



universität
wien

DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„Poems on the social media platform Instagram:
the analysis of a modern poetry subgenre“

verfasst von / submitted by

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angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of
Magistra der Philosophie (Mag.phil.)

Wien, 2020 / Vienna, 2020

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

UA 190 344 299

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Lehramtsstudium UF Englisch
UF Psychologie und Philosophie

Betreut von / Supervisor:

ao. Univ.-Prof. Dr. Eva Zettelmann

Acknowledgements

I would like to express my gratitude to my supervising professor Ao. Univ.-Prof. Mag. Dr. Eva Zettelmann who patiently supervised and helped me in the creation of this diploma thesis. Thank you for answering every mail, every question and, especially, for the guidance.

To my family and friends, thank you for always being there for me and for pushing me during these times. The simple talks, affirmations, motivations and laughter helped in every step of the way. Thank you for convincing me that I am able to complete my diploma thesis, especially in times when I could not even believe that myself.

Finally, thank you to my mother, for always believing in me and my abilities. Every time I had doubts, you were there to tell me otherwise. All of this is only possible because of you. My achievements are yours. This is for you.

Table of Contents

1	Introduction	7
1.1	Problem statement	8
1.2	Research interest and approach	9
1.3	Implications	10
1.4	Structure.....	11
2	Theoretical approaches	12
2.1	Multi-component model	12
2.1.1	The tendency towards relative brevity.....	13
2.1.2	The tendency towards an increased artificiality	14
2.1.3	The tendency towards an increased aesthetic self-referentiality and deviation from everyday language	16
2.1.4	The tendency towards an increased subjectivity.....	18
2.2	Transliteracy	19
2.2.1	The definition of transliteracy	20
2.2.2	The inquiry tools.....	21
3	Texts on Instagram	23
3.1	The emergence and development of poetry on the web	23
3.2	Features of an Instagram post	28
3.3	Poets on Instagram.....	30
3.3.1	Rupi Kaur	31
3.3.2	Atticus.....	33
3.3.3	Morgan Harper Nichols	35
3.3.4	Reuben Holmes.....	37
3.3.5	Georgy B.	38
4	Analysis	40
4.1	The tendency towards relative brevity.....	40
4.2	The tendency towards an increased artificiality	45
4.3	The tendency towards an increased aesthetic self-referentiality and deviation from everyday language.....	50
4.4	The tendency towards an increased subjectivity.....	54

4.5	The case for the categorization of instapoems into the genre of poetry	60
5	Innovative characteristics of instapoems	62
5.1	Multimodality: the four parts of a poem on Instagram	62
5.1.1	The picture	63
5.1.2	The caption	66
5.1.3	The hashtags	70
5.1.4	The comments	72
5.2	Collaborations	74
5.3	Transliteracy	77
5.4	Instapoetry as a subgenre to the genre of poetry	79
6	Conclusion	80
7	Works cited	83
7.1	Primary Sources	83
7.2	Secondary Sources	84
8	Appendix	87
8.1	English abstract	87
8.2	German abstract	88

List of figures

Fig. 1: Atticus' contact page	35
Fig. 2: Indicating the illustration's creator in Georgy B.'s photo in the poem "chivalry"	39
Fig. 3: Example of relative brevity in Kaur's poem.....	41
Fig. 4: Example of relative brevity in Georgy B.'s poem	41
Fig. 5: Example of relative brevity in Holmes' poem	42
Fig. 6: Example of relative brevity in Atticus' poem.....	42
Fig. 7: Example of increased artificiality in Atticus' poem	46
Fig. 8: Example of increased artificiality in Nichols' poem	46
Fig. 9: Example of aesthetic self-referentiality and deviation from everyday language in Atticus' poem	50
Fig. 10: Example of increased artificiality and deviation from everyday language in Holmes' poem	51
Fig. 11: Example of aesthetic self-referentiality and deviation from everyday language in Kaur's poem	51
Fig. 12: Example of subjectivity in Atticus' poem	55
Fig. 13: Example of subjectivity in Atticus' poem	56
Fig. 14: Example of subjectivity in Kaur's poem	57
Fig. 15: Example of subjectivity in Nichols' poem	58
Fig. 16: Example of subjectivity in Kaur's poem	59
Fig. 17: Example of the presentation of an Instagram post.....	63
Fig. 18: Example of multimodality in Kaur's poem	65
Fig. 19: Example of the use of caption in Kaur's post	66
Fig. 20: Example of the use of the caption in Georgy B.'s post.....	67
Fig. 21: Example of the use of the caption in Atticus' post.....	68
Fig. 22: Example of the use of the caption in Nichols' post	69
Fig. 23: Example of the use of the caption in Kaur's poem	70
Fig. 24: The hashtag 'poetry'	71

1 Introduction

Modern technology and specifically the Internet have changed the lives of people all over the world; this modern invention has clearly benefited our everyday lives. Imagining life without this modern advancement has become increasingly impossible, as most simple everyday tasks are made easier by the web. For example, access to information has probably never been faster and less complicated owing to the use of search engines. Furthermore, common practices, such as, how people communicate, have changed through this modern invention. People are now able to continuously stay connected with others through the Internet by means such as chat rooms, instant messages and e-mails (Zhao 468). This constant connection has led to people spending a considerable amount of time on the many forms of this medium. Online social media platforms have made it even easier to stay connected with people all over the world. On these platforms, users are able to create a space on the web that belongs to them, where they can share personal pictures, anecdotes or other interests.

Additionally, the development of the Internet has also changed the literary scene: People are now able to create, share and consume literary works online. An interesting area in literature that has undergone a rather fascinating development through the use of modern technology is that of poetry. The technological developments and the Internet have resulted in the creation of modern poetry subgenres, and some existing subgenres have seemed to have undergone a revival. For example, the popularity of slam poetry over the last years could be due to performance poetry events organized by colleges in the United States that recorded and shared videos of the performances on the Internet, resulting in the increased interest in poetry among the younger generation (Hansen and Duellberg 115). The online availability of these recordings makes it possible for everyone with access to the Internet to enjoy these performances and even produce their own poetry.

Another reason for the increase of young people's interest in poetry could be due to the photo-sharing social media platform Instagram. Faith Hill and Karen Yuan's article "How Instagram Saved Poetry" indicates a heightened interest in the genre of poetry over the last years. Numerous creators share their poems on Instagram, and it seems as if these texts have helped revive a literary genre that was regarded as rather traditional, possibly even old-fashioned, among young people. A visible trend among these creators, which will later, in chapter 3.3. and its subchapters, be explored in more detail, is how they connect with their audience and build their name through the use of the web. Once they gain a large enough audience and fame, they are able to publish their own poetry collections in print. These

published poetry collections are able to top poetry best-seller lists: Rupi Kaur, a famous poet who publishes her work on Instagram, has beaten *The Odyssey* (1488) by Homer in terms of sales with her bestselling poetry book *milk & honey* (2019) (Hill and Yuan par. 4). This showcases how these modern creators are able to use the web to their advantage by building their audience, who may buy their printed poetry collections, online. Furthermore, the social media platform Instagram has made poetry accessible to a younger audience that is constantly connected online. Adolescents spend an average of seven hours and 22 minutes in front of a computer and/or phone (Rideout and Robb 5). This could explain the awakened interest of poetry through the use of Instagram in the creation, publication and consumption of these texts.

1.1 Problem statement

Although there are numerous famous poets on Instagram who built a large audience and sold over millions of their collections, they are still seen as less sophisticated and less important among academic circles (Pâquet 296). A reason for this could be that the texts on Instagram are in need of more research. Currently, there are numerous newspaper and online articles regarding this phenomenon; however, in academia, few researchers have addressed the topic of Instagram poetry. Kate Kovalik and Jane Scott Curwood examine this online phenomenon through the analysis of the texts and, in addition they observe Instagram's online poetry community (2). Moreover, Pâquet examines how "[...] Instagram poetry combines poetry and self-help literature" (296). Even though the focus of Pâquet's study lies on the texts published on Instagram, she still perceives the poets who publish their works on the social media platform as non-professionals (309). The view of Instagram poets as non-professionals may change after some time, as most established and important poets found fame long after their death. However, the success of Instagram poets can be indicated through other means: these poets top bestseller-lists with their published collections and tour around the world to perform their works, despite being largely ignored in the academic field. The same was the case with other types of poetry in history. For example, beatnik, during its peak, was not taken seriously by literary critics and only after its time this poetry style was able to acclaim its literary standing (Theado 747-748). Novel poetry styles are often not acknowledged in academic circles, but this can clearly change after some time. The current lack of academic articles regarding Instagram poems indicates how this modern phenomenon is not yet accepted and acknowledged as belonging to the lyrical genre. Also, its similarities

to the acclaim of past poets and poetry movements, may be an indicator for the future development of this modern phenomena.

Furthermore, there is no definitive theoretical framework which could be used to analyze these modern poems. These works cannot simply be analyzed with existing lyric models, as they incorporate other art forms and are created by the poets to be shared on two different media. On the one hand, these works may be identified as poems, while on the other hand, they can be subsumed under other genres, as they are shared through more than one medium. This is one of the most important aspects to keep in mind when examining this area and most importantly when analyzing these texts.

1.2 Research interest and approach

Thus, the importance of examining these texts on the social media platform Instagram as belonging to the genre of lyric may lead to understanding how these writings have helped in the rebirth of the genre of poetry. Considering its prevalence and popularity, these are texts worth being taken seriously despite the lack of research. In Watts' article, the texts are defined as instapoetry (2018). Similarly, Berens (2019) and Kovalik and Scott Curwood (2019) use the same term when referring to these poems. This indicates how the aforementioned scholars may have begun to understand these poems as part of the poetry genre. The importance of examining the poems as part of the genre of lyric is important to validate the view of the texts' organization into the genre of lyric. Therefore, the aim of this study is to discover how, if at all, these texts on the social media platform Instagram adhere to the genre conventions of poetry. Additionally, this study attempts to identify innovative characteristics that may be a result of the publication of these texts on two medias and are not recognized in the traditional understanding of poetry. For this purpose, this study focuses on the works of five different poets who share their work on the social media platform Instagram and have each published a printed collection. These texts will be analyzed according to Müller-Zettelmann's multi-component model of lyric (2000). Through the use of the multi-component model of lyric, the texts' subsumption into the genre of poetry can be concluded (Nünning & Nünning 48).

To understand the importance of classifying these texts into the genre of lyric, it is valuable to explain the term genre in more detail. The term genre usually refers to "[...] a distinctive category of discourse of any type, spoken or written, with or without literary aspiration" (Swales 33). Through the analysis of the texts according to the respective genre conventions, aesthetic texts can be decoded and placed into certain categories (Müller-

Zettelmann 16). Once the features of these poems are identified and put within the genre of poetry, the claim of the poems' belonging into the genre of poetry can be made.

In the analysis' second step, the works of these poets must be analyzed regarding the incorporation of two different media. Therefore, the transliterational framework by Stornaiuolo, Smith and Phillips (2017) will be used to classify the texts' innovative characteristics by focusing on their mobility and activity. This should, in fact, indicate the emergence of a modern subgenre, as they incorporate features in their works that are not found in more traditional poems. As a matter of fact, Pâquet has been one of the first and only scholars that has viewed these poems as a subgenre on the rise (311). Fowler explains the term subgenre as subgroups that adhere to the prevalent characteristics of a genre, with additional features that are new to the main genre (112). Hence, a partially deviant text can stretch the conventions of a genre or the relations between genres, which may result in the creation of a subgenre (Müller-Zettelmann 15). Therefore, the identified innovative characteristics in the texts could be taken as evidence for the emergence of a modern subgenre within the genre of poetry. In addition, the effects of each medium on the poems' meaning and on the audience's reading practices will be presented.

1.3 Implications

Poets that share their works on Instagram reach many readers around the world and are practically self-published. Additionally, these writers are not solely known for their poems but also for their personal brand¹, which is seen on their Instagram profile and other online ventures. These creators do not only post their writings but also share their lives and other ventures online. Therefore, the poets become known for more than just their writings. This could be the reason why it is hard to separate the authors from their work². Examining the works simply regarding their formal aspects therefore seems more difficult, as the poets' online persona may have an influence in the reception of these texts. In some instances, the public persona of the poet and other parts of the media are seen as part of the poem and can thus be considered as a new way of intertextuality. There is a possibility of the poets' online brand being seen as part of their poem. This subject will be touched upon; however, a more

¹ Instagram users try to create a general effect, such as features in their posts or on their profile, which makes them recognizable among their audience, and this is defined as human brand (Pâquet 300). Furthermore, this modern term is defined by personalbrand.com as "[...] the effort to communicate and present your value to the world" ("Definition of a Personal Brand vs. Personal Branding"). In the online world a person's personal brand can be understood as particular features, practices and characteristics of a user that make him or her recognizable to his or her audience.

² This will be discussed in the analysis of the poems in chapter 4.4.

detailed examination on the poet's public persona and its intertextual value to the poems is in dire need.

As the study may only focus on a few works by five poets on Instagram, only a mere insight on this broad topic can be presented, as only a selection of these poems can be analyzed due to the constraints of this paper. This paper serves as a starting block for future research. Once more studies are conducted on this matter, the value of these poems may be identified, and the findings of the studies could be used for educational purposes within the study of literature. As numerous young people use this social media platform, valuable insights on current reading practices of the younger generation and, at the same time, the modern literary market will be gained from the research of this area.

1.4 Structure

The second chapter of this study will present the study's theoretical background with an explanation of the multi-component model of lyric and transliteracy in order to give an overview of the different approaches used in the analysis. The third chapter of this paper will give more insight on the poems, i.e. relevant information about the platform, the poems and the authors will be explained. Additionally, the historical background will try to map out how these poems may have found their way onto the social media platform. Furthermore, the five poets that were chosen for the study are introduced and more information about their profile, online persona and even personal lives will be presented. More importantly, the focus of this study lies in the analysis of the texts according to the multi-component model of lyric. The analysis of the poems should validate the claim that these texts, indeed, belong to the genre of poetry. In the analysis' second part, the innovative features of these poems are identified and analyzed using a transliteracies framework as works are created and shared on different media that result in different reading practices; this in turn will strengthen and assert the claim of instapoems³ presenting a modern subgenre within the genre of poetry. Finally, the most important points and findings will be comprised in the conclusion.

³ As previously explained, the poems are defined as Instapoetry by Watts (2018), Berens (2019), Kovalik and Scott Curwood (2019). Therefore, in some cases the term instapoem(s) will be used to refer to these poems.

2 Theoretical approaches

The study's analysis is based on two different theoretical approaches, which will be explained in this chapter. In an attempt to validate the claim of poems belonging into the genre of poetry, the multi-component model of lyric by Müller-Zettelmann (2000) is applied. This model is chosen to analyze the poems, as it defines characteristics that tries to indicate the belonging of texts to the genre of poetry (Nünning & Nünning 48). Therefore, the multi-component model of lyric will be explained in more detail to introduce the genre characteristics of poetry, established by this model.

Furthermore, as the poets share their works online and work on having their collections printed, the transliteracy of these poems cannot be ignored. For the poems' mobility and activity the transliteracies framework of Stornaiuolo, Smith and Phillips (2017) will be incorporated in the second part of the analysis. Thus, this chapter will additionally present the transliteracies framework and briefly detail the four inquiry tools that are used for the analysis.

2.1 Multi-component model

The multi-component model of lyric establishes the generic features of poetry. This model gives more insight on what a text should entail to be considered part of the genre of poetry. The multi-component model of lyric does not only focus on a text's form and structure but also on its content (Müller-Zettelmann 15). Thus, this analytical tool allows to focus on both parts of a text and analyze them according to specific genre characteristics on both levels.

Furthermore, the multi-component model presents a flexible view on the organization of texts into the genre of poetry. Not every poem may adhere to each characteristic of the multi-component model, yet these texts can still be seen as part of the genre, as differences within the multi-component model of lyric can be explained as minor changes in the individual use of the genre conventions (Müller-Zettelmann 15). Therefore, the choice of this model is ideal for instapoems, as the classification of texts into the genre is more open. The flexible view of the genre of poetry could be due to the fact that the multi-component model is adapted from Wittgenstein's family similarity concept, where texts that belong to a genre indicate similarities regarding certain characteristics (Müller-Zettelmann 16). Therefore, if a text does not adhere to every single genre characteristic, it can still belong to the genre with some features presenting similarities of the established generic features.

Now, before the characteristics of poems according to the multi-component model are explained, its focus on the texts content and structure must be discussed. In the analysis of the texts, the differentiation between the enounced and enunciation must be made, as it is relevant to understand the structure of a text before analyzing its generic features (Müller-Zetzelmann 143). Nünning and Nünning present a brief summary of both terms:

The level of the enounced, or the level of content, encompasses all entities, such as people, spaces, objects, moods, thoughts, feelings, experiences, and so on, that are represented or contained in a text – in other words, it refers to the ‘what’ of the poem. The level of enunciation, or textualisation, on the other hand, refers to all elements related to the linguistic and formal composition, and the infusion of the poem with various perspectives, i.e. to the ‘how’ of the poem. (57)

Thus, the characteristics of this genre can be identified as focusing on the text’s content, form or both. Furthermore, some characteristics can focus on one level of the text and influence another level, which will be explained in more detail in the next subchapters.

In the following subchapters the characteristics of the genre of poetry according to the multi-component model of lyric are illustrated. The multi-component model indicates six characteristics of the genre of poetry. However, for the analysis of this study the last characteristic “the tendency towards an increased aesthetic illusion⁴” will not be used, as this genre characteristic is highly interconnected with the other generic conventions of lyric and is mostly used to illustrate the other features of the model. As Müller-Zetzelmann states her book in German, the English terms of the characteristics will mostly be adapted, with slight variations, from Nünning and Nünning’s translation.

2.1.1 The tendency towards relative brevity

The first and probably most obvious characteristic of poems is their tendency towards relative brevity, meaning the length of a poem tends to be rather short compared to other literary genres. This characteristic is likely known by most common readers. The multi-component model identifies the tendency towards relative brevity as a common feature of poems, with only a few exceptions, such as the epic poem (Nünning & Nünning 48). Thus, examining this generic convention indicates how it does not only influence a poem’s structure, with poems being rather short, but also results in a reduction and compression of the poem’s subject matter (Nünning & Nünning 48).

The tendency towards relative brevity thus works on two levels: the text’s form and its content. The limited length of the texts clearly results in the reduction of the content. The low word count has an effect on the text’s spatial, lyrical and semantic level, as the condensed text

⁴ More detail on this characteristic can be found in Müller-Zetzelmann (119-157).

limits the possibility to expand on those levels. Since the texts have to adhere to this compressed structure, the lyric-typical principle of equivalence is used to make numerous vertical connections within a text (Müller-Zetzelmann 143). This is further explained through Jakobson's poetic function, which "[...] projects the principle of equivalence from the axis of selection into the axis of combination" (358). The structures within a poem are combined to compensate for the limited length of a poem and this limitation and the combination of these structures are features that make a text a poem. As poets are not able to expand on the content, the principle of equivalence enables the combination of these structures, which are mostly indicated through "[...] repetitions or recurrences on various linguistic levels [to] create relations between textual elements" (Nünning & Nünning 50). Thus, the principle of equivalence helps in compressing elements of a text through the creation of links to render a poem understandable for the reader despite its limited length.

Moreover, this compression of elements results in a foregrounded subjectivity of the speaker (Nünning & Nünning 48-49). The foregrounded subjectivity in poems affects the discourse of the lyrical persona, where a situation is relayed from a single perspective (Müller-Zetzelmann 82). Readers gain an insight into a person's way of speech and thoughts, while dismissing other viewpoints. The speaker of a poem, thus, becomes the reader's guide through the fictional world. Readers may automatically adapt to the way the speaker thinks as this is the only accessible view into the poem's fictional world. Therefore, a poem's shortness limits the poet to present another viewpoint, which leads to a subjective presentation of the fictional world.

This limitation also leads to readers making use of frames of references when reading a poem. Frames of reference are stereotypes and subjective associations used to make meaning of a text (Müller-Zetzelmann 83). Normally, when an object from the real world is named in the text, the reader can place this object, with the help of frames of reference, into the fictional world (Müller-Zetzelmann 82). Thus, readers tend to compensate, sometimes unconsciously, for the compression of the textual features through the activation of their frames of references. This may then lead to readers having different interpretations of a poem, as frames of references differ between people. Therefore, a poem's structural limitation, highly engages readers, probably more so than other, longer texts.

