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**Stylistic Innovations in British Instapoetry: A Literary Analysis of
Language**

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's degree in literature and Civilization**

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Dedication

First and foremost, all thanks go to Allah Almighty who has guided me on this journey. Then, I dedicate this dissertation to my loving family for their constant love, and endless support during this journey. I also thank my supportive friends.

Houssam OUNISSI

All thanks are to Allah Almighty for His favor. I dedicate this message to my beautiful family for their ever-present love my father, mother, and siblings and their ever-unconditional support throughout. I also want to express my sincere gratitude to my fiancé, who was always a source of encouragement.

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Abstract

This dissertation examines the stylistic features of British Instapoetry, a contemporary genre that combines common literary norms with the features of social media and improvisation. Three British Instapoets, Nikita Gill, Donna Ashworth, and Brian Bilston, will be examined in this research. With an exploratory qualitative approach and Leech and Short's (2007) stylistic model, this study examines nine representative Instapoems. It identifies key stylistic devices such as foregrounding, deviation, parallelism, and conversion, and analyzes how these qualities contribute to meaning, tone, and reader interest in new media. The research reveals how individual poets apply their unique stylistic tools to negotiate social and individual issues: Gill reimagines femininity and trauma in mythic language; Ashworth achieves emotional intimacy through simplicity and repetition; Bilston deploys humor and irony to wage war on political and cultural questions. The study also illustrates that, although digitally brief and visually aesthetic, these poems are rich in literature and emotion. Finally, it suggests how Instapoetry differs from traditional poetry in its free use of everyday language, minimal punctuation, and reliance on visual form, contributing to contemporary stylistic and digital literary studies.

Keywords: Instapoetry, Literary analysis, Short and Leech, Stylistics.

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General Introduction

1. Background of The Study

Technology plays an important role in shaping and changing literary works through digital devices and platforms used for writing and sharing. For example, image-editing software, typography tools, and multimedia enable poets to explore the visual dimensions of their work and extend poetry's artistic presentation. However, the influence of these technological advances extends beyond creation to how poetry is consumed. Additionally, cloud storage and digital archives enable poets to preserve their work efficiently, while automation tools facilitate scheduled postings and content management. The fusion of technology with poetry not only expands creative possibilities but also redefines literary expression in the digital era (Naidu, 2023).

In the early 2010s, as social media and Instagram were on the rise, a new literary form emerged: Instapoetry. Poets started uploading their writing to fit the constraints of this social media platform. The most notable characteristic of this type of poetry is the constant focus on emotional expression, mental health, love, heartbreak, and identity (Naidu, *The Oxford Blue*, 2023) . Furthermore, its visual impact plays an important role, as poets integrate imagery with text, creating both a literary and artistic experience. Additionally, it has benefited from accessibility and shareability, enabling readers to easily access, find, and distribute it throughout a significant digital network. Unlike poetry that has traditionally been distributed via publishing houses, Instapoetry encourages instant consumption and conversations between the poet and readers, and fosters a livelier and dynamic literary community. This change in how poetry is being consumed and produced compels one to consider how the characteristics of Instapoetry contribute to its appeal and impact in the digital literary landscape (Gough, 2019). This shift in poetry consumption and production raises questions about how Instapoetry's stylistic features contribute to its attractiveness

and impact in the digital literary landscape. As poets continue to experiment with language, structure, and visual display, the stylistic elements of Instapoetry become crucial in understanding its influence and development.

Stylistics is concerned with the analysis of language style, especially in literary works. It examines how poets use different linguistic components, such as sentence construction, word choice, and rhetorical devices to express meanings and produce particular effects. Stylistics addresses the gap between literary criticism and linguistic analysis by examining these stylistic components and providing insights into how language works in multiple contexts to generate expressive value. Stylistics is crucial when examining how poets used language, structure, and rhetorical tools to arouse emotions and express meaning (Marcello Giovanelli, 2018).

British poets have also made an exemplary contribution alongside global Instapoets to the emergence of a literary movement that is transforming poetry in the digital age and impacting production and consumption of poetry. They embraced Instagram as a poetry platform, engaging Instagram users with short but deeply felt rhymes combined with visuals. Their writing often involves themes of trauma, love, mental well-being, empowerment, and self-discovery, and therefore increases readership of poetry (MA, 2008).

2. Statement of The Argument

This research investigates the stylistic features of Instapoetry, with a particular focus on the works produced by three British instapoets: Nikita Gill, Donna Ashworth, and Brian Bilston. Considering the emergence of Instapoetry and its influence on the digital literary landscape, it is important to explore the stylistic developments that characterise this category. Among the various contributors to this genre are British poets who have played a major role in its dissemination. Their language, structure, and visual components provide a rich field for

literary analysis, especially in understanding how these stylistic features add to the popularity and impact of the genre. Additionally, the relationship between the stylistic features and the creation of a new literary style that offers value to a diverse audience of internet readers compared to traditional forms of poetry is explored.

3. Research questions

This section presents the key questions that guide the study. These questions act as the basis for the analysis, helping to focus the research on the essential aspects of the genre.

- 1) What are the key themes that characterize British Instapoetry?
- 2) What are the stylistic features characterizing the selected British Instapoems?
- 3) In what ways does Instapoetry maintain or differs from standard poetry norms?

