As the new sense of relations must be,

Or because, and this was more frightening, it was the way the portal wrote. (Lockwood, 2021, p.45)

Here we see that the human agency is disappeared for the portal that represents the current social media becoming an object in itself with its personal agency. The troubles faced by the protagonist, are the pertinent issues of identity, prevailing these days in the societies. They further underline the significance of novel and its capability to tackle the subjects of self and personal identity. The novel depicts further, the loss of self in the lifestyle of immersion in the digital scenery. It displays the social media forcing people to follow the belief systems. They lead to a loss of their true selves and deprive them of their sovereign thinking. As the protagonist reflects, Every day their attention must turn, like the shine on a school of fish, all at once, toward a new person to hate. (Lockwood, 2021, p.14)

The simile like "the shine on a school of fish" emphasizes the collective and harmonized nature of the users' activities. A school of fish exchanges as a solitary synchronized unit that reflects the way by which the users of social-media very often perform in an agreement while targeting a new victim of cyberbullying. It mirrors a group-mentality likely to arise within online communities. The individuals may perhaps feel bound and harassed to be

fit in or avoid themselves being a target. Here the loss of self and passivity are prevalent, the individuals follow to the masses. The expression “all at once” lays emphasis on the abruptness and intensity of the collective focus. Should she follow with such avidity the compliments that rural sheriffs paid to porn stars, not realizing that other people could see them? What about the thread of women all realizing they had the exact same scar on their knee? “I have that scar too!” a white woman piped up, but was swiftly and efficiently shut down, because it was not the same, she had interrupted an usness, the world in which she got that scar was not the same. (Lockwood, 2021, p.7)

This swift change submits the targets of cyberbullying chosen most often randomly and the attacks may be irresistible and persistent. The word “hate” is noteworthy, it induces a robust emotional response illustrating the severe feelings within cyberbullying. It shows the attacks not mere lightly criticizing, but are deeply mischievous, hurting and malicious to cause lasting emotional destruction. These usual hateful words may cause the individuals harvest their true behavior making them lose their insight of self or personal identity. The analysis of this novel lets the scholars involve in critical thinking about the concerns of conformity and the significance to maintain their genuine selves under the social pressure. This passage implies a cyclic pattern, as the users' attention “must turn” everyday towards a new individual. It conveys an idea of cyberbullying, an ongoing and pervasive issue in online communities, not easily resolving the issues. So, this novel studies how the people are mutually indulged in horrible behavior. The writer highpoints the novel's abilities to tackle the hazards of social-media and help student increase their skill of critical thinking.

The protagonist also faces these challenges e.g. a boy admits that she used to read her diary written long ago;

The diary where she used to make the sort of jokes that would get people fired now! (Lockwood, 2021, p.21)

The narrator lives in the past and her literary style creates a separation from her present saying, “Used to” to show that she has stopped joking, professed as aggressive because of sensitivity. The saying “used to” may also show the narrator having lost definite features of her uniqueness and self. We see here prevailing of online personas. The certain behaviors are supported on social-media while some others aren't done and even have social concerns. The impacts of social-media on the protagonist's behavior enlighten the fact that she hasn't her truly reliable self, as she participates in this scenario. She has parted from her true feelings. She has lost in the continuous stream of opinions and contents. She is deprived of expression of her true-self. It lets the teachers discuss the ability of social media strip people of their sense of self and uniqueness. The educators discuss themes in classrooms to help students understand the challenges to be faced in this digital era and provide them with tools to sail across these issues.

The novel clears the limits of this life-style, with a perspective shift on narrative similar to; “The Sound and the Fury,” the latter half of the novel has little in common with the first. In the first half, where the internet-inflected vernacular and system of logic dominate, the protagonist's sister's pregnancy is ambient noise, a near-minor life event on par with the latest viral GIF. When the baby is diagnosed with the probably lethal Proteus syndrome, it occurs to the protagonist that she actually may have been “wasting her time.” The narrator goes hyper-focused on each and every difficult breath, all the instances of eye-contact and hard-won smiles. Her grief is very personal-experience that is unable to hide.