2.1.2 The tendency towards an increased artificiality

The way language is used in poems clearly differs from everyday language. Poems are well-known for their special language compared to common discourse. This special use of

language results in an increased artificiality in poems (Müller-Zetzelmann 84). Readers expect these texts to entail this special writing style. The tendency towards an increased artificiality in poems can be seen on two levels: first, the poem's structure, its versification, and second, the artificial use of language to create a text with a special sound pattern.

The structure of poems is peculiar compared to other literary genres, which makes a poem's form truly unique. A poem's external arrangement is an important characteristic, as poems are known for lines, patterns and the structure of the stanzas (Nünning & Nünning 51). The structuralist view of poetry indicates the verse as the main characteristic of lyric, which influences the text's semantics (Müller-Zetzelmann 87-88). A poem's lines and verses are arranged to have a certain effect on the overall structure. According to Werlich these "[...] verse groups, paragraphs, stanzas or groups of stanzas [...]" are single entities that carry meaning and can surpass the normal line of a sentence (12). A verse can be broken to follow a poem's meter or rhyme, and this results in a highly artificial presentation and sound pattern of the text (Müller-Zetzelmann 88). Therefore, the arrangement of a verse is not just a known feature of the genre but also a way to create an overall artificial effect.

An additional aspect that results in poems being viewed as possessing increased artificiality is the incorporation of sound structures in the texts. This sound structure is created on two levels: the suprasegmental level and the phonetic level. The suprasegmental level focuses on the structures of rhyme and the meter (Müller-Zetzelmann 91). According to Nünning and Nünning "[t]he term 'metre' refers to the scheme of stressed and unstressed syllables that form the basic structure of a poem" (52). Each syllable in a word is either stressed or unstressed; this feature of language is used in poetry to create artificiality through the text's sound pattern. The second level of a text's sound pattern lies in the phonetic component of a poem, which includes the structure of distinctive acoustic instances, such as alliterations, assonances and all instances of rhymes (Müller-Zetzelmann 91). Rhyme schemes and structures of sound can create links between lines and even words (Nünning & Nünning 52). Through these sound structures, poems tend to have an affinity to music (Müller-Zetzelmann 91). Moreover, this special sound structure in poems can be further explained through Jakobson's poetic function of language as "[...] the message for its own sake [...]" (356). The poetic function of language explains why some words or structures sound better together, or why one word before another sounds better than the other way around. Hence, the sound structure could be understood as an aesthetic and complex code that operates with prefabricated codes and tends to have a rhythmical effect (Müller-Zetzelmann 85). This feature

could explain why lyric often has a sound structure that is rather similar to music through the incorporation of an aesthetic language.

These two features indeed present an insight into the complex structure of poems on two levels: the arrangement and sound structure of a text. The structure of the poem in verses is a dominant and also well-known characteristic of poetry. Furthermore, the sound structure of poems is unique in its own kind. This does not simply result in an increased artificiality of the texts, but mostly carries meaning that is important for the poem's content.

2.1.3 The tendency towards an increased aesthetic self-referentiality and deviation from everyday language

In every literary text, the author refers to the outside world to make meaning of a text. The author also has to present links within the text, to achieve the presentation of a coherent text. This is created through the use of language and results in an increased deviation from how language is normally used (Müller-Zettelmann 101). Because of this effect, Nünning and Nünning combine these separately indicated characteristics in the multi-component model of lyric as one and define it as the poem's characteristic of "[d]eviation from everyday language and increased artificiality", for this study the same approach is taken (52). To understand the genre characteristic of an increased aesthetic self-referentiality, structuralist language theory must be introduced and, additionally, Jakobson's poetic function needs further clarification. These then show how poems deviate from normal language use.

According to Nünning and Nünning "[t]he distinction between the paradigmatic [...] and syntagmatic [...] axes, which forms the basis of the structuralist theory of language, is particularly important for the theory and analysis of poetry [...]" (49). On the one hand, there is the paradigmatic axis, which can be imagined as the vertical axis, where the speaker can select on the basis of "[...] equivalence, similarity and dissimilarity, synonymity and antonymity" of elements of a text (Jakobson 358). On the other hand, the syntagmatic axis, which can be thought of as the horizontal axis, lets the speaker "[...] govern relations of contiguity and possible combinations of elements within a sentence or a text" (Nünning & Nünning 50). The poetic function, as mentioned, connects these two axes by projecting "[...] the principle of equivalence from the axis of selection into the axis of combination" (Jakobson 358). Thus, the poetic function of language makes it possible to create meaning in a message through the references made; this results in the understanding of the *set*, how language is actually used (Jakobson 356). Not only can an addresser make a message meaningful through references to the real world but also through in-text connections of textual elements such as repetitions on different linguistic levels, which puts the text and the language at the forefront

(Nünning & Nünning 50-51). The tendency towards an increased self-referentiality is created through these connections to the reality and in-text links. Readers need to make meaning of a text through the links within a text, but they also need to be able to place the text within the real world through references to the real world.

It is established that self-referentiality is achieved through increased parallels of elements within a text. This is the reason for language use in poetry being quite different from everyday use of language. Language use in communication is most of the times simple and direct, while poetry is known to use language that is aesthetic and artificial. These texts can break the common rules of language, resulting in the deviation of the texts from typical language norms. Nünning and Nünning explain this deviation as a result of poems having a “[...] tendency towards structural, phonological, morphological and syntactic complexity” (52). It is safe to assume that everyday communication between people would never occur in that complex manner. People tend to simply state what they want to say when communicating this is different in the language of poetry, as poets try to create aesthetic and artificial texts through the creation of patterns within a text. The deviation from everyday language use is due to the complex structure of poetry on different levels, which leads to poems having the impression of an increased artificial use of language.

Furthermore, the aesthetic value of poems is achieved through breaks in the established text patterns (Müller-Zetzelmann 98). The established inner-textual patterns can be broken, and these inner-textual breaks occur if a pattern is not followed. Poems are known to break inner-textual established schemas, which is an important part of the genre of lyric (Müller-Zetzelmann 106). This break in the established pattern of a text ultimately shocks the reader, who expects a certain pattern. Established textual patterns are broken to not only shock the reader but carry meaning, as the reader is able to interpret the aesthetic value of this deviation. The deviation from everyday language is thus created through the artificial language of poems by dismissing established inner-textual links and language norms.

Summing up, the aesthetic language use of poems makes it possible to refer to textual elements within and outside the fictional world. Readers tend to search for links within a text to make meaning. Furthermore, breaking these parallels results in an aesthetic self-reflexivity and the deviation from everyday language, as the expectations of the readers are not met. Therefore, a poem needs to show certain parallels within a text but at the same time present innovative elements that break these parallels to show an adherence to the tendency towards an increased aesthetic self-referentiality and deviation from everyday language. This feature is

important to examine in poems, as it shows how the deviant use of language in poems results from an artificial and aesthetic language.

2.1.4 The tendency towards an increased subjectivity

When reading poetry, readers may have the impression of experiencing a specific situation through the eyes of a single perspective. This point of view tends to be rather subjective in lyric (Müller-Zetzelmann 107). Examining a poem's subjectivity puts the focus on textual characteristics that indicate an existence or absence of a subjective discourse (Müller-Zetzelmann 107). Thus, subjectivity presents itself through the language of a text's discourse and the presentation of an entity that shows different levels of subjectivity.

A poem often employs a person-like entity, known as the lyrical persona or the 'lyric I', giving the impression of a highly subjective text. Certain features can be used through the lyrical persona to create the effect of presenting a perspective of the fictional world. These features are "[...] expressed, not only in the attitude and perspective of an individual, but also in the individual mode of linguistic expression and the theme of the poem, which is often centred on individual experience" (Nünning & Nünning 49). Through these features, the reader is able to gain an insight into the mind of the lyrical persona which presents the fictional world from a single viewpoint. This persona, however, must be differentiated from the poem's actual author (Müller-Zetzelmann 109). Despite this, readers often make the assumption that the poem is written from the author's perspective and, thus, in some cases, the author is incorrectly understood as the lyrical persona. However, the lyrical persona is simply used as "[...] a fictitious speaker into whose utterance the real author has projected certain meaning and artistically transformed disparate personal experiences and ideas" (Werlich 14). Hence, the lyric I is an aesthetic feature in poetry that is employed to present a specific point of view, which creates the impression of an increased subjectivity in poems.

Furthermore, the subjectivity employed through the lyrical persona works on two levels. In lyric, the speaker varies between a manifested or concealed persona (Müller-Zetzelmann 111). The differentiation between these two types of subjectivity is important for the understanding of their employment in lyric. The manifested persona, according to Nünning and Nünning, is an explicit subject, where the speaker is a "[...] clearly perceptible and more or less individualized lyric persona" (54). Moreover, the manifested persona "[...] refers to him- or herself in the first person singular, appears as a communicating individual and gives expression to his or her innermost thoughts, feelings and impressions" (Nünning & Nünning 54). Contrary to this, the concealed persona is an implicit subject whereby the

speaker is hardly present in the text and “[...] can be discerned merely in the choice of subjective coloration of the content, as well as in the form of linguistic expression employed” (Nünning & Nünning 54). Müller-Zetzelmann explains how the missing subjectivity in a poem, creates an illusion of an object’s self-efficacy (115). Here, the speaker refrains from using identifying pronouns and simply creates an illusion of an identity with a concealed subject.

The incorporation of shifters, which are pronouns, helps in the creation of subjectivity in poems (Müller-Zetzelmann 111). The first-person pronoun ‘I’ presents the personal viewpoint of the speaker; this shifter is often found in the manifested persona (Nünning & Nünning 49). When a speaker mentions the first-person pronoun numerous times, the reader immediately gets an insight into the speaker’s mind and may adapt this subjective viewpoint. However, shifters can also be used to refer to the addressee of the lyrical persona through the incorporation of the second person pronoun ‘you’ (Müller-Zetzelmann 116). Nünning and Nünning define the speaker’s addressee as the ‘lyric thou’, which should, similarly to the differentiation of the author and speaker, be differentiated from the readers and seen as a fictitious addressee (53). Additionally, there are numerous examples where a plural pronoun is used to infer a certain universality of what is stated (Müller-Zetzelmann 116). Another means to create subjectivity is through the use of pragmatic figures (Nünning and Nünning 54). An example for this is the inclusion of rhetorical questions, as they can often act as an emotional reference of the speaker (Müller-Zetzelmann 116). Rhetorical questions tend to have a stylistic effect in texts, as they serve as a device to address the readers by formulating a question, thus presenting an insight into the speaker’s thoughts. Consequently, examining these linguistic devices will establish the poem’s subjectivity and offer a better understanding of the poem’s context.

To sum up this subchapter, a poem’s speaker is highly important, as it is the only viewpoint presented to the reader. The speaker makes use of linguistic entities to convey subjectivity and present the reader with a single perspective. This single perspective leads to the speaker making use of linguistic elements to convey subjectivity in poems. Therefore, poems are highly subjective texts that are written with the incorporation of a lyrical persona who should be differentiated from the historical author.

2.2 Transliteracy

In addition to examining the categorization of the poems used in this analysis into the genre of lyric, the modern aspects of these texts cannot be ignored. For this, the theoretical framework

on transliteracy by Stornaiuolo, Smith and Phillips (2017) will be used, as this approach examines modern literacy practices that are not bound to one medium. Kate Kovalik and Jen Scott Curwood interviewed a number of creators of these Instagram poems, and the researchers observed how Instagram was used as a means to approach the publishing scene of poetry after establishing fame and publicity on the social media platform (8). Therefore, it is important to highlight the importance of the works' mobility and that the works are created with the intention of publishing a poem which can be shared online as well as published in print. As this approach is used in the analysis to examine the mobility of the poems and modern literacy practices of the readers, this chapter will present the transliteracies framework. Before displaying the four analytical tools that are used to examine the texts on different media, the term transliteracy must be explained to provide an understanding of this notion.

2.2.1 The definition of transliteracy

To understand the transliteracies framework, it is important to first explain what is meant by the term transliteracy. Thomas et al. define transliteracy as “[...] the ability to read, write and interact across a range of platforms, tools and media from signing and orality through handwriting, print, TV, radio and film, to digital social networks” (para. 3). This may indicate that transliteracy is often assumed to be a modern process, however it goes as far back as the late Middle Ages, when texts, which until then written by hand, started to be printed (Thomas 184). Thus, while transliteracy is mostly perceived as a modern development that is strongly linked to the digital world, any form of literacy that is shared and created on more than one platform can be defined as transliteracy. Its strong connotative link to a digital environment is likely due to the fact that the transfer between printed literature and digital screens is the most modern example of transliteracy.

Moreover, Kovalik and Scott Curwood describe transliteracy as literacy in current times that incorporate modern features, are multimodal, have a global audience and have the possibility to move dynamically between physical and computer-generated contexts (2). This explanation of transliteracies emphasizes what the framework, introduced in this chapter, focuses on. First, transliteracy concentrates on the texts' mobility: how social connections between numerous borders are constructed and maintained for the works to be able to move between media (Stornaiuolo, Smith & Phillips 73). Second, the transliteracies framework observes the entities' materiality and activity, as these works are placed “[...] across ideological systems and characterized by the movements and interactions of people and

things” (Stornaiuolo, Smith & Phillips 74). Indeed, the way literary texts are created and consumed has changed through technological advancements (Schaefer 169). They are able to be read on different media and a version may present certain features that are solely possible on a certain medium. These features that are particular for a specific medium are often known by the people that create, share and enjoy works on these modern media. Moreover, additional features are created that is specific on a certain medium; this then may lead to a different reading practice. Therefore, when examining and reading these modern texts, its mobility and activity on two different media can be identified through the notion of transliteracy.

2.2.2 The inquiry tools

For the analysis of modern texts on different media, Stornaiuolo, Smith and Phillips introduce four inquiry tools in order to analyze the connections between certain media and the activities that these works entail within a specific medium (76). The first inquiry tool is labeled ‘emergence’, which focuses on how meaning is constructed in accordance to the texts’ mobility (Stornaiuolo, Smith & Phillips 77). The focus of this inquiry tool lies in the exchange of people, texts and objects and how these connections produce meaning, as understood by the participants (Stornaiuolo, Smith and Phillips 77). The questions that are important to ask in the analysis of the texts are: How is meaning created and how does meaning change and develop over time and through spaces (Stornaiuolo, Smith and Phillips 79)? This will give an insight as to how people understand the meaning of the texts, despite the change of the medium, through a focus on the connections.

The second inquiry tool is called ‘uptake’ and examines how the audience works together to present something that is understood and accepted, indicating the collaborative aspect of these modern works (Stornaiuolo, Smith and Phillips 79). People further work with these entities and together create something new, which develops established meaning associated with the original text (Stornaiuolo, Smith and Phillips 80). The questions that are asked with this inquiry tool are: How does meaning change in connection to other works, participants and contexts and how do people consider and show their understanding of the meaning (Stornaiuolo, Smith and Phillips 79)? This inquiry tool will mostly focus on the collaborative aspect of the poems on the modern social media platform.

‘Resonance’ is the third inquiry tool that gives insight on “[...] how ideas, practices, symbols, objects, and the like become “shared” and circulate across spaces and times, even when they do not seem to share direct links or traces [...]” (Stornaiuolo, Smith and Phillips 80). This inquiry tool examines the links of the entities and gives more insight as to why

people understand the meaning within the connections. The questions asked using this inquiry tool are: What is understood by the readers through the discourse and what meanings are restored within networks and the groups (Stornaiuolo, Smith and Phillips 84). The focus here lies on the medium, more to the point, whether the texts' meaning remains the same after a change of medium.

The fourth inquiry tool 'scale' is mostly used as an "[...] analytical construction taken up in critical geography and sociolinguistics to understand how spatial and temporal relationships are microgenetically and ontogenetically constructed and produced through people's practices" (Stornaiuolo, Smith and Phillips 85). This inquiry tool allows readers to clearly see the movement of the original work onto the other medium (Stornaiuolo, Smith and Phillips 85). It tries to trace the movement of the work from its original point to another medium. As this paper refrains from answering the question of how the texts on the social media platform moved from the poets' online profile to its printed equivalent, this inquiry tool will not be used in the analysis. However, for the sake of completeness, all four inquiry tools of the transliteracies framework were introduced to give a general understanding of this theoretical approach.

All in all, the transliteracies framework identifies the movement and activity of modern works, which are published on more than one medium. Applying this approach gives an insight into the mobility of the works and explains how meaning is made within these connections. The used medium has a great effect on the works, as certain features are only made possible through a particular medium. Therefore, it is important to understand that these works are created to be published on more than one medium. Additionally, these texts must be examined using the transliteracies framework to understand how meaning is created across different media, especially as the poets create these poems with this aspect in mind.

3 Texts on Instagram

The social media platform Instagram is a popular photo-sharing platform that sports numerous users. It is a platform mostly used to share personal pictures of people; therefore, this platform as a medium is often not taken seriously as a medium, especially in the academic circle. Instagram can be seen as part of current popular culture. Storey defines popular culture as “[...] culture that is widely favoured or well-liked by many people”; thus, it is produced and consumed by many (5, 6, 8). However, in academic circles popular culture often does not receive recognition, as it is mainly seen as a fad, fast-paced and temporary, and therefore ultimately meaningless. Therefore, poems that are shared on this social media platform tend to be viewed as being rather ‘lowbrow’, simple and not stemming from a high intellectual level. However, it can be argued that some exemplary literary works started as part of popular culture. To illustrate this, Bowmer and Curwood explain how “[...] popular culture is both time and context specific” and exemplify this with Shakespeare being considered a poet of popular culture at the beginning of his time (142). This view regarding Shakespeare clearly changed, as in current times he is often considered as *the* poet of English literature. Therefore, it must be kept in mind that just because certain texts belong to popular culture, this does not mean they cannot be also seen as belonging to the established literary genres. New popular items may simply be the beginning of a new form or development of literary works that may change in the future.

Before examining the poems and their features in more detail, this chapter will first give an insight into the historical context of poems on the web and, more importantly, how these poems actually found their way onto Instagram. Additionally, it is also valuable to explain the characteristics of an Instagram post, as these poems are being shared as posts on the poets’ Instagram profiles. This will thoroughly illustrate the platform’s practices and the consideration of these factors in the analysis of the online poems. Finally, the poets and their platform will be described briefly, as most of them are not solely known for their writing but also for their personal brand.

3.1 The emergence and development of poetry on the web

Since the beginning of the Internet, poetry seems to have reached the realm of modern technology, specifically the web. It can be said that poems migrated from pen and paper onto the web. According to Schildhauer “[m]igration describes the process of transferring a genre from one communication form to another” (98). As poetry was mostly a written genre, with

its works being printed, its emergence on the online world can be seen as a form of genre migration. Unfortunately, there are only a few studies that investigate this migration process of poems. Two notable scholars are Inwood (2014), who focuses on the early day of the poetry forums in Asia, and Berry and Goodwin (2012), who investigate a literary art project in relation to social media. Since the studies that examine this literary migration process are limited, this historical overview aims to outline the development of poetry on the Internet. The first instance of digital migration through the collection of traditional poems into digital versions will be explained. Then, a brief illustration of the historical development of digital poetry will be presented. Finally, the use of social media and its effect on the genre of poetry will be clarified.

One of the early examples of genre migration is identified by Somers at the beginning of the 21st century: the attempt to collect various works of late poets on websites (44). Concerning the early times of the internet, Somers mentions how the web shows “[...] an enormous collection of poetry written by mostly dead poets [...]” (44). Five years after Somers research, Richey and Kratzert further studied the practice of collecting poems to digitalize the works on the web, whereby they label these collections as “traditional or academic poetry on the internet” (45). The internet was able to acquire a collection of traditional poems, which had led to people having access to a vast number of poems from late prominent authors, such as Emily Dickinson, Robert Frost and T.S. Eliot (Somers 44). Richey and Kratzert agree that these sites focused mostly on twentieth century poems, as the copyrights of more modern poems hinder the inclusion of these more current works (45). Both studies successfully provide insight into what an internet user may have found on the web regarding traditional poetry, in the early 2000s. In current times there is a lack of research regarding these sites, however, it would be of value to see how these sites changed or if traditional poetry collection websites increased or even decreased over the years.