The novel doesn't end in accordance with the suggestion of the first half of the novel. There isn't an actual consideration of the emotional or interpersonal impacts of social-media environment, she meant to create. There is distinction of the novel that means to speak for itself through the presentation of two alternate life-styles. None of them is found to be comfortable. But one is extremely human as compared with the other.

Lockwood very skillfully redoes her experience of sifting through the dissimilar moments on Tiktok, Twitter and Instagram. The previous memes, purposely moving your eyes around an image at just the right time for the purpose of joke. At the end of the first part of this novel, the reader feels too tired of the sheer-volume of the hot-takes. The novel makes us go on a difficult journey ending with a simple moral lesson, “Real life matters more.” Lockwood observes an emotional reality of the portal and the insignificance of its occupants, both are passionate and horrified. Her recreations of this consciousness very often achieve a remarkable balance of lyrical intensity and investigative force. Lockwood is undeniably a gifted playwright.

She was handling it just fine, even though her face had been replaced by one question mark after another question mark after another question mark, and her heart had been replaced by what happens to a bunch of seagulls when a dog comes running down the beach, and the only way it was possible to comfort herself anymore was to stand in front of the mirror and say out loud, Cows don't know about him. (Lockwood, 2021, p.96)

Her phrases are usually amazing and her voice a surprising accumulation of expressive clarity and frantic entertainment. It has strangely given much amusing gifts as displayed in Priest daddy. It is the same frantic quality causing glitches. Above all, it seems that the first half of this novel is too obsessed on getting jokes over the lines and hence much pleased to have done the same. Cyberbullying is the tormenting issue faced by young people, resulting serious concerns on the public welfare and mental health. The writer portrays this subject with both the narrator's experiences i.e. the victim and hence the initiator of online digital harassment. By discussing these examples in the classroom environments, teachers may arouse the awareness among their students about cyberbullying and promote sympathy in the online exchanges. As an instance, the novel walks around the narrator and other people who spend time in online portals, fall victim of online harassment and follow

the emotional commotion. Teachers may use better these examples while discussing the negative impacts of cyberbullying. This novel highlights the role of digital-media to perpetuate cyberbullying and the fast spread and escalation of hurtful contents. It may lead to discuss the role of online communities talk about and resist cyberbullying. Since the early start of this novel, it is clear that the border lines between the physical and virtual world had long since been misshapen and deformed for this character. The viewpoint of the narrative is facilitated with an internet-induced brain-damage and the object focused by the narrator changes at a fast stroke-pace. Her attention-span is dispersed to present her opinion with an unwavering belief i.e. native to those social interactions occurring primarily online. Due to her strict and simple “internet poisoning,” her offline guiding principle is to make decisions based on funny things. Years long ago, she started laughing like a witch in a joking manner and hence can’t stop laughing now. Similarly, as a joker, she smokes a cigarette and names her cat as ‘Dr. Butthole’. Her newly viral status enables her join internet-superstars and fellow-experts. Her private views resemble a tweetable nonsense “Another thing that pointed to her being a possible Good German was that she could never decide which part of a Crosby, Stills, and Nash song to sing.” She just about defies irony and satire in a cultural sitting. That is taken as her self-evident irrationality. The novel can’t be referred as parody. It is written in an overpowering and disorganized writing style of social media. It evokes the feeling of scrolling text as it moves from ridiculous and silly observation to a loathsome joke as a jewel of social description.