There are some other studies that show how poetry emerged and developed on the web and thus provide more insight into the migration of this genre. Magearu explains a different development by tracing the first appearance of poetry on the web back to the 1950s, which is the creation of digital poetry, a subgenre that emerged through the use of technology (338). Magearu defines the term digital poetry “[...] as an algorithm-based text [...]”, where the appearance and practices of technology are represented through the poems by including symbols or numbers in the poems (340). However, Richey and Kratzert may disagree because they identify the first emergence of digital poetry around ten years later and further imply that during that time the term for this kind of poetry was not established, yet poets would

incorporate additional art forms, such as “[...] audio, visuals, graphics, animation, gaming, hyperlinks, mathematical algorithms [...]” into their poems (46). The different views on the emergence of digital poetry could be due to the fact that the first appearances of digital poems occurred in many different places all over the world at different times. Chinese literary forums further exemplify this, as they were the first webpages to appear in the middle of the 1990s, on the other side of the world (Inwood 50). These literary forums introduced an additional aspect into the area: the possibility of interaction among creators and readers. This development may have made poems on social media platforms possible. A paramount study by Berry and Goodwin that shows the incorporation of poetry within the social media domain was the emergence of Twitter Poetry between 2009 and 2010 (919). Indeed, the rise of poetry in the domain of social media lead to several changes not only of how poetry is written but also how it is consumed by its audience. Berry and Goodwin additionally mention how creative authors incorporated poetry into their social media, which lead to a modernized way of publishing their works (919). This development was not solely an advantage for the poets but their audience; they were able to consume poetry by simply logging onto their social media accounts. This could be seen as the beginning of poems on Instagram, as the same process of creating poems on a social media platform and sharing the poems through an online platform is involved. Indeed, the development of poetry on the web is not easy to trace, as various studies present the parallel emergence of poetry on the web in different parts of the world; nevertheless, the studies gathered that the movement of poetry from paper to screen resulted in changes in how poetry was consumed and shared.

When poetry has found its way onto social media sites, the most current development of poetry on the web occurred. On the one hand, Berry and Goodwin focus in their research on a specific social media site, Twitter (919); however, their findings may also be valid for other prominent social media sites. On the other hand, Vadde examines digital platforms as a whole and further indicates how amateurs use these sites (33). Poems, thus, become literary works that can be created and shared by every person with access to these social media sites. This could be an indication as to why these social media poems are seen as ‘lowbrow’ among academic circles. There are no restrictions and a creator does not have to prove his ability to write poems; the creator would simply need access to the social media site to share works online.

Although, there are no restrictions, regarding the access to these platforms, except for being at least 13 years of age, there is a formal restriction to these writings, especially with poems on the social media platform Twitter (Twitter “About Account Restoration”). Twitter

limits its users' tweets, which are messages that appear on their twitter profile, to 280 characters (Twitter "How to Tweet"). In addition, users can include photos, a video and GIFS⁵ in their tweets (Twitter "How to Tweet"). This very restriction, simultaneously, increases the artists' creativity, as they have to think of other ways to present their work, for example by using symbols or numbers (Berry & Goodwin 919). The social media platform's restriction of a user's post leads to an automatic adherence to the genre characteristic of relative brevity in poems, as detailed in chapter 2.1.1. Twitter users are able to adhere to this site's limitations due to them using pictures or videos to compensate the site's spatial limitation. The spatial restriction of poems on Twitter could have led to the emergence of poems on the photo-sharing social media platform Instagram, as Instagram is a similarly popular social media platform as Twitter that mainly focuses on pictures. The possibility of poets incorporating a visual entity in their poems through the photo-sharing social media platform may have been one of the reasons why poets of instapoems decided on mainly using Instagram to share their poems.

However, there is an additional factor for the development and popularity of poems on Instagram. Numerous scholars believe the development of poems on Instagram is actually in accordance with the self-publishing development of Andrews McMeel Publishing⁶. This publisher is one of the first publishers that saw the value of these online poets and offered them an opportunity to officially publish their works, after noticing poets' self-publishing their collections. Now, they are the leading publisher of most poets on the social media platform Instagram. Berens agrees and perceives this self-publishing success story as the start of this poetry movement (4). Furthermore, the ultimate driving force for the creation of the poems on the social media platform is "[...] the movement of human/computer interaction from the desktop to the smartphone and cloud" (Berens 6). Hence, poetry is immediately available to everyone with a smartphone and this accessibility is a factor for its success. In our fast-paced world, there is a tendency to prefer the quick and easy way, and this could also be seen in the modern development of how poetry can be enjoyed.

Another important development that resulted from web poetry is the formation of online poetry communities and its practices. Vandergriff states that "[v]irtual communities typically give rise to specific forms of text, namely genres, registers, and discursive patterns in line with community norms" (53). However, in some cases the online presence of poems

⁵ GIF is the acronym for "Graphic Interchange Format", which makes it possible to present animated photos online (Christensson "GIF Definition").

⁶ Berens (4) and Maher (2) both mention this development, which shows the paramount influence of this publishing company on the poems on Instagram.

could have created numerous communities that share certain conventions and rules to allow members to interact and communicate with each other. For instance, Inwood found in her study of poetry forums in China that aspiring community members could apply for membership and let members of the community analyze their work on poetry forums; once successful, they were welcomed into the community (69). Berry and Goodwin examine these communities in relation to social media and state that communities make use of the marketing aspect of social media to consume and produce various works (911). The purpose of this is facilitating members of the community to participate within their circle and publicizes their works. Users are able to share the works of a poet through their own profile. Some users tend to repost a poem and share a work with their own followers. This could even be shared on other social media platforms, such as a user sharing a post not only on Instagram but on his/her Facebook, Twitter and Pinterest account. This practice may have also contributed to the popularity of the instapoems, as they are shared on various social media platforms and are not limited to the social media platform Instagram. Truly, a result of the poetry web movement is the formation of certain writing communities on Instagram that indicate certain rules, regulation and practices, which actually help publicize the poems online. The poetry community on Instagram is slightly different from poetry forums, as people have hashtags and comment sections, which lets users find poems, where they can voice and share their opinion on a poem⁷. These online poetry communities may be one of the main reasons for the emergence of this poetry movement, as poems are discussed and shared on these online communities. What is unique with instapoems is that they are shared on different social media platforms, which may lead to the popularity of the poems.

Technological advancements thus have shaped and changed poems. They migrated to the online world and developed accordingly to fit their new environment and audience. One of the most important factors that resulted from poems migrating to the web are the online communities. Rather than works printed on paper leaving the reader to interpret the words individually, there is an instant interaction aspect through these communities: the audience becomes a judge of the author's work and, thus, is able to immediately influence how a poem is perceived and even created as a whole. Moreover, members of the online community can share the poems on their other social media accounts, which markets the poems to other audiences. This process makes writing poetry possible for amateurs, as creators are not

⁷ More on the Instagram poetry community is found in chapters 5.1.3., 5.1.4. and 5.2.

limited to professional authors. Any individual is able to create and share a poem online, the only prerequisites being access to the web and a platform to share his or her work.

3.2 Features of an Instagram post

Surprisingly, the photo-sharing platform Instagram contains certain features that make it ideal to share poems online. Therefore, it is important to explore an Instagram post's features to gain a better understanding of this online phenomenon. Every user on Instagram has an Instagram profile, where, according to Zimmermann, users are able to relay "[...] life's beauty through creative and sharp images" (247). While there are numerous social media platforms, where users are able to share pictures online, "Instagram is one of the most popular photo sharing apps" (Wakeman 108). Online poets make use of this social media platform in an effective way, as they allow their users a glimpse into the person behind the pictures (Moritz 92). This could be a reason why the poets are able to amass a large online following, as their audience might be interested in their lives, not just their poems. Therefore, these poets use their Instagram platform as a way to present their works and their lives. Examining an Instagram post in detail indicates four parts to a post, which will be explained in this chapter.

As Instagram is a photo-sharing social media platform, probably the most important part of an Instagram post is the post, the picture itself. Users are all too aware of Instagram's famous "square-shaped images" (Moritz 92). Images can be shared that do not follow this image format, as users are able to decide between a rectangular shape or the traditional Instagram square shape. Furthermore, a user can include more than one image in a post, where users can swipe right to see the following images. Indeed, the focus on pictures lets users connect through posting visual entities (Moritz 86). Most users on the platform are able to look at the posts within a short span of time, which could be the reason for the success of the platform.

This social media platform also makes it possible for users to caption their posts, which is the second feature of an Instagram post. Users can include a caption to give their followers more information on a picture. Most users make use of hashtags in their captions to describe the pictures in more detail (Pâquet 297). A hashtag is a word preceded by the pound sign, "[...] to designate a search term or discussion topic" (Zimmerman 249). Users can be recognized on the social media platform by the simple use of a hashtag in their posts (Wakeman 108). People that search for a particular hashtag, can then see posts that include this hashtag. Therefore, the use of hashtags is important for online creators, as they can make

themselves visible to other users and, thus, increase their followers and their popularity by the simple use of a symbol followed by a word.

The third part of an Instagram post is the comment section of a post. Users can leave comments on a post if the creator decides to leave the comments' section open, which most creators do. According to Vandergriff, this practice makes it possible for users to "[...] actively [engage] in a multimedia collaborative environment" (79). Therefore, the audience is able to judge the work of the creator (Rahman 157). Furthermore, by commenting, a follower can be actively involved in the post (Pâquet 303). Followers that leave comments on a post are able to relay their thoughts on the text and, at the same time, creators gain immediate feedback on their work. Thus, this could be one of the reasons why these online poets decide to share their work on this social media platform, as they do not solely gain notoriety or popularity but immediate feedback from their audience. The poets can then consider any feedback for their future works and might tailor future poems according to the feedback of their audience.

The last part of an Instagram post are the hyperlinks, or in the case of Instagram the tags. Instagram users are able to connect a post with another user by including their username in their caption or tagging them on the post. When observing a tagged post, one could see a symbol on the lower left side of the post which infers that the post is tagged. With a click on this symbol, the tagged username appears. Ward states that this could be a "[...] crucial part of online marketing" (156). Indeed, when online creators collaborate on a piece, they can then tag the other user to indicate the collaboration or promote the other person, which is exactly the case with one of the poets analyzed in this study, Georgy B.⁸, who mentions and tags the illustrators of the graphics in her poems through this function⁹. An online poet may use tags to indicate collaborations with other artists or merely use it for marketing purposes. This clearly indicates the importance of the placement of tags in a post.

Each Instagram post generally consists of these four parts, though of course, there are some instances where a user decides to refrain from the use of captions or disable comments. However, the poets examined in this analysis do not fall into this category. Each part has a certain function that gives the audience more information regarding a simple post. Thus, even though these parts may seem like simple functions in the online world of Instagram, they can serve significantly important purposes, especially to the creator of a post.

⁸ The poet Georgy B. will be examined in chapter 3.3.5.

⁹ More on the collaborative aspect of the works can be found in chapter 5.2.

3.3 Poets on Instagram

Of course, solely analyzing the poems on the social media platform may not suffice for the analysis, as the social media platform, its culture and practices must also be examined. Additionally, the poets that use Instagram to publish their works need to be introduced. Each poet considered for this study shares their works on the social media platform Instagram and has published a printed collection of their poems. Therefore, after delving into common characteristics of poets on Instagram in general, this chapter will give a brief description of the poets and their social media profiles.

Poets on the social media platform Instagram truly make use of their online profile and the possibilities of the web. Not only are these poets able to accumulate a vast number of followers through their online profile but also do so by making use of their personal online brand (Pâquet 297). The poets' audience may not simply be interested in the poets' works but also in the person behind the poetry and their personal lives. This would also explain the staggering number of followers on the poets' online social media accounts. Moreover, Richey and Kratzert mention how the wide range of the poets' audience made it possible for the Internet to facilitate a change in poetry (49). Poets are now able to share their works with people from all over the world and, simultaneously, readers can enjoy poems of numerous artists without spending a great sum of money, or any money at all.

An additional development of the online poetry scene is that poets are able to easily share their works on the social media platform without having to go through a publisher. Rahman observed how this practice lead to the development of any person being able to become a poet and a critic (Rahman 157). Everyone who has access to the social media site is able to create and compose poems, which can actually be indicated when observing online poetry communities. This practice is also mentioned by Vadde, who additionally adds how these amateurs are able to compete with established authors (27). Therefore, amateurs can use the social media platform to build their online audience and once they gain enough followers, they can consider publishing their poems in print. Kovalik and Scott Curwood interviewed a few poets that publish on Instagram and identified that the ultimate goal of these authors is to publish their poems in print; thus, Instagram is even seen as a gateway to their success in the literary world (8). The online poetry community is able to pave the way for amateur poets, who are able to establish their audience, make a name for their writing and ultimately publish their works in print.

Furthermore, Berry and Goodwin state how social media sites are used for advertisement and participation purposes (911). It is established how these online poets are

able to make a name for themselves in the literary world through the social media platform. These online creators have the means to promote their works on their social media profile with minimal or no costs and, at the same time, they can generate income through sponsored content. Of course, the latter is only possible for profiles with a high number of followers. For example, Holmes promotes a tumbler through a picture of his wife drinking out of said tumbler, with the caption “My coffee mate, for life” (Holmes “Photo of tumbler”). The bottom of the tumbler shows the company’s name, where Holmes places the tag of the company so that the audience can easily access the company’s profile (Holmes “Photo of tumbler”). This example clearly indicates that these online poets are seen as famous online personas, who are so popular that they are able to gain sponsored deals, which leads to them being able to generate income through these advertising practices. These poets can use their social media platform as advertising platforms for their writings, their own business or other companies. Thus, poets not only generate income from their poems alone but also from other businesses and companies.

This chapter indicated how these poets make use of the social media platform in an efficient way. They do not only sell their poems but their personal brand. Through this, they gain an advertising platform for their poems. Additionally, they are able to connect with people all over the world. Thus, when examining the poets and their profiles, many insights can be gained as to how they advertise, interact and use their online presentation to gain followers. Their high numbers of followers enable the poets to make a name for themselves and ultimately publish their works in print. Therefore, the presentation of the online poets’ profiles and personal brand may lead to a better understanding of this poetry scene and its common practices. The following subsections will examine these aspects with a focus on the poets chosen for this analysis.

3.3.1 Rupi Kaur

A notable poet on the social media platform is Rupi Kaur. According to Pâquet, she is the most renowned poet among her peers and has published two poetry collections (296). She is known for her style of poetry in the online and offline world. Thus, examining her background and establishing her style is valuable for this study.

First, observing Kaur’s background leads to understanding her poetic style and online brand. She is a poet from Canada with Sikh Indian heritage, known for her poems and also for her accompanying illustrations. She explains that her love for drawing started at the young age of five when her mother “[...] handed her a paintbrush and said – draw your heart out”

(Kaur “About”). She also mentions how her high school teachers helped her find her love for creating poetry through encouraging her to use her sketchpad more often (Kaur “Photo of five-year anniversary of Kaur’s first book”). In 2014 she published her first collection on her own and was thus one of the earliest known poets of Instagram to self-publish her works (Kaur “Photo of five-year anniversary of Kaur’s first book”). Kaur skyrocketed to fame in 2015 with a menstruation series on Instagram where she once posted a picture with her bloodied backside that was taken down by Instagram (Pâquet 298). She made use of this situation by calling it a controversy and ultimately gaining popularity from this dispute. From this moment on she portrayed the public image of a feminist by composing numerous poems and content on this topic (Pâquet 298). Kaur is also known for speaking up for human rights and writes poems on these topics, such as “lift them”, a piece that sheds light on how the Indian government shut off Kashmir from the rest of the world (Kaur “lift them”). The poem is only three lines long, while her caption tries to explain the situation in Kashmir. Kaur tries to incorporate personal advocacies into her works by drawing attention to them in her own way. Essentially, she uses Instagram to spread awareness and activism through her poetry.

Kaur’s success cannot only be traced through her activism but also through her two published poetry collections *milk and honey* (2014) and *the sun and her flowers* (2017) which made her a New York Times bestselling author (Kaur “about”). Her success does not solely stem from her printed works but also from her online persona, which is created through her Instagram profile. Her profile, with the username @rupikaur_, currently has 3.8 million followers. Her Instagram profile presents her poems, pictures of herself and of her life. She alternately posts a personal picture and a poem. This indicates how Kaur uses her online platform for her writings and her personal life. Clearly, Rupi Kaur makes use of the social media platform in an efficient way that lets users know her role as a poet while providing more insights on her life.

Kaur is probably mostly known through her writing style. Her poetry boasts numerous metaphors, breaks in lines, absence of capitalization and motifs about rape, her mother and global women’s issues (Pâquet 305). Kaur tends to write about the following themes: “[...] love. loss. trauma. healing. femininity. migration. revolution”¹⁰ (Kaur “About”). Her poems’ themes indicate emotional topics that are highly relatable to most people, especially the younger generation. This relatability may explain the high number of her followers, as her poems are able to connect with different kinds of people. Additionally, Berens agrees on

¹⁰ It is interesting how Kaur uses full-stops instead of commas in the enumeration of her themes. This is an indicator for her writing style, as she stretches the rules of grammar. More on this in the analysis, chapter 4.3.

Kaur's fame stemming from her "[...] pen-and-ink feminist drawings and confessional verse" (1). While this may be true, Kaur explains her writings in a simpler manner: "poem[s] in top corner illustration in the bottom" (Kaur "Photo of five-year anniversary of Kaur's first book"). The simplicity of her poems makes it possible for accustomed readers to immediately identify Kaur's work. Her poetry style is so popular that Adam Gasiewski and Emily Beck created a parody collection titled *milk & vine* (2017), which comprises poem-like texts about popular vines¹¹ in the style of Kaur. Parodical pieces tend to be indicators for popular culture and fame, which is clearly the case with this parodical piece of Kaur's writing. It can be said that she is one of the most influential online poets on Instagram, which is established through her personal and notable writing and drawing style.

To sum up, Kaur is one of the most prominent figures of this poetic movement. She uses her personal experiences to create poetry. Furthermore, her Instagram profile indicates how she makes use of her profile as an advertising space and a way to interact with her audience through the indication of the most important information regarding her work and her life. Kaur's writing style is known for its relatability, which might be the reason behind her fame: She makes a traditional and complex genre accessible to the younger generation.

3.3.2 Atticus

Another known poet on the social media platform Instagram is the anonymous New York Times Best-Selling author Atticus, with the Instagram username @atticuspoe¹²try. Due to his online anonymity, not much regarding his personal background can be found. A user on a self-publishing platform that tries to remain anonymous is somehow a paradox. Most poets present not only their works on Instagram but their person as well. These poets on Instagram create specific personal brands they then present to their audience (Pâquet 299). These brands, for example, are their personal writing style, their Instagram profile aesthetic or simply how they present themselves on the platform. These are means to make them distinguishable to their audience and the more unique and special one's brand is, the more noticeable this is to the online audience. Atticus makes use of his personal brand in a unique way, as very little is known of this poet as a person and his followers are only aware of his personal online brand. His anonymity renders him interesting to his followers and may cause his readers to focus more on his writing than his personal life.

¹¹ Vine was a popular social media platform where users were able to share six second videos on loop and which was ultimately shut down in 2016 (Foxx "Twitter axes Vine video service"). Many users found fame through this social media platform and created numerous comedy videos, which were well-known by the younger generation.

Besides his poetry, Atticus is most famously known for his anonymous presentation as wearing a Guy Fawkes mask (Pâquet 299). He validates his anonymous presentation by stating that he wears a mask because “[he] wanted to remind [himself] to always write what [he] feel[s] and not what [he] think[s] [he] should feel” (Ledermann “Meet Atticus, the Most Famous Canadian Poet You’ve Never Heard of”). His mysterious presentation likely is a factor of interest for his followers, as his anonymity and his choice of public platform presents a paradox. On a platform that thrives through the presentation of a user’s life, Atticus wants to remain anonymous. This paradox and mysteriousness may be a key point for his followers, as there is always something that they do not know about the poet, and the prospect of perhaps someday gaining a glimpse keeps readers in a constant state of curiosity.

Of course, the poet’s anonymous presentation leads to limited information on his personal background. What is known is that he is a Canadian poet from British Columbia who is in his older 20s and currently lives in Venice Beach (Lederman “Meet Atticus, the Most Famous Canadian Poet You’ve Never Heard of”). He mentioned in an interview how his mother influenced him very early on, as she had posters with quotes of Irish playwrights (Lederman “Meet Atticus, the Most Famous Canadian Poet You’ve Never Heard of”). Atticus explains his poems as “short form quotes and turn of phrases”, which are ideally suited to the medium of social media (Lederman “Meet Atticus, the Most Famous Canadian Poet You’ve Never Heard of”). His anonymity is thus part of his brand and is mirrored in his writing, as not much can be found regarding his life in his texts. This may make it easier to separate the author from the poems, however, there might be a tendency to search for clues regarding his personality and life in his works. Through his highly mysterious online persona, he only shares what he wants to, mostly connected to his craft or advertising purposes, and keeps the readers interested in his work through mystery.

It is interesting how this poet tries to remain anonymous but is highly visible in the online world through his presentation of an online brand. Atticus makes use of his online visibility by creating other products, such as merchandise and a line of wines. The designs of these and his website are similar to his poems with a simplistic monochrome design, which may indicate Atticus’ personal brand. Furthermore, the contact page on his website may give more insight on the poet’s visibility to advertise his business ventures. On his contact page (figure 1) he lists the contact for literary rights, press inquiry, partnerships, collaborations and licensing information (Atticus “Contact”). This may indicate how the poet is more than meets the eye: a business entrepreneur rather than a single poet who tries to publish his work online

and in print. Truly, Atticus' online brand and use of his social media shows how he plays on this mysterious role to advertise and promote his works.

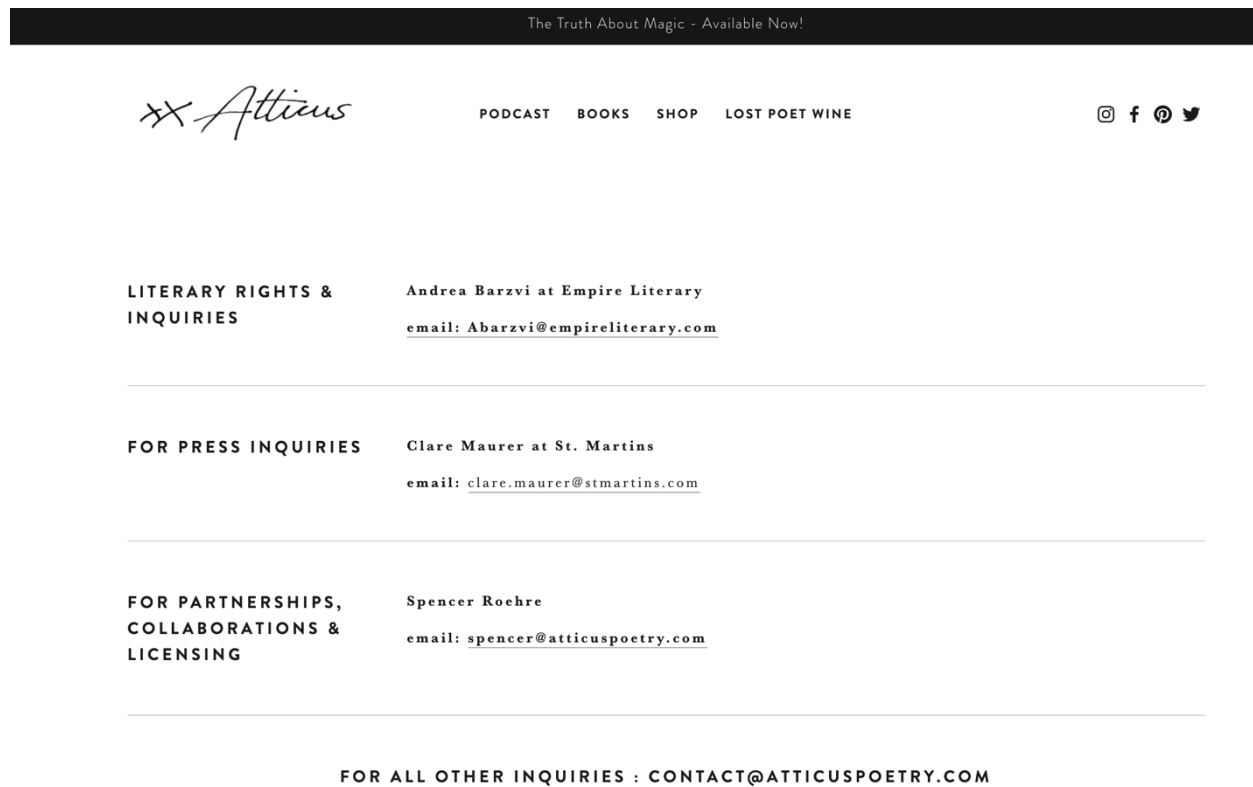


Fig. 1: Atticus' contact page

Atticus found a niche in social media, which considering the presence of countless content creators servicing any possible topic was almost unimaginable. He presents himself as a mysterious figure, which renders him more interesting to his followers. Furthermore, he refuses to share his private life and is thus able to divert his followers' attention to his writing and other products. This poet clearly made use of the public platform and sets himself apart from his peers through his mysterious presentation.

3.3.3 Morgan Harper Nichols

Nichols, who currently has a million followers on Instagram, introduces an additional approach to her writing. While her poems still show similar features to the other poets regarding its design and writing style, she is known for her colorful creations and relatable words that speak directly to her audience. Nichols makes use of the interactivity of the platform in an increased way compared to the other poets, making her poems unique among the other authors.

The person behind the Instagram user @morganharpernichols is an African American woman from Atlanta, Georgia, who now lives in California with her husband and her son (Nichols “About”). Before gaining fame on Instagram, she was a college admission counselor and after some time she toured as a singer-songwriter and musician (Nichols “About”). On her Instagram profile she does not post much about her personal life; however, she announced the birth of her son with a picture of him on Instagram (Nichols “Photo of Nichols’ son Jacob”).

Nichols is known among her followers as a writer who draws inspiration from her audience, as they are able to send her stories she uses to write and design poems. This practice started on her website in 2017, where she asked people to “[s]ubmit a story or topic for [her] to write about [...] (Nichols “Submit a Story”). However, Instagram made it possible for her followers to directly message her regarding an idea for a poem. This indicates her connectivity to the audience and enables collaborations between the audience and the poet possible, which is a unique factor compared to her peers.

Furthermore, her posts are distinctive, as she designs them herself and draws the illustrations that accompany her writings and the poems’ backgrounds. Of course, she posts her writings on her social media platform and sometimes posts pictures of herself. Thus, her Instagram profile is colorful, mostly dominated by vibrant and warm colors, and her poems are easy distinguishable to her followers. This overall aesthetic of her Instagram profile is a sight to behold, as despite her writing, the focus remains on the colors and the illustrations of her poems.

Moreover, her writing seems to be similar to inspirational words and according to Nichols, “[...] her debut book ‘Storyteller’ is a #1 Amazon Bestseller in Inspirations Poetry” (“About”). Thus, most readers are able to relate to her words. This seems to be a definite factor for her success, as her writings are not only highly relatable but also inspirational for a wide audience, which may in turn lead to her numerous likes and comments.

Thus, Nichols found her niche in the online poetry community by using vibrant and colorful illustrations in her poems. Her art has become her trademark for her style. Moreover, she sometimes integrates her audience into the writing process. Thus, her poems are relatable and collaborative, as she finds inspiration in her audience and, at the same time, lets them be a part of the writing process.

3.3.4 Reuben Holmes

An additional poet, who is also a New York Times Best-seller author, with over a million followers, is the poet with the Instagram username @r.h.sin, an African American man known as Reuben Holmes. Holmes is one of the poets who is highly active on his social media platform; his Instagram profile currently sports 14,500 thousand posts on his Instagram profile. Additionally, he openly shares about his personal life, such as posts about his wife Samantha King Holmes, who is also a poet on the social media platform, Samantha King Holmes, and their son (Holmes “Photo of Holmes’ wife and son”). Thus, he is known for a specific writing style, and his openness regarding his life ties neatly into his works.

Holmes is currently married and recently became a father of a baby boy in 2019 (Holmes “Photo of Holmes’ newborn son”). On his online profile he posts about his poems and his family. He is in his late 20s, was born in New Jersey and was influenced by Edgar Allan Poe in his younger years (Marikar “The Life of an Instagram Poet”). He is open about his struggles in relationships before meeting his wife on the social media platform Instagram, as they met through her sending him a direct message regarding a poem (Holmes “Photo of Holmes’ five-year anniversary with his wife”). His openness regarding his personal life may have an effect on the readers of his poems, as his words may be understood as stemming from personal experience, thus establishing authenticity and reliability.

Moreover, Holmes is very knowledgeable about social media and how to gain followers online. In 2014, he started creating “[...] epigrams and short, satirical poems tailor-made for social media” (Marikar “The Life of an Instagram Poet”). At this time, he was already aware of what sort of content may be successful in the poetry community of Instagram. Moreover, he is aware of his target audience, as he mostly writes for a female reader and he even stated that “[his] words are what [he] would say to [his] sister, [his] mother, or the women [he] want[s] to protect” (Marikar “The Life of an Instagram Poet”). In his poems, he directly addresses his audience and offers relationship advice. Moreover, he promotes his works through his social media platform with his frequent posts. Accordingly, he already has published 20 poetry collections, with two of these being collaborations with another famous author on Instagram, Robert M. Drake¹². Thus, this indicates how this poet is

¹² Robert M. Drake is an author who posts his writing on Instagram. Although he solely posts his writings and collections on his Instagram profile, he does not see himself as a poet (Hasan “Who is R.M. Drake? How One Writer Used Instagram to Become an Amazon Best-Seller”). He states that his writings are excerpts of his novels that are currently being written (Hasan “Who is R.M. Drake? How One Writer Used Instagram to Become an Amazon Best-Seller”).

aware of how to use his online platform efficiently and, additionally, of his target audience, which makes his writings relatable to the readers.

Clearly, Holmes makes use of the social media platform to promote and generate as many followers and activity on his online profile. Holmes understands the concept of social media, as he gives his followers information regarding his private life that lets them connect and relate that much more to his poetry. Holmes is, thus, not only known through his words but also through his personal life, as every follower is aware of him finding his true love through his love for poetry.

3.3.5 Georgy B.

The only European poet examined in this thesis, who goes by the username @simplygeorgy and wants to simply be known under her first name and the initial of her last name¹³, is Georgy B. She is from Frankfurt, Germany¹⁴. Despite her being German, she exclusively composes English poems. Georgy B. has, out of all the mentioned poets, a rather small following, with almost 200,000 followers. However, in Georgy B.'s case this following was still enough to publish a collection, as she recently published her first collection *Of You & Me* (2019). For the purpose of this study, this chapter will give a brief insight into her writing and poetry style.

Not much can be indicated regarding this poet's personal life. She solely posts regarding her poetry and the only thing her followers know about her is where she is from on her second Instagram profile, which she uses as a personal blog. However, she does not hide her looks, as she uses a personal picture on her Instagram profile picture. This may indicate that she tries to remain private, but not as mysterious as Atticus. As she only posts her poems on her poetry account, she lets the readers focus on her works and not her personal life.

Although her following is smaller than the aforementioned poets, she is still a successful and known poet on the social media platform Instagram due to the style of her poems. The topics of her poems focus mainly on relationships and break-ups, a highly relatable topic. In these poems she mainly uses a white background on which she presents the writings in a black typewriter font. Furthermore, she always includes an illustration with her poems. Taken together, her style is reminiscent of one of the most well-known poets in this online poetry community: Rupi Kaur. As mentioned above, this poet also includes

¹³ This was established in a conversation between myself and the poet, when I asked her via direct message on Instagram if she would be willing to share her last name for citing purposes. However, she politely stated that she had decided on solely using her last name's initial in her writings.

¹⁴ This information can be seen on the poet's personal account @simplybme_gb on Instagram, where she indicates her location as Frankfurt, Germany (Instagram "simplyme_gb").

illustrations to her poems, although here she differs from Kaur, as she mostly includes drawings from other artists, which are always indicated and referenced in links on the poems' captions and tagged on the post, which in a sense promotes the artists' work to her followers (figure 2). Thus, this also makes her similar to Nichols' work in that her work is highly collaborative, only instead of her followers she collaborates with other artists.



Fig. 2: Indicating the illustration's creator in Georgy B.'s photo in the poem "chivalry"

It is remarkable that this poet from Germany has made a name for herself in the English-speaking online poetry community, which showcases how the use of the internet connects poets and readers from across the globe. Furthermore, her success is palpable, as she was able to publish her poetry collection this year. Examining her poems indicates that she understands the poetry community on Instagram, as she mostly writes about a relatable topic that incorporates collaboration through the addition of an illustration by an artist. Her Instagram profile shows an organized presentation that is similar to Kaur's which focuses on the text with an additional black and white picture.

4 Analysis

The analysis of the texts is divided in two parts: first, the analysis of the works according to the multi-component model of lyric to substantiate the claim that these texts, in fact, belong to the genre of lyric. Second, any innovative features of these works will be identified and examined with a transliteracies framework to focus on the modern aspects of the texts and the differences in how the texts are read on both media. The identification of these innovative features that extend the understanding of the genre of poetry will further validate the claim of the emergence of a modern subgenre. The examined texts are taken from the aforementioned artists' Instagram profiles and are selected according to their adherence to the genre characteristics of poetry.

4.1 The tendency towards relative brevity

One of the most obvious features of poetry is the limited length compared to other literary genres. Therefore, the analysis of the online texts will begin with this generic feature. At first glance, it can be assumed that this feature solely focuses on a text's enunciation level; however, upon further inspection it becomes clear how the structure's limitation affects a text's content. Thus, for the purpose of this study the analysis of this genre characteristic will be divided into two parts: first, the structure of the poems will be analyzed; second, the effects on the texts' content produced by this structural limitation will be examined in order to establish whether these texts reduce the material in a way similar to traditional poems.

All four texts are rather short in length. The four examples, "thank you" by Rupi Kaur (figure 3), "I will always have a reason to stay" by Georgy B. and artwork by @sa__386 (figure 4), "Happy New Year's Eve, go a little Gatsby tonight" by Atticus (figure 5), and "process, letting go" by Reuben Holmes (figure 6), all indicate a tendency towards relative brevity in regards to their length.

look down at your body
whisper
there is no home like you

thank you - rupi kaur

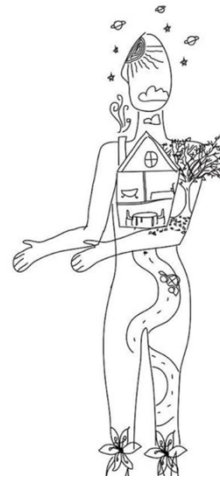


Fig. 3: Example of relative brevity in Kaur's poem

give me
a reason
I should
leave
and I will
give you
a million
more to
stay

- Georgy



Fig. 4: Example of relative brevity in Georgy B.'s poem

process, letting go.

Let go of him by loving yourself more than he's chosen to. Let go of him by realizing that you are worth more than he can ever comprehend. I guess I'm just hoping that these words will make a difference. Maybe they won't, maybe they will . . . no matter what I'll keep trying. Let go of him because the love you claim to have for him causes you pain. Let go of him by choosing happiness over pain and heartache. When you love yourself, giving yourself to the wrong person is something you'll try your hardest to avoid. Let go of him and keep yourself!

Fig. 5: Example of relative brevity in Holmes' poem

Sometimes
I want a quiet life
other times
I want to go
a little bit fucking Gatsby.

– ATTICUS –

Fig. 6: Example of relative brevity in Atticus' poem

These examples indicate how the texts on the social media platform Instagram adhere to the first aspect of this genre convention. The texts are short, consisting only of a few lines. The texts “thank you”, “I will always have a reason to stay”, and “Happy New Year’s Eve, go a little Gatsby tonight” range from three to nine lines. This indicates an extreme shortness of the texts. Although the text “process, letting go” is longer when compared to the previous texts, it is still succinct, especially compared to other texts belonging to different literary genres. Thus, this longer example also adheres to the tendency of relative brevity.

Poets are not able to expand in the same way as, for example, an author of a novel does on factors regarding the text’s content. An author of a novel can present the reader with background information on the characters, the fictional world and the overall story. The limited length of a poem does not make this possible, as the poet does not have space to build the fictional world, the characters and the story. Therefore, poems must rely on connections through equivalence principles within a text to compensate the shortness, as the texts’ brevity limits the possibilities to expand on spatial, lyrical, or semantic meanings. One way this is achieved is through repetition of certain phrases in the texts. For example, the text “Happy New Year’s Eve, go a little Gatsby tonight” shows parallels in the first four lines: “Sometimes / I want a quiet life” and “other times / I want to go” (lines 1-4). This indicates a recurring pattern of the phrases. Additionally, these lines give information on the text’s temporal aspect and the speaker’s wants. Holmes uses a similar feature in his work “process, letting go”, as five sentences start with the phrase “Let go of him [...]” (lines 1, 2, 6, 8 and 11), which also indicates parallels and a connection between different lines of the text. Furthermore, the equivalence principle can also be seen through the included visuals in the poems. In “thank you”, the picture mirrors the text’s content. Kaur included a drawing of a faceless individual who is pointing to a home inside of its body. This could be understood as a parallel on the text’s enounced and enunciation level, as an illustration is included to depict the poem’s theme of treating one’s body as a home. The same can be seen in “I will always have a reason to stay”, where the picture indicates the content of the text: love between two people. The drawing even includes a colored heart superimposed on the two individuals. Using visuals to further expand on the theme of the poem indicates a feature that compensates the limited space of these poems. Poets are able to visualize the theme of the poem which may lead to reader’s having a better understanding of the poem’s content. The readers are able to observe and use the graphic as a meaning-making tool. Furthermore, through the use of these visual entities, poets may also be able to influence the understanding of the audience. For example, they can include a graphic in the poem that lets the readers interpret the content of the poem

according to the poet's wishes. Once a picture is included, the reader may understand the poem in accordance to the graphic, thus in a sense a poet can influence the understanding of the reader through this feature. Therefore, instapoems are able to use one feature to their advantage: the incorporation of pictures. This helps create connections and explains the content further with a visual detail despite its spatial limitation.

Another effect resulting from the texts' tendency towards relative brevity is the foregrounding of the subject. The shortness of the texts makes it possible to only present a single viewpoint. This is certainly the case in all four texts. Here, the reader only has access to a single perspective: the speaker of the text. The audience experiences the situation solely from the eyes of the speaker and the author does not need to divulge and present additional viewpoints. Furthermore, the speaker's perspective can be seen in the use of the first-person pronoun. In "Happy New Year's Eve, go a little Gatsby tonight" the speaker states, "I want a quiet life / other times / I want to [...]", which gives an insight to the inner feelings of the speaker (Atticus lines 2-4). In "process, letting go" the speaker predominantly uses the second-person pronoun to give advice, however, in some parts the persona uses the first-person pronoun to indicate inner thoughts and personal wishes, as seen in the lines "I guess I'm just hoping that these words will make a difference" and "[...] no matter what I'll keep trying" (Holmes lines 3-6). This limited viewpoint of the subject's perspective is due to the quantitative limitations of the genre. This clearly results in highly emotional texts which focus on the speaker's perspective.

An additional feature which compensates the text's shortness is the increased activation of the readers' frames of reference. This allows the readers to make meaning of the fictional world through the readers' activation of pre-disposed knowledge. In Atticus' text "Happy New Year's Eve, go a little Gatsby tonight" the last part "other times / I want to go / a little bit fucking Gatsby" can only be understood through prior knowledge of the existence of the character Jay Gatsby in F. Scott Fitzgerald novel *The Great Gatsby* (1925) (lines 3-5). Without this awareness of the cultural reference, the reader would not be able to gauge the text's full meaning. The connection between the novel's character's love for great parties and how the speaker's longing to simply enjoy life at certain times must be established by the reader to understand the line. However, this reference to the character could be understood in a different way. The incorporation of this cultural reference could be an indication of the speaker's longing for his old flame Daisy. If this is the case, then it becomes clear that the speaker yearns for a tragic love story, similarly to Jay Gatsby's. The obscurity of the reference's meaning is due to the fact that it is not clear whether the line refers to Gatsby, the

character, or Gatsby, the novel. The novel's title is used as an abbreviation in the poem's title, which could be a clue for the reference of Gatsby, the novel. By reference to the novel, *The Great Gatsby*, the connection to Jay Gatsby's excessive lifestyle, especially in accordance to the title's inclusion of the greeting on New Year's Eve, can be made. This clearly illustrates how the tendency towards relative brevity leaves the reader to interpret a poem individually and the difference in interpretations of poems are mostly due to frames of reference. Therefore, frames of reference are an important factor in compensating the text's brevity. Additionally, they can create different interpretations in the reader's mind.