A person might join a site to look at pictures of her nephew and five years later believe in a flat earth,” the protagonist observes. (Lockwood, 2021, p.24-25)

Some of the most disarming parts of the novel occur when Lockwood discusses or evokes the idea of a shared consciousness or a “communal mind.” Lockwood provides details without naming specific moments and invokes images frozen in our collective memories such as;

a policeman’s elbow, a neck, the sky jerking upward, or a car plowing into protesters, broadcast live. (Lockwood, 2021, p.112)

These moments have clear contrast with the permeating tone of irony and enlighten its utility in her life. That is an instrument to overcast the flow of details, opinions, performances, pleas for attention, political disaster and the daily violent activities. Digital-media literacy involves the capability to reflect critically the contents exposing people. It is an essential skill for youth, to navigate the intricacies of social-media. This novel offers a chance to teachers discuss the issues resulting from the use of social-media and the significance of evolving skills to use the digital contents. It also portrays the narrator's brawl to balance their public and private lives on social media. It is the base to teach the students about their possible drawbacks of using social-media. The teachers may discuss the burden to present online a curated version of self and hence the impact of such behavior on self-esteem and mental-health. Lockwood is not basically, capable to leave her life-rocking addiction. Thus, she uses the life of unknown female protagonist to pretend the utility and harmful negative things of social-media platforms. She presents these mediums in a naturalistic light, seeking to unravel their destructive capacities. She also demonstrates the triviality of these platforms and finds no logical cause of a person become instantly famed for posting against an irrational post. Social-media appeals to the packs of idle youth, spending much of their time dipped in their dynamics without realization of the destruction resulting to their identity and creativity. She also ponders over the hatred and the ridiculous pictures in the portal.

What did it mean that she was allowed to see this? (Lockwood, 2021, p.8)

The writer portrays and dyes the picture of a portal causing social discrimination and injustice. The unnamed protagonist of this novel, watches a very disturbing video, apparently to hail a “Nazi rally” (57). A white-supremacist runs over a protest-rally and kills a woman. A question

Why such hateful online content should be let loose in the present age. (Lockwood, 2021, p.57)

Lingers on the mind of unnamed female protagonist. The “writer’s portrayal of social-media platforms” is not farfetched from reality. She denotes and means the facts as they are and demonstrates competently the other side of the portal that none is willful even to talk about, question or investigate. The excess of social-media platforms isn’t the only social-problem, the novelist is eager to challenge. She also concludes that an un-intended impacts of social-media activities includes the rise in uncontrolled dictatorship. The country was being ruled by a “dictator”. At the start of this novel, the unnamed protagonist anxiously confesses the risk political fluctuation in the country.

She argues that media plays a key role and has the power of the portal in the promotion of immoral and corrupt leadership. She reveals the fact that the common people have grown an uneasy thirst for their fate. The common masses are simple partners assisting in the wicked shot of events. This opinion isn’t unexpected, as the globe is the chief witness of the momentous political corruption harming the general public.

Politics! The trouble was that they had a dictator now, which, according to some people (white), they had never had before, and according to other people (everyone else), they had only ever been having, constantly, since the beginning of the world.

(Lockwood, 2021, p.4)

The corrupt, evil and immoral governance explicitly or implicitly reflects the common masses. As the masses in the protagonist’s world leave engaging constructively in the platforms of social media, they let the simple and

destructive ideas impose political brutality, violence and dictatorship. As a result, autocracy and police-forces are the supreme reigning forces.

The problem was that the dictator was very funny, which had maybe always been true of all dictators. Absurdism, she thought. Suddenly all those Russian novels where a man turns into a teaspoonful of blackberry jam at a country house began to make sense. (Lockwood, 2021, p.4-5)

Lockwood explores inventively the life of a woman captured in the hard and damaging limbs of social-media platforms. She avails a chance to demonstrate the doubts and reservations of these platforms for searching the personal and political advancement. The social-media platforms serve as a flexible conveyor belt to enforce radicalization, political-violence and dictatorship.