In summary, the tendency towards relative brevity in instapoems creates texts which are limited in length, a fact which simultaneously affects the content of the poem. Although there are instapoems that may be longer, they are still limited compared to other literary genres. Certain features compensate for the text's shortness, which are also present in these poems. For example, links within a poem are created through the equivalence principle. Moreover, the foregrounding of the subject presents a single viewpoint and activates the readers' frames of reference. Most importantly, instapoems use graphics to compensate the texts' shortness. A poet is able to influence the understanding of the reader through the accompanying illustration. Clearly, the texts on the social media platform adhere to this genre convention and show a tendency towards relative brevity with succinct texts and features to compensate this limitation.

4.2 The tendency towards an increased artificiality

As has been stated in the theoretical chapter, one of the most known features of the genre of poetry is its language use, as it is more complex compared to other text types. A comparison of language use in novels and poems shows how the language in novels is more similar to everyday language use, while language in poems is much more artificial. The artificial language use in poems is mostly due to the texts being structured in verses and its musical sound structure. Therefore, analyzing the poems on Instagram according to their structure and sound patterns gives insight on the texts' adherence to another genre convention of lyric. The analysis of this subchapter focuses on two poems on Instagram, first focusing on the instapoems' structure, their use of verse, and second, the texts' sound patterning. These two aspects indicate the adherence to the tendency towards an increased artificiality in these poems on the social media platform.

Increased artificiality in poems is first perceived in their structure. The text is built in verses, which shows how the structure of a poem is not randomly created but carries meaning.

The analyzed texts, indeed, show how instapoems adhere to the structure of poems by a similar arrangement, which creates a musical sound pattern (figures 7 and 8).

Bookstores
are wormholes
to all the
could-have-beens,
the has-beens,
and all the maybe-be's.

ATTICUS

Fig. 7: Example of increased artificiality in Atticus' poem

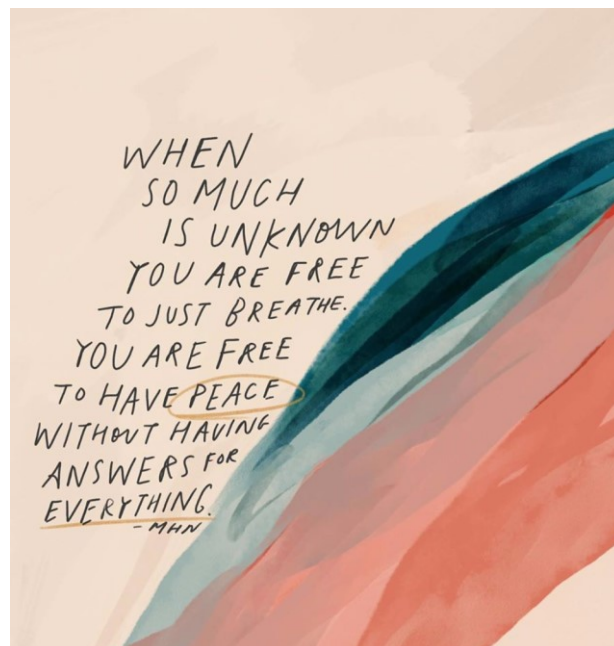


Fig. 8: Example of increased artificiality in Nichols' poem

Both examples “What bookstore is your favorite to get lost in?” by Atticus (figure 7) and “just a few short reminders for the weekend” by Morgan Harper Nichols (figure 8) show versification and a musical sound pattern. The texts are arranged in verses and each line break is used to highlight certain words or phrases. Also, there is a peculiar sound pattern used in the texts that adheres to the sound structure of traditional poems.

First, the text “What bookstore is your favorite to get lost in?” shows adherence to the tendency of increased artificiality through the arrangement of verses, the use of enjambments and alliterations. This creates a sound pattern with a musical effect:

1. Bookstores
2. are worm holes
3. to all the
4. could-have-beens,
5. he has-beens,
6. and all the maybe-be's. (1-6) [my line numbering]

In this example, enjambment is used to convey meaning, while also creating a musical sound pattern. Proof for the use of enjambments to create a musical sound pattern is especially found in the last three lines (lines 4-6). Additionally, the poem refrains from using punctuations except in these last lines. This is an indication for the last three lines belonging together. Moreover, it seems that not only do the last three lines belong together but the other previous lines as well, as once the line breaks are removed the poem could form a sentence. This could thus be taken as another proof for the creation of a musical sound pattern through the line breaks. Enjambment is used in this text to adhere to the poem's sound pattern with the following rhyme scheme: a a b c c d. This rhyme scheme indicates two end rhymed lines, followed by a verse with a different rhyme, while the following two lines also indicate two end rhymed lines, with the last line being unrhymed. However, the unrhymed lines show a repetitive pattern as both verses entail a slightly abbreviated form of the following phrase: “to all the” and “and all the [...]” (lines 3 and 6). This has the effect of creating a break in the rhyme scheme that is mirrored in both lines. The whole text indicates musicality through this rhyme scheme and shows a similar pattern in the unrhymed verses. An additional feature that adds to the musical sound pattern of the poem is the use of alliteration. In the first two lines there is an alliteration in “Bookstores” and “[...] worm holes”, while the last words of the last three lines show an alliteration in the vowel sounds (lines 1-3 and 4-6). The prominent use of these vowels shows how the poem starts from using darker vowels to lighter sounding vowels, which indeed adds to the musical effect of the text. Furthermore, the text's musical sound pattern is additionally created through the shortness of the lines, with the longest line comprised of four words (line 6). The lines' shortness enables the reader to focus on the words. The shortest verse is at the text's beginning with a single word comprised of two syllables: “Bookstores” (line 1). This first line indicates a spatial placement that gives information on the poem's theme. However, most importantly, the single word in the first lines is placed to rhyme with the second line and adds to the musical effect of the poem's

sound pattern (line 1-2). It is also interesting that the first line is the only line in the poem with two syllables, while the second until the fifth line each have three syllables. The longest and last line of the poem each have six syllables. This shows an increase in the use of syllables throughout the poem to probably add to the creation of the poem's peculiar sound pattern. Truly, this text shows adherence to the second characteristic of the genre of poetry: the tendency towards increased artificiality through the structure of verses. This structure of the texts in verses results in a special sound pattern that is musical.

The second example also shows a tendency towards artificiality, although not quite as increased, as in traditional poems. The text "just a few short reminders for the weekend" by Nichols is also arranged in verses with a modern twist on the text's presentation. The verses are not aligned left but rather show a variation in their arrangement, as the lines are slanted to blend into the background. An important factor of these online works is visuality, the writings must adhere to their background to render a text more aesthetically pleasing. Therefore, it can be argued that the verses are arranged to suit the background design of the poem. This has the effect of focusing more on the background than on the text. The visual aspect of these poems is what sets them apart from more traditional poems, as lines are arranged differently to create an overall aesthetic poem, which is an obvious characteristic of instapoems. The importance of the poem's visual aspect can also be seen in the placement of visual highlights on two words: "[...] PEACE" and "EVERYTHING" (lines 7 and 10). Not only does the arrangement of the verses highlight the background but certain words in the poem to probably indicate the most important parts or words of a poem. Despite the focus of the poet on the visual aspect of the poem, it still structures and creates a text that boast an increased artificiality. Similar to the aforementioned example, Nichols' incorporates enjambments through line-breaks:

1. WHEN
2. SO MUCH
3. IS UNKNOWN
4. YOU ARE FREE
5. TO JUST BREATHE.
6. YOU ARE FREE
7. TO HAVE PEACE
8. WITHOUT HAVING
9. ANSWERS FOR
10. EVERYTHING. (1-10) [my line numbering]

The first five lines show instances of enjambment. In the fifth line the verse ends with a full stop, and when reading lines one to five, these lines actually comprise a sentence. The following five lines also indicate enjambments after each line and in line ten the last word also ends with a full stop. This is similar to the first five lines, as lines six to ten can also be

understood as one sentence that is ended by the punctuation at the end of the last line. The line breaks seem to be randomly placed, except for the fourth and sixth lines, which show a repetition of the verse “you are free” to possibly indicate the importance of this line for the text (line 4 and 6). Therefore, this example differs from the previous poem by Atticus, as no lines show rhyming, except for the two identical lines (line 4 and 6). This could be a feature that differs from traditional poetry: instapoems can indicate rhymes but this seems to be done much less than in traditional poems. The rhyme scheme in instapoems seems to be more varied and flexible, compared to traditional poems with, for example alternate rhymes or ballads. Nichols’ poem indicates an unrhymed, except for lines four and six, rhyme scheme of: a b c d e d f g h i, which clearly presents the varied rhyme scheme of instapoems. Although, there is no clear musical sound pattern indicated in this example, it still presents increased artificiality, typical to the genre of poetry. This is mostly achieved through the presentation of the writing in verses. However, it differs from the abovementioned example regarding the line breaks, as this poem is arranged to fit the background of the poem and not to create a specific sound structure. This difference to traditional poetry could be a development of these visual online poems, as its visuality becomes as important as its structure. It can be said that this feature is an additional characteristic that adheres to the texts’ artificiality, as its presentation focuses on the background and the visual aspect of a poem. Artificiality here refers to the way texts are presented in instapoems, which are not found in other writings, such as a letter or a novel. This genre characteristic of poetry results in a modern way artificiality is incorporated in instapoems. Line placement in instapoems adheres to the background and makes a text more aesthetically pleasing, which clearly results in the artificial presentation of a text.

To sum up, the online texts indicate an adherence to the genre convention of increased artificiality. The texts are comprised in verses with line breaks created to infer a certain sound pattern. However, there are cases where a line is randomly placed to adhere to the illustration and/or background of texts, as they are highly visual entities. Moreover, the sound patterns in these works indicate the adherence to a musical sound pattern with the inclusion of a rhyme scheme. These poems additionally create artificiality through the presentation of the poems, as line breaks are created to fuse the poem with the background or the graphic of the poem. Clearly, instapoems indicate features of increased artificiality and present a novel way to incorporate an increased artificiality in the texts’ aesthetic.

4.3 The tendency towards an increased aesthetic self-referentiality and deviation from everyday language

Through the artificial use of language, poems present different ways in referring to certain objects outside of the fictional world and within the text. Of course, this governing principle that connects entities in the text and the real world is also highly artificial. These aforementioned characteristics of poems result in the deviation of how language is normally used. For the analysis of this genre characteristic the in-text connections are, first examined to show how patterns are created within a text; second, the deviation of these established patterns are exemplified and finally, the difference from normal language use is observed to explain in how far these texts break out textual norms.

The self-referentiality of a poem can be established by examining the links and references of textual elements. This is done through repetitive patterns and the use of semantic fields to connect lexical elements for the reader to make meaning of the text. To analyze these patterns and links, the following three examples were chosen to exemplify this feature of lyric in instapoems:

You are worth your imperfections
you are worth your bad days
you are worth your good
you are worth your confusion
you are worth your insecurities
you are worth fighting for
and you are worth loving.

And that's a fucking fact.

ATTICUS

Fig. 9: Example of aesthetic self-referentiality and deviation from everyday language in Atticus' poem

weak men make no effort
weak men cause confusion
weak men deserve none of you
or anything you have to offer
weak men will read this
and be offended
weak men will read this
and never change
stay away from weak men
do not waste your strength
on a man too weak to love you

— r.h. Sin

Fig. 10: Example of increased artificiality and deviation from everyday language in Holmes' poem

the irony of loneliness
is we all feel it
at the same time

together - rupi kaur

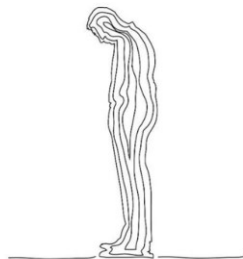


Fig. 11: Example of aesthetic self-referentiality and deviation from everyday language in Kaur's poem

Repetitive patterns on the texts' enunciation level are the most present in the first two examples: "Happy Monday, friends. You are worth it." by Atticus (figure 9) and "Poem 'weak men cheat'" by Reuben Holmes (figure 10)¹⁵. Atticus starts each line with the phrase "you are worth [...]" to indicate a repetitive pattern in the text's structure (Atticus "Happy Monday, friends. You are worth it." lines 1-6). Holmes similarly structures "Poem 'weak men cheat'" by starting seven lines with "weak men [...]" (lines 1-5, 7 and 9). The reason for these

¹⁵ This poem was first seen on Holmes' Instagram profile; however, it seems that the post was deleted on the authors' Instagram profile. Therefore, the poem is cited from the poet's Facebook social media account.

repetitions is the creation of inner-textual links, as the same identical textual structure is used throughout the writing. This presents the reader with an overall internally linked text that refers to other lines in the text and, thus, creates a structurally connected and understandable text. Moreover, as mentioned above, the linking of elements in these online works does not solely exist within the text but in its connection to the added illustration, exemplified in Kaur's poem "together" (figure 11)¹⁶. A link can be drawn from the poem's theme, which is loneliness, to the picture. The illustration of a man with lowered posture can be understood as a symbol for loneliness. Thus, the picture creates a link from the poem's enounced level, its content, to the illustration. Not only is the poet able to compensate the limited length through the added illustration but uses the visual to create a referential link to the poem's content. Therefore, the creation of textual connections to indicate the texts' adherence to the tendency of self-referentiality can be validated in the three examples through the use of repetitive patterns and connections of a text's theme with the illustration.

Additionally, the aesthetic value of this genre characteristic of poetry is created through the deviation of these established connections (Müller-Zetzelmann 98). The poems show patterns and links within the text and, moreover, the poets present the readers with breaks in the established text pattern. For example, in Holmes "Poem 'weak men cheat'" the identified textual pattern is broken in the sixth, eighth and tenth to the eleventh line. Through this break, the focus of the speaker's referral and address changes depending on the lines. The lines that start with "weak men are [...]" are focused on giving an explanation how these men are (Holmes "Poem 'weak men cheat'" lines 1-5, 7 and 9), while the lines that do not show this pattern focus on the addressee. This indicates not only a deviance on the text's enunciation level but also on the level of the enounced, as the addressee changes through the lines. Similarly, in Atticus' text "Happy Monday, friends. You are worth it.", the last two lines deviate from the existing pattern. After starting each line with "you are worth [...]" (Atticus "Happy Monday, friends. You are worth it." lines 1-6), the last two verses start with "*and* you are worth loving. / *And* that's a fucking fact." (lines 7-8; emphasis added). The reason for this deviation could be to emphasize a turning-point in these lines. The line "*and* you are worth loving" reminds the addressee of his/her worth, while the separation of the last line from the other verses may be to highlight the importance of the last line for the addressee, as it validates the lines before and guarantees the addressee to believe in the previous lines (Atticus "Happy Monday, friends. You are worth it." lines 7-8). Also, the poems show a break

¹⁶ This was already established in 4.1. as a compensating feature for the tendency of relative brevity.

on the enounced level through the use of a particular semantic field. The last example of deviation is seen in Kaur's piece "together". The poem's theme does not correspond to the incorporated semantic fields. The text is about loneliness, which is a feeling that results from being or feeling alone while wishing for company. However, in Kaur's text "together" it is stated how "we all feel it", the use of the plural first-person pronoun indicates a state that is not felt by only one person but shared with others (line 2). The use of the first-person pronoun harkens back to the word "irony" by juxtaposing the first-person pronoun and the poem's title with the topic of loneliness (line 1). Thus, this indicates an antonymous relationship of the theme and the use of shifters. Furthermore, the following line "at the same time" indicates a temporal setting that invalidates the theme, as it is felt by many at a particular time (Kaur "together" line 3). "[A]t the same time" is also a loose synonym for the word "together", as it indicates another reference to a sense of togetherness (Kaur "together" line 3). The last deviation from the semantic field of loneliness is in the piece's title, as the title "together" is a state shared with other people. This deviation shows a paradox of the theme and the used words. In the first line it is stated that it is "the irony of loneliness" to feel lonely despite other people feeling the same emotion "at the same time" (Kaur "together" line 1 and 3). Thus, the deviation used in this example creates irony in the text. This exemplifies how the links within a text and the deviations to create an aesthetic text does not solely have to be on the textual level. These links can be created and broken within the semantic level of a poem. These breaks in the established textual patterns clearly add to the aesthetic value of the work.

That the way language is used in poems differs from normal language has already been established as being due to the highly aesthetic use of language and the aforementioned creation of links within a text. These three poems indicate deviations in the use of language, especially regarding outer textual norms. For example, capitalization and punctuation are dismissed in some examples, while in other examples the typical language rules are stretched. In "Poem 'weak men cheat'" by Holmes and "together" by Kaur, words are not capitalized. Each line starts with a lowercased word and both texts dismiss punctuations entirely. This is a good example of how instapoems dismiss outer-textual rules of grammar completely. Furthermore, they deviate from more traditional poems, as more traditional poems use uppercase for words at the beginning of a line and infer punctuations by structuring poems with an end-stop or a caesura. In all three examples, enjambment frequently occurs, and the dismissal of punctuation can be seen in all three examples. Solely the last two lines in Atticus text "Happy Monday, friends. You are worth it." show an end-stop. The reason for this could be to stress the importance of these two lines and, additionally, make these two sentences

stand out from the other lines. This clearly validates the claim of instapoems' deviation from outer-textual language norms and traditional poems, especially through the dismissal of punctuations and capitalization.

However, how language is used, the language style and semantic levels of the poems in these poems seems to be more similar to modern communication. Compared to the language and patterns of more traditional poems, these texts seem to share more similarities with everyday language use, i.e. simple language that is easily understandable for readers. This could be the reason why instapoems are accessible to a younger audience and also people from all across the globe, for whom English may not be the first language. Readers do not need to be experts in the language and in lyric to enjoy these poems, as they are mostly written in simple language. Moreover, Pâquet mentions how the "[t]he poets' very separation from academia and lofty language may also allow for an interpretation of their texts as more immediate, genuine, and authentic" (309). Readers may interpret instapoems more personally through its simple language, as it has the impression of reading a personal piece of writing. Therefore, these works are relatable through the simple use of language, especially when compared to more traditional poems.

Summing up this section, the tendency towards an increased aesthetic self-referentiality is a special characteristic of the genre of poetry. Instapoems, in fact, show how they adhere to this characteristic of poetry and indicate instances of self-referentiality. Through the deviation of established patterns in the text and the outside world, the writings become more aesthetic. Moreover, the use of language shows a deviation from outer-textual norms, specifically, in how punctuation and capitalization are used, or rather omitted, in instapoems. This is a feature that differentiates these modern works from more traditional poems. At the same time, the use of simple language, compared to more traditional poems, makes these online texts more accessible to a younger and international audience. Thus, instapoems, indeed, adhere to the genre convention of lyric regarding its increased aesthetic self-referentiality that results in deviations of inner and outer norms.

4.4 The tendency towards an increased subjectivity

The perspective that is presented in poems is often subjective, as its limited length leads to only being able to present a single perspective to the reader. This single viewpoint may lead to texts being perceived as more emotional, as readers are able to delve into the mind of the speaker. This is a common characteristic of the genre of poetry and it is a feature of poetry that must be examined in instapoems. Therefore, examining how these texts on Instagram

incorporate this characteristic of the poetry genre gives more insight into instapoems' belonging to the genre of lyric.

First, three texts are examined that present an explicit lyrical persona, which is indicated through the incorporation of shifters and the focus on the speakers' emotions and thoughts. In the following texts "I live my life so happily in crazy with her" (figure 12), "#atticuspoe" (figure 13) both by Atticus, and "sometimes home is a smell ..." by Kaur (figure 14) an explicit lyric persona can be denoted.

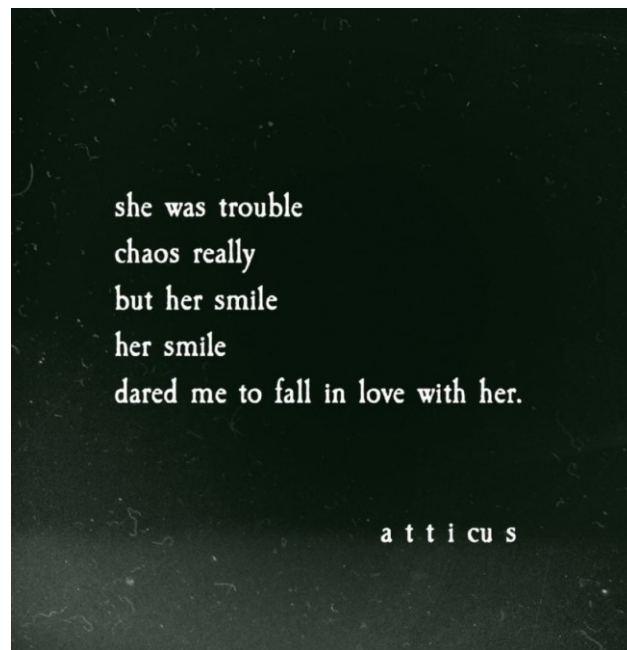


Fig. 12: Example of subjectivity in Atticus' poem

Have you ever met a person
who at first glance
you weren't attracted to
but then they talk
and with every word
every smile
every laugh
they become more beautiful
until you cant believe
there was a moment
you didn't think they were.

Atticus

Fig. 13: Example of subjectivity in Atticus' poem

In Atticus' "I live my life so happily in crazy with her" the speaker explicitly uses the first-person pronoun "me" in the last line (line 5). This establishes the perspective of the speaker, as the reader solely gains access to the speaker's thoughts. Here, the reader becomes aware of the lyrical persona's innermost feelings, which is the persona's infatuation with a person that is referred to through the use of the shifter "her" (Atticus "I live my life so happily in crazy with her" lines 3-4). By the use of the determiner "her" and the feminine third-person, singular personal pronoun "she", the reader becomes aware of the speaker's love for a girl or a woman who is defined by the use of the shifters "her" and "she" (Atticus "I live my life so happily in crazy with her" lines 1, 3-5). This predominant use of shifters to indicate an increased subjectivity in the texts can also be seen in another text by the same author. In "#atticuspoe" the shifter "you" is used numerous times (Atticus lines 1, 3, 9 and 11). The use of this second person pronoun lets the speaker refer to the addressee, known as the lyric thou. Additionally, the use of the second person pronoun creates the effect of intimacy, as the speaker refers directly to the addressee. The speakers in these aforementioned examples explicitly make their voice heard and this results in the text presentation of a "[...] high degree of self-expression [...], one of the most obvious features of explicit subjectivity" (Nünning & Nünning 54).

leaving her country
 was not easy for my mother
 i still catch her searching for it
 in foreign films
 and the international food aisle

- rupi kaur



Fig. 14: Example of subjectivity in Kaur's poem

Similarly, in Kaur's "sometimes home is a smell [...]" explicit subjectivity is indicated through the manifestation of the speaker. In the second and third line the speaker uses the determiner pronoun "my" and the first-person pronoun "I" to indicate a subjective viewpoint. The readers gain the impression of receiving more information on the speaker's mother through the eyes and experiences of the lyric persona. Furthermore, explicit subjectivity is not only indicated by the first-person pronoun but also through the mere presentation of the speaker's inner feelings and thoughts. For example, in "#atticuspoetry" there is no first-person pronoun. However, the speaker's inner thoughts and emotions are expressed through the language. The text starts with the line "Have you ever met a person [...]", which clearly indicates a rhetorical question, despite it ending with a full-stop and dismissing the question mark¹⁷ (Atticus "#atticuspoetry" line 1). The rhetorical question of the lyric persona indicates the emotion of the speaker, which is the persona's infatuation for a person. This person is referred to using the shifters "they" (Atticus "#atticuspoetry" line 4 and 11). These features result in the text being perceived as highly emotional, as it gives an insight into the mind and the deepest emotions of the speaker. This exemplifies how explicit subjectivity in these poems indicates the incorporation of specific language features. This creates a manifested lyrical persona that presents the reader with a subjective and emotional perspective of the fictional world.

¹⁷ In this particular example, we can see how the language in the text deviates from outer-textual norms, see previous chapter, as the grammar rule of placing a question mark after a rhetorical question is dismissed.

Second, the speaker of the texts can be concealed, which is found in the texts “Release.” by Nichols (figure 15) and “you are too late”, by Kaur (figure 16). In Nichols’ text “Release.”, the speaker is concealed, with no use of the first-person pronoun. However, the speaker refers to the addressee through the second-person pronoun “you” (Nichols “Release.” line 7). The inner thoughts of the speaker are hidden in this text. Therefore, the only instance where subjectivity is indicated is through the reference of an addressee. Nevertheless, the concealed speaker still presents a single perspective of the topic and is not in any way objective. Similarly, the text “you are too late” by Kaur presents the reader with a single implicit viewpoint. Pronouns are dismissed in this poem, except for the poem’s title “you are too late”. Here, the shifter “you” is used to indicate a referral to the lyric thou. This implicit subjectivity has the effect of hiding the subjectivity of the texts. Through this, readers may have the impression of the perspective being rather objective. But it is clear how in this example a single viewpoint is presented to the reader, which cannot be in any way objective, as the reader gains insight into the fictional world through the single perspective of the speaker.

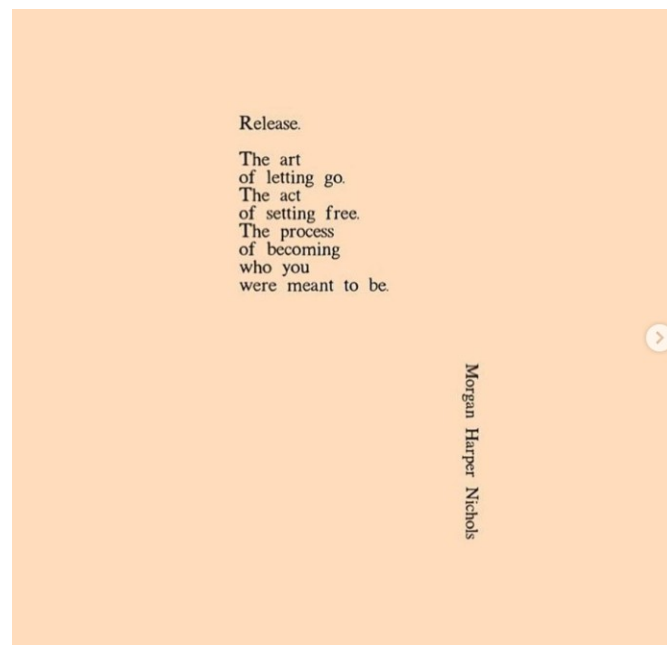


Fig. 15: Example of subjectivity in Nichols' poem

sometimes
the apology
never comes
when it is wanted
and when it comes
it is neither wanted
nor needed

you are too late - rupi kaur

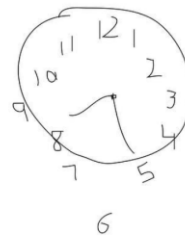


Fig. 16: Example of subjectivity in Kaur's poem

The existence of the lyrical persona in these online works indicate their adherence to the genre convention of increased subjectivity. As mentioned, it is valuable to note the differentiation of the historical author and the speaker in poems. However, this distinction is not as simple in these poems. The Instagram followers of the poets are given insights into the lives of the authors and are mostly aware of their lives. With pieces that are relatable to the authors' own lives, readers may have a hard time differentiating the speaker from the author. For example, in Kaur's "sometimes home is a smell ..." the speaker relays the experience of the mother in the first line, "leaving her country" and the difficulty of this process (Kaur "sometimes home is a smell ..." line 1). As followers are aware of Kaur's Sikh background, it is tempting to view the lyric persona and the author as one. Especially, when Kaur includes the illustration of typical Indian spices and specialties, which further links her Sikh background to the poem. Therefore, the differentiation between the historical author and speaker of these texts is difficult. The readers of these poems are often aware of the author's life and may connect a text with the creator's own experience. However, readers of these poems should always bear in mind that the author simply develops their experiences in life and thoughts in their works, which is why it is important to differentiate the author from the lyric persona (Werlich 14). It is true that readers may have an insight into some aspects regarding the author's life, however, they cannot be sure if they are writing from their own

experience or merely developing their experience to create a poem. Thus, a reader can easily assume the speaker of an instapoem being the same as the historical author, which should be treated separately, unless otherwise stated by the author.

The examination of the online works' adherence to the genre characteristic of increased subjectivity indicate how instapoems show an increased subjectivity similar to that of traditional poems. A lyrical persona is always present in these works, which is manifested as the poem's subject. Just like traditional poems, the subject of these poems can either be explicit or implicit, which is created through the use of language. These mentioned features clearly present how these modern texts apply the genre characteristic of an increased subjectivity in their works.

4.5 The case for the categorization of instapoems into the genre of poetry

The analysis of instapoems according to the multi-component model of lyric validates the claim of these poems belonging to the poetry genre. As these poems are modern works that emerged in the last years, they can be seen as new forms within the genre and do not have to strictly present each characteristic to be accepted into the genre family of poetry (Müller-Zetzelmann 19). However, what is interesting is that these modern works do present the mentioned genre conventions of lyric and, thus, the analysis of the texts' adherence to these features of poetry indicates their place in the genre. Although, there are certain developments and differences in the way the characteristics are incorporated into the text, the analysis of these poems indicates and proves the classification of these poems into the genre of poetry.

Simply observing the structure of these online works shows their similarity to traditional poems. First, the limited space of these online texts displays their adherence to the characteristic of relative brevity. Of course, this limitation is mirrored in the content of the poems, which is also present. Second, the characteristic of increased artificiality is detectable in instapoems, despite the language of these texts being more similar to everyday language. This simple language use makes these texts more relatable and accessible to their readers. Despite these online poems using more common language in the texts, its versification and presence of sound patterns indicate an adherence to the genre characteristic of increased artificiality. Clearly, simply examining the structure of these online texts validates the claim of their belonging into the genre of poetry, as they use the same structure that has been established in texts of the genre of lyric.

Additionally, these online works also adhere to the characteristic of self-referentiality and deviation from everyday language, both of which impact a text on the enounced and

enunciation level. The way links are created in the texts plays into the enunciation level but also affects the enounced level of the text. These links are most vividly seen in the connection between the writings of the poems and its accompanying graphics. Thus, this is possibly one of the most significant development in instapoems. Instapoets make use of the visuality of these poems and incorporate it to create links to the text and compensate for the shortness of the text. Moreover, these poems show a difference from traditional poems when examining instapoems' deviation from everyday language, a genre convention of poetry stated in the multi-component model. Instapoems are actually more similar to common language than traditional poems, as they are written in simple language; a feature that makes them that much more relatable to the readers. However, through the dismissal or more flexible approach of the grammar rules of capitalization and punctuation, instapoems indicate a tendency towards deviation from language and traditional poetry norms.

Increased subjectivity is possibly the most special feature of poetry, which can also be indicated in these poems. The analysis shows the incorporation of a lyric persona, which can be implicit or explicit, depending on the texts. Also, instapoems present the content through a single perspective which results in an increased subjectivity in the texts. The only aspect rendered difficult in instapoems is the differentiation of the historical author and the lyrical persona, as readers and their interpretations of the texts may be influenced by the transparency of the authors on their online profile. Despite this, the instapoems show adherence to the last genre convention of lyric and indicate an increased subjectivity in writing.

All in all, it can be said that the analysis of these online works validates the claim of the categorization of instapoems into the poetry genre. These poems adhere to the lyric conventions and can, thus, be seen as belonging to the genre of poetry. Therefore, the term Instapoetry used by Watts (2018), Berens (2019), Kovalik and Scott Curwood (2019) can be validated through this analysis and be used to name the poems' group. However, it is important to further examine the additional features of these poems. The innovative features of these texts will be presented and analyzed in the following chapter to prove its classification into the genre of poetry as a modern subgenre in the genre of lyric.

5 Innovative characteristics of instapoems

After establishing how instapoems adhere to the generic conventions of poetry, the next part of this thesis aims to identify innovative features of these works in order to establish the claim of the emergence of a modern subgenre. The possibility of sharing these poems on two media certainly influences the creation and the understanding of the poems. The creation and publication of these works on the social media platform make these poems more accessible to younger generations who spend a considerable amount of time on these sites. Richey and Kratzert agree how modern technology, such as, “[d]esktop publishing, poetry readings, rap, slam, MTV, and, of course, the Internet have all helped demystify poetry and return it to the everyday world” (42). This awakened interest in poetry lends a great deal to these modern works. Thus, presenting innovative characteristics of instapoems is important for the study of instapoetry. Examining the innovative characteristics of instapoems and the resulting reading practices on both media leads to validating the creation of a modern poetry subgenre through these texts. Therefore, the innovative features of Instagram poems will be explained with the transliteracies framework that focuses on a text’s mobility and activity within different media.

5.1 Multimodality: the four parts of a poem on Instagram

A poem is generally understood as a written text that entails certain characteristics, established in the multi-component model of lyric. Most readers are aware how a poem is structured and thus can usually conclude if a text is a poem or not with ease. It has already been established that an Instagram poem is structured in a similar way to traditional poems. However, these poems indicate an additional feature: the importance of visuality. Most instapoems are presented as visual entities, especially on the social media platform, as an Instagram post indicates an online photo. Moreover, the writing is often accompanied by an illustration, which occurs likewise in the online and the printed format. This aspect renders instapoems multimodal. The online version, however, presents additional features of the instapoem, as the post, which includes the writing and an additional illustration and/or the text’s background, is itself part of the online version of the poem. Moreover, three other parts of an Instagram post must be considered when examining the online version of an instapoem: its caption, hashtags and comments. These features of the online versions of the poems make them unique and add value to the virtual format of the poem.

5.1.1 The picture

The most important part of a poem on Instagram is of course the presentation of the writing. This varies among the creators, as there are some poets who include a picture of a page in their printed collection, while others present the writing as an online photo. As already established, these poems on the social media platform are often accompanied by an illustration, while at other times the texts are presented *as* a picture with only the text. In Holmes' work "all the mighty." (figure 17) the page in his collection is presented as a photograph. By using a photograph of the poem in the printed collection, a poet may promote his or her work through the social media platform while simultaneously promoting the printed poetry collection¹⁸. The decision of posting a picture of the printed page makes the reader aware of the paper format of the poem. This clearly promotes the printed collection of the author, as the reader may then consider buying the poetry collection to read more of the poet's work in the printed form.

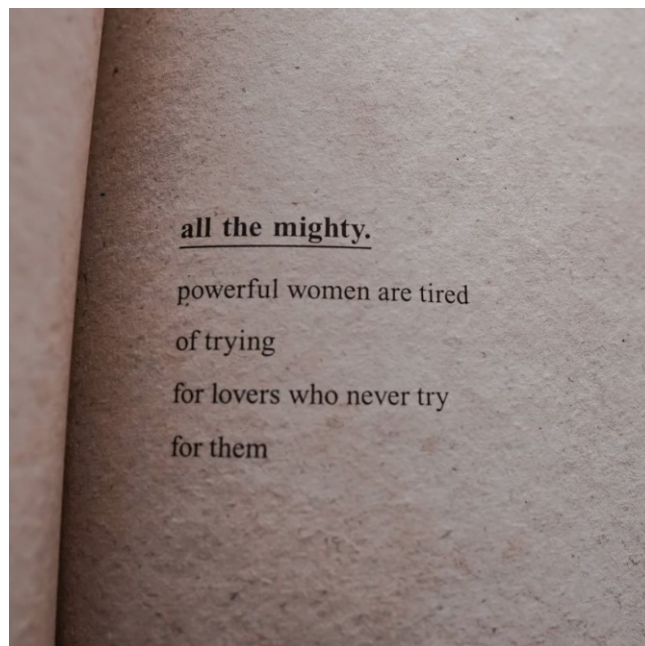


Fig. 17: Example of the presentation of an Instagram post

Furthermore, there are reasons why the printed poetry collection might be attractive to some readers. For example, owning a physical copy is a safe option in case the online content changes, gets deleted or the platform shuts down. Thus, readers who own the poetry collections in print can always read the poems without fearing any technological discrepancies. In addition, a printed form of the poet's work may have a nostalgic meaning to the readers, as poems were mostly read in print and numerous readers prefer to hold a book to

¹⁸ More on this promotional aspect in 5.1.2.

browse through while reading. The printed poetry collections may seem more personal, as the poetry collections belongs to them once bought and therefore the printed poems cannot be taken from the readers.

Despite the differences in the way the poems can be presented online, the focus of these texts remains on their visual aspect. Thus, it would be correct to assume that the most important aspect of these online poems is their visuality and presentation on the online social media platform. Since people scroll through the online social media platform to observe pictures, the illustrations and colors help capture the audience's attention. A post's picture or colors may stop a visitor of the site from scrolling past a poem. Thus, a poet on Instagram has to consider the poem's presentation, as the post must stand out in order for Instagram users to further read the post. Therefore, the poem's visual representation is a deciding factor for the audience to stop and read the work of a poet on the social media platform.

Moreover, poets often include an illustration with their writings. This feature is what makes Instagram poems truly multimodal (Kovalik & Scott Curwood 1). In general terms, multimodality can be defined as objects of discourse that fuse numerous systems of signs, which are known as modes (Stöckl 9). For the poets to create and for the readers to understand these multimodal works, they must connect the forms and semantics of the signs (Stöckl 9). Wang further explains how multimodal works combine "[...] language, visual image and sounds to achieve the best communicative effect" (2650). Thus, a multimodal text makes use of language with an additional mode, for example, a graphic or a sound as an aid to understand the text. As Instagram poets incorporate visual entities into their works, their poems can be identified as multimodal. In most cases the graphics are related to the writings through the use of metaphorical language which connects the text and the graphic semantically and formally (Stöckl 19). This relation is illustrated in Kaur's "unibrow" (figure 18). The speaker explains how "[...] even if they've been separated / they'll end up together" and at the end they "find their way / back to each other" (Kaur "unibrow" lines 1-2 and 7-8). Here the use of the word "lover" and the shifters "they", "their" and "them" gives the impression of being about people (Kaur "unibrow" lines 1-3, 5, 7). However, the lines "I pluck and pull them / my eyebrows always" clarify that the speaker is talking about their eyebrows (Kaur "unibrow" lines 5-6) This indicates a personification of the speaker's eyebrows, the poem's theme. The personification of the eyebrows clearly shows an example of figurative language and the accompanying visual helps the reader fully understand that the poem is not about two people. The link between the writing and the graphic thus showcases multimodality, i.e. the combination of visual and written elements in their texts.

even if they've been separated
they'll end up together
you can't keep lovers apart
no matter how much
i pluck and pull them
my eyebrows always
find their way
back to each other

unibrow - rupi kaur

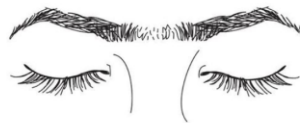


Fig. 18: Example of multimodality in Kaur's poem

As most poets on the platform aspire to publish their poems as poetry collections, these online texts on Instagram have the tendency to be created with the goal of being printed. Therefore, poets must think about how the texts' multimodality may change in print. Hereby, the transliteracies inquiry tool 'emergence' is used to determine if the meaning of the text changes due to the text's mobility. In the case of Kaur's poem "unibrow", it does not, as the text is printed with the accompanying illustration on the page. The effect of the online version remains the same in the printed format: the personification of the unibrow, presented in the illustration (Kaur, *the sun* 217). Thus, there is no difference between the online and the print format regarding the poem's multimodality, when solely focusing on the text and the illustration. However, online versions of instapoems may result in a different understanding of a poem, as the additional online features of the social media platform can influence the reader in a certain manner, as will be illustrated in the following subchapters.

5.1.2 The caption

An important part of the online version of an instapoem is a post's caption, which can be utilized in different ways. The inclusion of the title on the caption works to conceptualize and give an insight to the readers regarding the poem's theme before having read the whole text. The caption of an instapoem can carry a lot of information. Poets are not only able to give the poem a title but to address the audience or include hyperlinks. Therefore, the caption of an instapoem should be considered when analyzing the online versions of these poems.