5. Findings and Conclusion

Lockwood's *No One is Talking About This* (2021) depicts the universal effect of digital machines on man's psyche, individuality and self-awareness. The writer is involved constantly in a symbolic portal for social media to demonstrate the way of digital world consume man's psyche, attention and shape the sense of his own-self. It is relevant to the proposal, how the use of technology and machinery is leading man to the loss of his own-self. It is the result of inactive participation of man and larger interruption of technology in our daily life. In the novel the unnamed protagonist is addicted to use social media all the time as in the opening scene of the novel, she is involved in social media. The digital-media is becoming gradually entangled with our daily life. It is vitally significant to understand its effects on personal identity, chiefly among the youngsters. The paper argues that this novel effectively dramatizes these challenges, makes it an ideal text to foster critical thinking in English education. The journey of unknown female protagonist from immersion in social-media to the return to real human-connection, offers valuable understandings about the intricacies of identity-formation and relations in this digital age. The use of modern literature as in this novel in classrooms can foster critical thinking about the impact of digital media on private identity, social activities and emotional health of the students. Furthermore, it recognizes a need for research on the impacts of educational strategies to discuss the delicate topics related to the usage of digital-media and accommodate student's diverse experiences.

This novel walks around the vital themes related to the logic of self, human links, cyberbullying, emotional health and digital-media literacy. It can be taken as a base for an expressive discussion in an English classroom to raise critical thinking. With the special reference to this study, the "sense of self" refers to understand personal identity, values, beliefs and self-esteem. The protagonist's movement towards an appreciative of herself and her relations, exemplified in these passages, help researchers explore the challenges of personal identity and self-awareness in the digital age. It supports the arguments that Lockwood's novel is an ideal transcript to foster critical philosophy in English education. The protagonist's sister expresses her resolute love and obligation to her child. It serves as a plain contrast with the transitory nature of the protagonist's social-media communications. At the end of the novel, the writer makes a clear difference between social-media and the real human-experiences in association with her accurate self. She becomes more immersed in real life and starts appreciating simple and artless things. The protagonist totally embraces the significance of lifelike relations and experiences. Lockwood's novel stages efficiently the issues of personal-identity and self-awareness being faced in the digital era.

In Lockwood's *No One Is Talking About This* (2021) there are shaded simulations—representations of reality that have no basis in a genuine world—have supplanted reality in the postmodern era. This idea can be broken down into four stages: pure simulacrum, in which the copy has no connection to any reality; faithful copy; perversion of truth; and pretense of reality.

Lockwood's *No One Is Talking About This* (2021), uses the protagonist's immersion in "the portal," a setting akin to social media, to examine the fragmented, hyperconnected character of modern existence. The novel can be analyzed using Baudrillard's stages of simulacra in the following ways:

1. Faithful Copy: At first, the main character interacts with the virtual world where accounts of actual occurrences and individual experiences are exchanged, presumably staying grounded in reality. There is a chance that these early exchanges still adhere somewhat to an outside reality.
2. Perversion of Reality: As the story progresses, it gets harder to tell what is true from what is being portrayed online. Her sense of reality begins to be warped by memes, viral material, and theatrical posts, leading to a perversion of the real world.
3. Presence of Reality: The protagonist's encounters through the portal grow farther removed from any authentic reality. Instead of attempting to depict actual occurrences, the images and conversations she comes across fabricate a hyperreality that passes for genuine. Social media environments take on a life of their own and have their own logic and relevance.
4. Pure Simulacrum: At some point, the information on the portal turns into a simulacrum with no external reality link. A sea of signals and symbols that only allude to other signs and symbols bewilders the protagonist. This results in a completely lost sense of reality where the distinction between the real and the virtual is completely gone.

The impact of this immersion in a virtual world on one's sense of self and interpersonal connections is also critically examined in this story. The protagonist, who represents Baudrillard's theory that people find it difficult

to retain a cohesive sense of reality in a world dominated by simulacra, has a fractured sense of self as she negotiates the constant barrage of information and performative communication. In the end, Lockwood's selected novel echoes Baudrillard's idea by showing how the ubiquitous media and communication tools of the digital age create a simulated environment where meaning is constantly created and destroyed, leaving people adrift in a sea of hyperreality. The novel's thematic investigation of identity, reality, and the significant influence of digital culture on human consciousness is highlighted by this viewpoint.

6. Future Recommendations

The present research study has opened the door for more investigation into the topic of hyperreality and its effects on human society. They could investigate the useful applications of hyperreality in human society and continue to dissect hyperreality.

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