Only a few poets include the title on the post of the poem. For example, Nichols' "Release." (figure 15) and Holmes' "all the mighty." (figure 17) include the poem's title in the text. In "all the mighty." the title of the poem is clear due to its different format from the rest of the text. However, in "Release." the distinction is much harder, as it is written in the same format as the poem's text and this word being the title only becomes clear through the space between it and other lines. In addition, only by reading the poem a reader may discover that this word is actually the poem's title as it explains the content and the theme. In contrast, a poet who includes titles in the poems in a different manner is Rupi Kaur, as she indicates the title of the poem on the lower part of the post (figure 19). Additionally, in the caption of this post she asks a question to the audience, "you know?????????" with numerous question marks. The caption could be understood as a direct address to the audience: determining whether the readers feel the same way. Therefore, this example, indicates a post's caption use of a direct address by the author to its audience regarding the poem's content.

this place makes me
the kind of exhausted that has
nothing to do with sleep
and everything to do with
the people around me

introvert - rupi kaur



Fig. 19: Example of the use of caption in Kaur's post

Additionally, there are other examples, where the creator uses the caption on Instagram to give the poem a title. For example, Georgy B. mostly indicates the title of her poems in her captions (figure 20). Poets can also include tags and hyperlinks in the posts' caption. Georgy B. uses the caption to additionally announce the artist she collaborated with on the poem. In the caption of the post the poet indicates the illustrator of the graphic in the line "Art by @bymarelle" (Georgy B. "everything changed"). The artist is stated in order to give credit to the illustrator and thus, the audience is able to visit the artist's profile through the hyperlink in the caption, possibly aiding to the artist's popularity. However, the most important part of the caption, in this example, is the use of it as a title for the poem. The words "everything changed", explains the theme of the poem. It is in fact repeated in the second line of the poem: "and everything changed" (Georgy B. "everything changed" line 2).

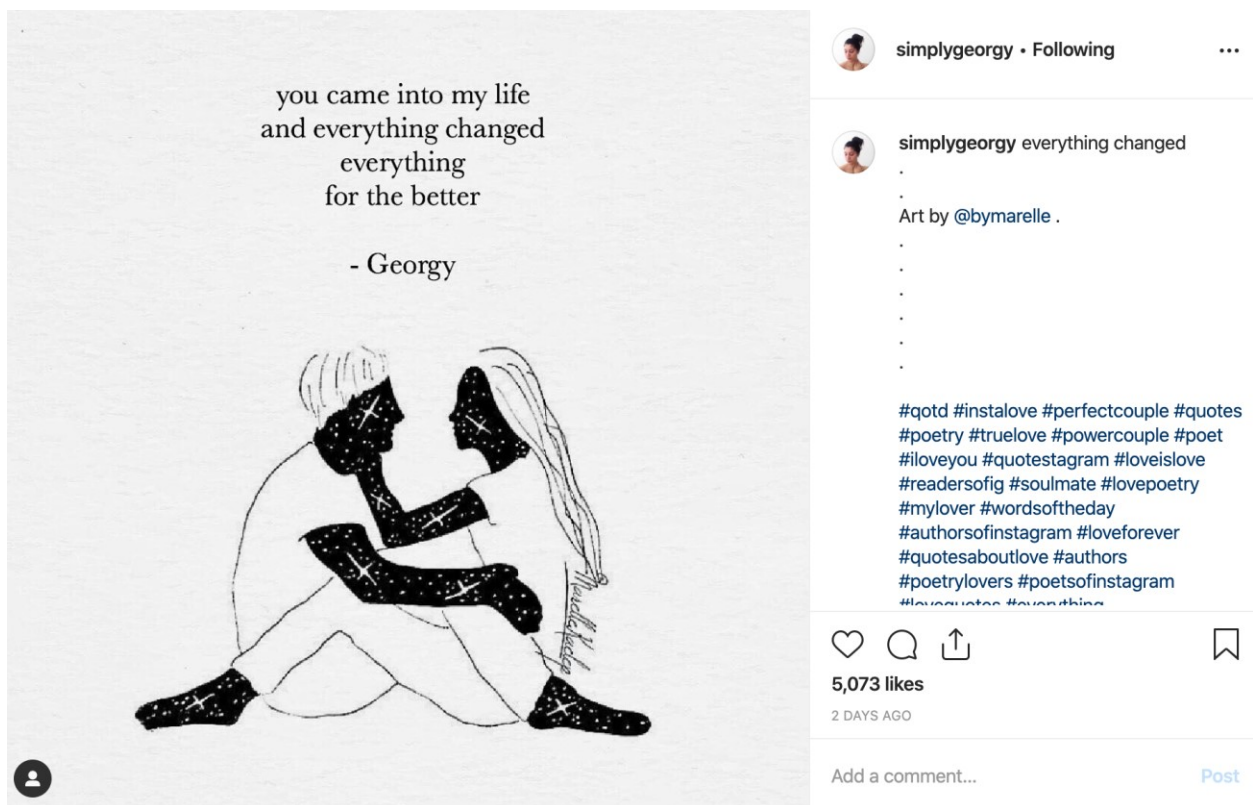


Fig. 20: Example of the use of the caption in Georgy B.'s post

Another way to use the caption is to contextualize the works through the presentation of background information. The caption of a post makes it possible for poets to offer their audience more information on a poem. This is indicated in the following example: "This was one of my first ..." (figure 21) by Atticus. Here, Atticus explains how this poem was one of his earliest works and asks the audience if they themselves write poetry. This direct address of the readers also enables interaction between the author and the readers. Through this direct

address, the audience then tends to comment on the post to state their personal experience. The reason for this could be that the poet wants to generate comments and likes, as the more comments and likes a post receives, the more visible it becomes to other users on the platform. It is a way to generate traffic on a post and may lead to more views. Thus, the author uses the caption to present the readers with personal information, while addressing the audience to persuade them to interact and post a comment.

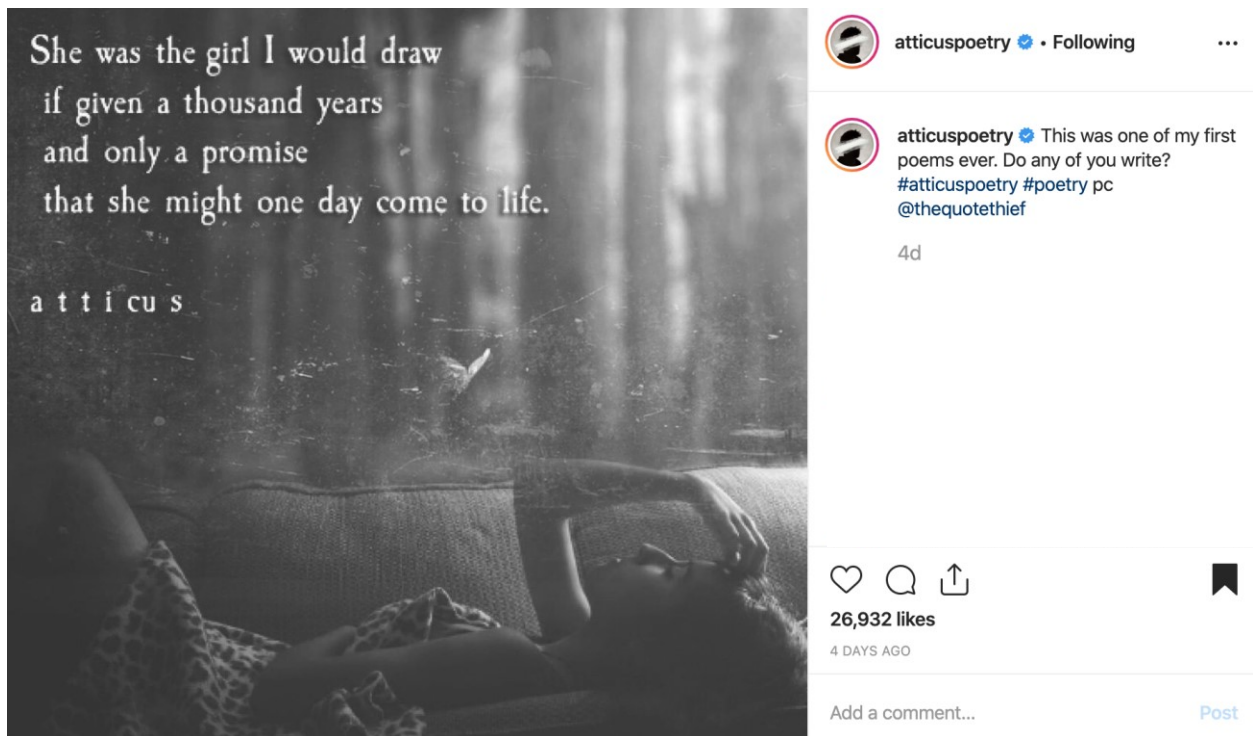


Fig. 21: Example of the use of the caption in Atticus' post

One unique way to use the caption of an Instagram post is seen in the posts by Nichols. She uses the caption of a post in a similar way as the aforementioned poets: presenting the reader with additional information regarding the poem. However, she includes the whole poem in the caption, while only choosing a few lines to visualize (figure 22). The reader is then able to read the poem in the caption and look at the visualized lines of the excerpt. This makes it possible to capture the reader's attention through the visuals and invite them to stay and read the whole poem in the caption once the reader clicks on the post. This shows Nichols' awareness of the platform and its users, as she knows how to gain her audience's attention. Once this has been achieved, readers can decide whether to read the whole poem in the caption. Therefore, the caption is efficiently used to not only present a post's title but to include the full poem.



Fig. 22: Example of the use of the caption in Nichols' post

Lastly, the caption of a post can also be used to promote the poet's works. Figure 23 shows a poem from Kaur's collection which is indicated through the use of the hashtag #milkandhoney (Kaur "some old school [...]"). Furthermore, in the caption Kaur addresses the audience by asking who will be at her show, while indicating the hours until the start of her show (Kaur "some old school [...]"). Through the inquiry tool 'emergence', which asks how the works change depending on the medium, it can be said that both entities remain the same. When focusing solely on the poem, it is clearly the same text, with the same illustration and the same effect. However, incorporating the caption, comments and other features of the online version of the poem, it presents additional features that may lead to a different understanding of the poem. The poet is able to influence the audience through the caption and may affect the understanding of the reader. Therefore, these poets obviously use the captions of their posts to promote their works or other ventures.

emptying out of my mother's belly
 was my first act of disappearance
 learning to shrink for a family
 who likes their daughters invisible
 was the second
 the art of being empty
 is simple
 believe them when they say
 you are nothing
 repeat it to yourself
 like a wish
i am nothing
i am nothing
i am nothing
 so often
 the only reason you know
 you're still alive is from the
 heaving of your chest

the art of being empty - rupi kaur

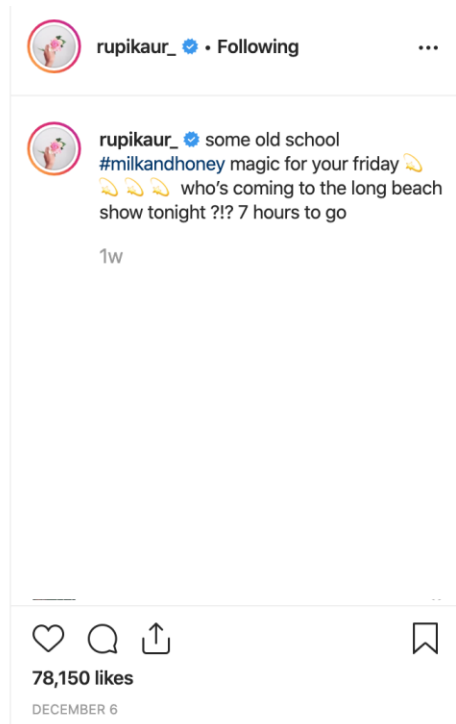
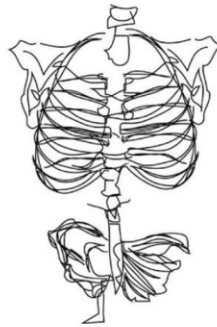


Fig. 23: Example of the use of the caption in Kaur's poem

Captions are thus important in the online versions of instapoems and must be considered as part of the analysis. Beyond presenting the poem's title to the readers, they indicate additional features that are incorporated by the poets. They can be used to give more information on the poem, address the readers directly, state any collaborators and promote the poets' works online. The captions on an instapoem allow poets to incorporate features that are not common in the printed versions and, this results in a different reading experience for the readers, as their understanding of the poem can be influenced by the caption.

5.1.3 The hashtags

A unique characteristic of the online versions of the instapoems is the inclusion of hashtags. Hashtags are included in a post's caption, as seen in the previous example "some old school #milkandhoney...". Hashtags can be used in numerous ways. However, the most important feature of a hashtag is the readers' ability to find and discover these poems within the online community (Kovalik and Scott Curwood 7). These poems can also be found by people not explicitly searching for poetry on the platform, meaning they might stumble upon the poem by accident and thus become fans and followers. This makes hashtags not only a searching tool but also a marketing tool. The importance of the inclusion of hashtags on instapoems can be indicated when examining the hashtag 'poetry'. This hashtag can be located easily on Instagram because users can search for this hashtag and be provided instantly with all the

posts categorized as such. This hashtag is currently included in around 37,5 million posts on Instagram and the site even additionally shows related hashtags (figure 24) (“#poetry”). Users can also follow a hashtag, which immediately notifies them regarding new posts in this category.

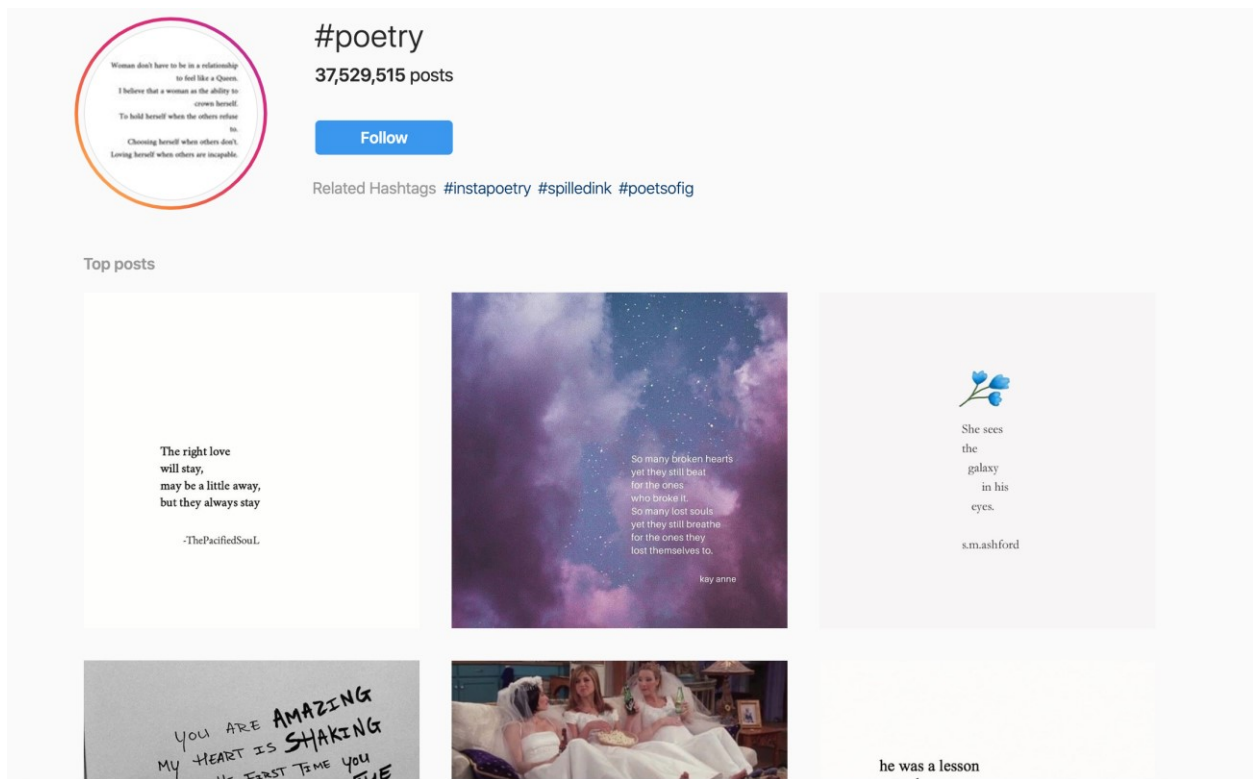


Fig. 24: The hashtag ‘poetry’

Moreover, the hashtag of a post could be an indication of a poem’s theme. For instance, “we ride together ...” by Georgy B. and artwork by @art_of_art__ (figure 25) includes the hashtags ‘passionate’, ‘couple’, ‘soulmate’ and ‘romantic’ in the caption. As suggested by Pâquet, the evidence found points to poets describing their works with hashtags to make the texts more understandable to the public (300). The hashtags in the caption of the poem clearly present its themes, as the speaker tries to express love for another person and its importance (Georgy B. “we ride together ...”). The incorporation of hashtags can additionally be understood as a meaning-making feature. This feature is something that is not available in the printed versions of the poems. It seems that reading the printed collections is more similar to traditional poems, as readers are left to individually interpret the poems without the additional help in the meaning-making process through the use of hashtags. The online texts, however, can include hashtags that contextualize the poems, which may influence the readers’ understanding. Poems can be interpreted in different ways or the previous interpretation of the

readers can change through the hashtags. Therefore, applying the transliteracies inquiry tool ‘emergence’, it can be concluded that due to the change of the medium, the interpreted meaning of the poems may change. Readers may be influenced by the hashtags chosen by the poets to conceptualize their works. Yet, they also help readers to immediately grasp the content and theme of a poem and make it possible for poets to present their belonging in the online poetry community on the social media platform. There are numerous hashtags that show poetry communities on Instagram, as seen on “we ride together ...” (figure 25), such as, ‘poetrycommunity’, ‘poetryeveryday’, ‘writersofinstagram’ and ‘poetryofinstagram’. Through the use of hashtags, these online versions of the poems show differences to the printed versions, as an additional innovative feature is created which leads to different practices in the online community. Most importantly, interpretations and understandings may be influenced through the inclusion of hashtags, while readers of the printed collections interpret the words on their own without the author’s help.



Fig. 25: Example of the use of hashtags in Georgy B.’s post

5.1.4 The comments

An additional interesting part of the online version of an instapoem is its comment section. Here, users can leave a comment on a post, which is seen at the right side of the work. As seen in figure 25, a user is able to “[a]dd a comment...” on the right side of the post (Georgy

B. “we ride together ...”). On the mobile version of the platform, the comments of a post can be seen, by clicking on the speech bubble symbol. As comments indicate activity on a user’s post, the creators value the comment section and ability of their audience to leave comments. This feature is one important part of the online version of an instapoem that results in a different reading experience and understanding for the readers.

The comment section makes it possible for the audience to leave a comment on a post. Therefore, as stated above, the mentioned examples where the poets directly address their audience could be a way to generate a high number of comments from their audience. People can reply to the poet’s posted question and relay their opinion or thoughts. Additionally, people can come into contact with the poet and other readers as posted comments can be read by all and the users can reply to comments of other readers, thus enabling interaction among a poet’s audience. This practice confirms previous findings in the literature and explains the concept of online communities through the engagement with others which makes it possible to build relationships among users that create and develop the identity of the online community (Vandergriff 53). Indeed, the comment section of Instagram posts are areas where network communities are formed. Of course, a result from this online community is that creators receive immediate feedback from their audience regarding their work, making this feature extremely valuable to the poets. This also indicates how the way feedback is given has developed. Authors have always been given feedback by their audience, usually in the form of reviews, letters to the editor in newspapers, fan mail, book clubs, book signings etc. The difference to instapoems is that there is a higher quantity and quicker feedback. Anyone can read, review and comment on the poems, not only literary experts. There seems to be a democratization of poetry reading and reviewing. Thus, not only has poems become more accessible through Instagram but also feedback for the author and the readers.

As reviews influence the understanding of the readers of a piece, this feature can furthermore have an effect on the meaning making process of the online poems. Readers are able to read the comments and interpretations of others and gain a better or different understanding of the text. Moreover, users can interact with others in the comment section. This makes the comment section of an Instagram post highly interactive. Using the transliteral tool ‘emergence’ once again to examine the difference of the poem depending on the medium indicates the following: While the online counterpart seems to be a shared experience, as readers can interact with the author and other readers, the printed collections are an individual experience, where the reader can delve into the fictional world and build their own opinion. Through this, the online versions of the poems may lead to a different interpretation of the

poems, as other readers can influence the understanding of the poem through their personal reviews in their comments. Not only does the reading experience change depending on the medium but also the understanding of a poem. Reading the poems in the printed collection lets the reader build his/her own understanding of the poem, which indicates a more solitary literacy experience. This is another indicator of how meaning between the printed and online version could change due to its medium.

Summing up, the comment section of a post is an important feature for these online poems. It is an area that creates communities, where people can interact with others and the poet. The author is able to immediately receive a high number of feedback on a piece, which is valuable for future works. This online feature of an instapoem is not found in the printed versions of the text and could, therefore, result in a poem being understood differently by the readers. Moreover, the comments on an instapoem result in a different experience: either the instapoems are read online and indicate a communal reading experience or the poems are enjoyed in the printed collection, which results in a solitary reading experience. The community aspect of the social media network is foregrounded in the online texts, as readers can interact with other readers and the poet. This makes these online works on Instagram, indeed, a unique reading activity for the readers and indicates a change in the texts' meaning once posted online.

5.2 Collaborations

An additional innovative characteristic of instapoems is its collaborative aspect, as it is easy for poets to collaborate with other artists and poets on the platform. Additionally, as seen in the chapter above, the online platform makes it possible for the audience to voice their opinion on an online piece. Through this, poets can receive feedback and can incorporate this feedback in future works. Naji highlights the collaborative aspects of these works by stating how the social media platform as a network thrives through collaborations, resulting in texts that are constructed, reused, fused and appropriated together (6). Pâquet agrees with this claim by stating that this online community makes it possible for authors to collaborate, share, include, gain feedback and support from other members of the community (310). Therefore, there are numerous poems that resulted from collaborations between the poets and other artists and readers of the texts. This unique and innovative feature of instapoetry can be validated as an additional indicator for the emergence of a new subgenre.

It has been previously established that poets tend to include a graphical entity in their poems. Some poets create the illustrations or the backgrounds themselves while others

collaborate with other artists to include a graphic to their poems, such as, the online poet Georgy B. Pâquet identified this practice by mentioning that “[p]oets will occasionally feature collaborations with illustrators and photographers” (299). Indeed, Georgy B. indicates the artist in every post through stating the username of the illustrator in the caption and tagging them on the post. Naji identified this practice and explains how “[c]ollaboration is evident in the creation of each post as they are collaborations between makers and writers [...]” (6). As the visual aspect of these online poets are one of the most important factors, aspiring Instagram poets who are not as artistically inclined are still able to include a visual in their works through the means of collaboration. Also, collaboration between an artist and a poet on Instagram may result in both parties gaining more followers through the advertisement of the profiles on the post. This then leads to a wider audience for both parties, as the artist may promote the poem on their own Instagram profile and the poet does the same on his/her profile.

Additionally, poets are able to collaborate with other poets through the social media platform. This practice is explained with the transliteracies inquiry tool ‘uptake’, where poets produce new works together which results in something new that carries influences from both parties. These collaborative works are only created through the effort of both parties and result in completely new pieces. Thus, new artforms are, thus, created through the possibility to collaborate with other poets on Instagram. This practice was previously identified in Inwood’s study regarding the forums of Chinese online poets, where she claims that the poets were able to communicate through the poetry forums on the Internet, which then made it possible to connect with similar poets and thus affirm their belonging to the online poetry scene (76). Although this instance happened on a different online platform, this practice of connecting with other poets was made simpler through online communities. The same can be said for the online social media platform Instagram, as it is a simple process to search for other poets and exchange ideas or collaborate with each other. For example, an Instagram poet who collaborated with another author to publish poetry collections is Holmes. Reuben Holmes and Robert M. Drake have published two collections together, titled *Empty Bottles Full of Stories* (2019) and *Falling Toward the Moon* (2019) respectively. Both poets are successful in the online poetry scene and their collaboration can be assumed to be a result of them connecting online to create the printed collections. Indeed, the online platform makes collaborations between creators possible. They are not only able to connect through the online community but also collaborate and thus produce unique works with influences from both authors.

Instapoets have the means to not only communicate with artists and poets but also with their audience. As stated, through the comment section of an Instagram post, a poet is able to gain immediate feedback from their audience, and the audience, at the same time, can share their opinions regarding the poem. The platform's accessibility and target audience lead to the assumption that most of the readers of these poems are common casual readers, hence, they are not established literary experts. Thus, the poets must consider this feedback with caution. These online comments, therefore, cannot be seen as literary reviews on the work, but are still much more than mere feedback; they are remarks that give emotional support to the author or other readers to build their community (Kovalik and Scott Curwood 6). The possibility for the audience to interact with other readers and the poets may lead to exchanging opinions on a text. Gregory, in her study on the incorporation of slam poetry and spoken word in the classroom, identified a better understanding of the poems through interaction with others (121). The transliteracies inquiry tool 'uptake' focuses on exactly that, as meaning may change in accordance to the participants and the context of the works. Readers might consider the interpretations of others, which influences their own understanding of the poem. This meaning-making process through the incorporation of the comments of others is a collaborative aspect that may change one's own understanding of a poem. The easy access to the poetry community through each posts' comment section makes immediate feedback possible, which could indeed result in collaborations among readers regarding their understanding of the poems.

Lastly, there is one poet who directly collaborates with their audience on the social media platform to create poetry. Nichols, as mentioned, asks her followers to submit a word or an idea for poems. She then creates a poem surrounding this word and posts the end result on the social media platform. Additionally, there are instances where she asks her audience to post their name and a word with which she creates a poem. Mostly she posts these poems, with a direct referral to the users who gave her the idea, on her Instagram story¹⁹. This process enables collaboration between the poet and their audience. Nichols' audience and especially the people that offer ideas for a poem, will clearly relate to these poems. These writings are not solely the works of the author but items that were created in collaboration with her audience and, thus, may carry a special meaning for both parties.

¹⁹ An Instagram story is a post on the social media platform that only remains online for 24 hours. This can be viewed by clicking on the user's profile picture. Also, if the user wishes to, he/she can save the stories on their profile and followers can view these saved stories on the top of one's profile.

All in all, collaboration is one of the most unique features of these online poems. It is not simply collaboration between two or more poets, but also with other artists and their audience. Furthermore, readers are able to exchange their opinions on a poem and are thus collaborating on a piece's understanding in the comment section. This very practice may result in readers producing and working with a text further and exemplifies different instances of collaboration in these online poems.

5.3 Transliteracy

The fact that these poems can be found on two different media truly shows a difference in the audience's literacy. Despite the differences regarding the features of the online and printed versions of the poems, both can be seen as belonging to one genre group that is shared on two different media. Although, the online versions present readers with additional features of the poem, its main piece, the text, remains the same despite the change in medium. The presentation of the texts as a multimodal work that thrives in both environments can be indicated. Therefore, it is important to understand that despite the different features of the texts due to its medium, the overall form of the text can still be considered the same, as they are versatile texts that result in a different reading experience and in some cases understanding of the texts.

As stated in the study's introduction, poets tend to share their works online to build an audience and an online follower base. They become known through their presence online, which may lead to them being able to publish a printed collection that may top bestseller lists. Famous published online poets also continue to post their works on the social media platform to promote their writing and keep their readers updated. Most readers have different social media accounts. This is the reason why, as previously mentioned, instapoems might be first shared on Instagram by the poets and followers of the creators then share these texts on other social media sites. This could be one of the reasons for instapoem's popularity and versatility, as it reaches other social media platforms. The importance of sharing instapoems online, on various platforms, and in print leads to poets having to create texts that can be shared on different media. Of course, the choice of medium influences the works, as the features vary depending on the medium²⁰. However, despite the differences in the features of the online works and the printed formats, both versions are seen as belonging to the same genre, as the main factor of the poems remain: its multimodality of including a visual entity to the poem. The visual aspect of the online texts is identical to the printed versions, therefore, only the

²⁰ See 5.1. for the features of the online poem.

reading experience and the understanding of the poem may change due to the additional features of the online medium. Readers can be influenced through the posts' hashtags, the captions and the comments. However, the poem itself does not change. The additional possibilities of the online Instagram poem are what makes this medium so interesting for the poets, as they conceptualize their works through features of the online platform and even influence the readers' reading experience. Similarly, readers of the poems on the social media platform may share their reading experience and gain insight onto the opinions of other readers in the online poetry community.

Of course, the transliteracy of these works lies in the texts' mobility, as these are works that move beyond different media. Therefore, it is important to examine how these texts are able to be shared and seen as one. As mentioned earlier, the transliteracies inquiry tool 'resonance' investigates the link between two entities. There are various ways to create a link between different media. For instance, as said above, Kaur indicates the titles in her collections and on the online versions of the poems. Readers therefore understand that it is the same text which is simply shared on a different medium. In addition, Holmes, for instance, often posts poems as pictures of the pages of the printed collections, thus being able to create a link by presenting a page from the printed collection on his online profile and, at the same time, promoting his collection. Through this, users should be aware of the texts' belonging to the same genre. The established online features of the poems on Instagram are dismissed in the printed versions, which may lead to different interpretations of the poems. The online formats make users interact or search for certain works through the incorporated features. Readers of the printed version of the poems have a different reading experience: they only read the text and examine the illustrations. However, they are not influenced by a post's caption, hashtags or comments of other readers. The reading experience remains a solitary experience, whereas in the online versions, hashtags, comments and captions can influence and create the reader's interpretation of the poem. Therefore, most readers understand these poems as being the same, however, the online features of the poems create a shared reading and interpretation experience.

Truly, these online works move between different media. Although certain differences can be identified, the main feature of the poem, its presentation as a multimodal text that fuses a poem with an illustration, remains. The mobility of these texts makes it possible for authors to promote and publish their works on two different media. The use of the online platform lets poets promote their work and simultaneously makes these texts accessible to their audience. At the same time, readers can decide to enjoy these works online from their own gadgets or in

printed form. The change in medium actually indicates how the same poem can be understood differently, as certain factors play into the understanding of the online poem.

5.4 Instapoetry as a subgenre to the genre of poetry

The previous subchapters show innovative features of instapoems that give an insight on how these can be organized as a modern subgenre of the genre of poetry. The first part of the analysis, the analysis of the functions of lyric's poetry conventions, indicates the texts belonging to the genre of poetry. The second part shows how these texts go one step further as they present additional features to the common characteristics of poetry that indicate the creation of a new subgenre. Therefore, the analyzed innovative features of these online poems, clearly, indicate the creation of a modern subgenre that is related to the genre of poetry.

The fact that the poems are not only multimodal but also show additional online features are the first indicator for a modern subgenre. These features clearly influence how the poem is understood by the readers. Additionally, the social media platform creates an online community for the poets, artists and the readers, among which collaboration is common. The collaborative aspect of these poems reaches the printed format, as there are some authors that collaborate on printed collections. Therefore, this shows how the collaborative aspect of these texts is not solely a feature of the online versions. Most importantly, these poems indicate transliteracy, as poems can be created, shared and read on two different media: the internet and in print. Here, the poems remain the same in their presentation, however, one of the most interesting aspects is how the interpretation of a poem can change depending on its medium, as the interaction between poets and the audience can influence the reading experience and the understanding of the reader. Thus, the creation of a modern poetry subgenre is validated through the presentation and analysis of the innovative features of the online poems in accordance with the printed formats.

The poems on Instagram show the importance of the online medium. As the poems can be organized into the genre of lyric, according to the analysis of lyrical features, the second part of the analysis can be concluded through the presentation of the works' novel features. Therefore, these poems on Instagram indicate the creation of a modern subgenre that is categorized into the main genre of poetry.

6 Conclusion

Instapoems are new literary works that created a buzz not only in the online world but in the literary publishing scene. A closer look at the Instagram profiles of the poets and the poetry collections they sold over the last years indicates the heightened interest in these poems. However, instapoems are not fully accepted in the genre of poetry by academic circles; therefore, this study tried to present and prove the texts' belonging to the genre of lyric. Additionally, instapoems are created and shared on two different media which is the reason for the works presenting innovative features that are not included in traditional poems; these novel features are taken as validation for the emergence of a modern poetry subgenre within the poetry genre.

First, the chosen methods were ideal bases for the analysis of the poems. The analysis of the genre characteristics of poetry according to the multi-component model of lyric present a rather broad view of the genre of lyric. This broad view was valuable for the analysis, as the poems are so modern that they cannot fully or in all aspects adhere to the characteristics of traditional poems. The flexibility of the multi-component of lyric regarding the categorization of texts within the genre helped in validating the claim of the online poems' classification into the genre. Although, it was important to analyze the features of these online poems according to the typical understanding of poetry, its modern aspect cannot be ignored. Therefore, the transliteracies approach served to understand how the poems result in different literacies, depending on their medium. These works are mostly created with the thought of being shared online and published in print. Thus, the transliteracies approach that examines literacy on different media indicates how poets create texts that can be shared and read on two different media.

Also, tracing the development of these poems from the beginning of the Internet to their migration onto social media platforms indicated how modern texts adapted to their modern environment. Lyric was, at the beginning of the Internet, not common on the web. However, as mostly everything can be found online, they were able to enter the online world and evolved through this process. Of course, this modern development lead to a change in poems, as the texts presented novel features due to the medium. Therefore, the presentation of the historical development of instapoems made this poetry movement more understandable to the readers. Another important factor for the study were the poets, as every poet is known through their style and their online persona. The poets' online persona gives an insight into the person behind the poetry, which presents the audience with additional information

regarding the poets' lives and their works. Additionally, the way the poets create their online platform is part of their personal online brand and advertises their writings to their audience. Likewise, the explanation of the social media platform, the poets' profile and their online persona was valuable for the overall understanding of the activities on the social media platform.

The analysis of this study clearly shows and validates the claim introduced at the beginning of the paper: Instapoems are part of the lyric genre. The genre characteristics of the multi-component model of lyric were found in the Instagram poems. Although indeed they vary regarding methods, they still present the typical features of poems according to the multi-component model of lyric. Of course, the online medium of these poems created additional features for these poems. As these poems are created with the goal of publishing the writings in print, they are texts that can be shared and read online and in print. Additionally, they are multimodal texts that indicate the incorporation of an illustration or an aesthetic background with the writings. The only difference between the online and the printed version of these poems are the reading experiences of the readers. The features of an Instagram post, such as the caption, the hashtags and the comments, can influence the reading experience. These features of the online format can have an effect on the understanding of the reader, as the poet and other users can influence the interpretation of the poem, while, in the printed version of the poems, the reader is left to create his or her own understanding of the poem, simply through the text and the illustration or background. Despite the difference in the literacy of the texts between the two versions, the analysis showed how these versions indicate the same poem that is created and read on two different media. Indeed, the analysis of these poems proves that they are part of the poetry genre, as they present characteristics that are typical for poems, while at the same time, instapoems indicate innovative features that validate the claim of these poems as a modern poetry subgenre.

The findings show a need for more research within this field. The limited research in this area indicates the need for further investigation, as numerous valuable insights for the modern development of lyric can be made. Categorizing instapoems as a subgenre of poetry was the first step in the research of these works' organization into the genre of lyric. However, a comprehensive understanding of this modern poetry subgenre can only be fully achieved through further investigation. Additionally, the value of these poems to the younger generation cannot be ignored, as instapoems seem to have awakened a renewed interest of the younger generation in poetry. Therefore, investigating the reasons behind this heightened interest in poetry may be valuable for understanding future literary reading practices.

Of course, the analysis indicates the belonging of instapoems to the genre of poetry as a modern subgenre. However, they are not comparable to traditional poems, such as, the poems of Shakespeare, Dickinson or Cummings, to name a few. These traditional and established poets make use of language in a different and perhaps arguably more artistic way. The use of simple and everyday language in instapoems is ideal for the target audience, who are constantly present on the social media platform Instagram. However, these poems may never reach the status of these traditional aesthetic lyrical texts, as they lack the formality of traditional poems, at times giving the impression of being a mere presentation of the speaker's inner thoughts without creating a more detailed artificial language. Truly, they show instances of adherence in the artificial use of language, however, to a significantly lesser degree, as the level of artificiality is still incomparable to traditional poetry. Further research on instapoems could indicate and develop this subgenre further to incorporate what is lacking in these modern texts. It is true that the staggering number of readers, implied by a poets' Instagram followers and sold copies of poetry collections, are an indicator for this poetry subgenre's success. However, the question remains whether these poems will ever reach the ranks of the classical works. That is the question that cannot be answered yet. This indicates the need for more work on this poetry subgenre to refine and reach the standing of traditional poems, however, in the meantime, they both remain worth of research.

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8 Appendix

8.1 English abstract

In the last years, Instagram poetry has indicated a heightened interest in the genre of poetry, especially in younger people. This combination of lyric and modern technology has created modern texts. Examples of these modern poems are found primarily on the online platform Instagram. However, despite their popularity, these poems are not accepted as part of the poetry genre, especially in academic circles. This thesis aims to establish the belonging of these poems to the genre of lyric. To this end, the multi-component model of lyric by Müller-Zetzelmann (2000) to examine the adherence of instapoems to the genre conventions of poetry will be employed. Instapoems show an overall adherence to the established genre conventions of lyric. Moreover, instapoems make use of their multimodality to, for instance, compensate limitations of the genre. In addition, the innovative features of instapoems are presented. To assess the innovative characteristics and examine how the texts are read on two different media, the transliteracies approach by Stornaiuolo, Smith and Phillips (2017) will be used, as the poems are created to be published and read on two media. It is noticeable that the innovative characteristics are different in the online and print versions. This results in a differentiated reading experience. Furthermore, the innovative features, multimodality, collaborations and transliteracy of the texts prove the emergence of a modern poetry subgenre. The present study serves as a first step in the exploration of this subgenre. Further research on the modern subgenre instapoetry could formalize the poems and focus on modern reading practices of the younger generation.

Keywords: instapoetry, instapoem, multimodality, transliteracy, multi-component model of lyric, Instagram, lyric, poetry

8.2 German abstract

In den letzten Jahren hat sich mit Hilfe der Instagram-Poesie ein verstärktes Interesse an der Gattung der Lyrik, insbesondere bei den jüngeren Generationen, erkennen lassen. Die Kombination von Lyrik und moderner Technologie hat moderne Texte hervorgebracht, die noch nicht als Teil der Gattung „Poesie“ akzeptiert werden, dies vor allem in akademischen Kreisen. In dieser Arbeit wird postuliert, dass sogenannte „Instagram Gedichte“ zur literarischen Gattung der Lyrik gehören. Deshalb wird anhand Müller-Zettelmanns Mehrkomponentenmodell der Lyrik (2000) die Einordnung von Instagram Dichtungen in die Gattungskonventionen der Poesie untersucht. Außerdem wird die Entstehung einer modernen Untergattung der Poesie durch die sogenannte Instagram-Poesie erarbeitet. Die Instagram Gedichte zeigen insgesamt ein Festhalten an den etablierten Gattungskonventionen der Lyrik. Darüber hinaus nutzen Instagram Gedichte in einigen Fällen die Multimodalität von Gedichten, um beispielsweise die Einschränkungen der Gattung zu kompensieren. Zusätzlich werden die innovativen Merkmale der Instagram Poesie dargestellt. Hierzu wird in der vorliegenden Arbeit ein transliteraler Ansatz von Stornaiuolo, Smith und Phillips (2017) verwendet, da die Gedichte in der Art konzipiert werden, sie auf zwei Medien veröffentlichen und lesen zu können. Auffallend ist, dass die innovativen Charakteristiken zwischen der Online und Print Version unterschiedliche sind. Sie resultieren in einem differenzierten Leseerlebnis für die Leser*innen. Darüber hinaus beweisen die innovativen Merkmale (Multimodalität, Kollaborationen und Transliteralität) der Texte das Entstehen eines modernen Poesie-Subgenres. Die vorliegende Arbeit erscheint nur als erster Schritt zur Erforschung dieses Untergenres. Weitere Forschungen zu den Instagram Gedichten und diesem modernen Subgenres könnten die Gedichte formalisieren und sich auf moderne Lesepraktiken der jüngeren Generation konzentrieren.

Schlagwörter: Instagram Poesie, Instagram Gedichte, Multimodalität, Transliteralität, Mehrkomponentenmodell der Lyrik, Instagram, Lyrik, Poesie