4. Literature review

Technology developments and the ever- shifting social contexts have had a major impact on the landscape of contemporary poetry in recent years. Through a focus on the emergence of Instapoetry, the convergence of digital media and literature, and the technical impacts of platformization on pop poetry, this literature review examines the key concepts of the current study.

Instapoetry has facilitated the writing and reading of poetry due to its short, readable verses published on social media platforms like Instagram. Social media has made poets like Rupi Kaur popular among generations of people, mostly the younger generations. This trend connects with younger readers looking for brief yet impactful material and represents a move towards faster and relevant poetic emotions (Life is Poetry, 2024). While Instapoetry can be accessed easily, more people may participate, creating a welcoming environment for poetic discussion.

The integration of digital media into literary practice has also generated new aesthetic forms in Instapoetry. The nostalgic aesthetics that are common in Instapoetry are referred to as a “anesthetic” by (Grubnic, 2020), because poets frequently mimic handwritten or old font to suggest a pre-digital sensibility. By combining digital media with standard poetic forms, a unique area where historical and contemporary forms of art meet is created, giving the reader a sense of familiarity with the midst of mass consumption and consumerism culture. As the form and perception of poetry are reshaped by digital influence, these stylistic preferences are among the changing features of modern poetry.

According to a study published by Tariq (2019), Instapoetry appeal and acceptance are significantly affected by its stylistic features. The study claims that stylistics is important in forming literary discourse, especially in digital poetry. The review of contemporary language highlights the ways in which poets now engage audiences through linguistic novelty, visual components, and brevity. These aesthetic characteristics make digital poetry apart from more standard formats and highlight the importance of literary techniques in modern poetry.

Contemporary poetry is experiencing a major shift that is highly affected by digital innovations tools. The rise of Instapoetry highlights and exemplifies how poets are adapting digital platforms to publish their works. Since literary works are being affected by the digital platforms, further research is needed to understand these changes in the art of poetry.

5. Aims of The Study

The aim of this study is to investigate British Instapoetry's stylistic developments and the dominant themes of the selected poetry for analysis. It seeks to determine the essential stylistic features that distinguish Instapoetry from traditional conventions of poetry and explore how current

stylistics choices affect the form and legibility of Instapoetry. This research offers insight into how these stylistic features impact the reader's interpretations and contribute towards the development of emotional connections. In this regard, it examines the themes of the selected poems. Furthermore, it identifies the stylistics features of these poems.

6. Significance of The Study

This study provides insights into contemporary literary traditions by describing the stylistic mechanisms and the influence of social media on contemporary poetry. In addition, this study contributes to the areas of literary analysis, stylistics, and digital humanities. Furthermore, employing Short and Leech's approach to the stylistic analysis of literature presents several benefits to students of literature; namely in facilitating their access to the implementation of the model to literary texts.

7. Research Methodology

This study is exploratory and employs a qualitative multiple case study research design. It focuses on the cases of Nikita Gill, Donna Ashworth, and Brian Bilston. In terms of theoretical grounding, this study applies a stylistic approach to analyze the selected British Instapoetry. It specifically employs Leech and Short (2007) models of stylistics analysis. This study uses nine Instapoems, three poems from each of the three British Instapoets. These poems were chosen based on their thematic richness and depth. A literary analysis was also conducted to identify repetitive themes, stylistic features, and deeper meanings conveyed by language, imagery, and structure.

8. Structure of The Study

This dissertation is structured into two main chapters. Chapter One discusses the theoretical model and literature review, which situates the dissertation with definitions and context.

First, it establishes a definition of Instapoetry and discusses the development of Instapoetry as a digital literary form that combines poetry as a literary product with the immediacy and aesthetic of social media. Second, it establishes a definition of stylistics referring to the critical field that concerns the analysis of language in relation to literary texts and how stylistic features build into meaning. Then it discusses key figures from both British Instapoetry and stylistics and provides insight into their work and related influence on the field. The second section of Chapter One provides a history of British Instapoetry overviewing the cultural, technological, and literary developments that brought British Instapoetry to existence. It also identifies the stylistic characteristics of British Instapoetry, revealing the stylistic repetition of patterns, structures, and use of techniques that are seen in this type of digital literature.

Chapter Two presents the empirical study that analyses the stylistic features of selected British Instapoems. Chapter Two examines literary elements, including tone, voice, metaphor, imagery, and layout in detail, which demonstrates how these literary features may work in the context of the digital world. The purpose of Chapter Two is to demonstrate how the stylistic features add emotional and communicative power of Instapoetry in contemporary British literature.

CHAPTER ONE

Stylistics and Digital Literature

Chapter One: Stylistics and Digital Literature

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Introduction

Digital technology has resulted in noticeable changes to the creation and distribution of stories. As literature continues to move to modern media, researchers are focusing on the changes within digital space on the traditional literary form while establishing new possibilities for expression and voices. In this regard, social media has been a productive space for literary activity in terms of authorship and readership with distinct modes of writing that make use of the brevity, immediacy, and visual nature of life in the 21st century. In the general introduction, we argued that the digital landscape has changed the process of poetry creation and consumption, and how Instapoetry can represent a case for researching this change. To explore this argument further, we start this chapter by exploring the emergence of Instapoetry, particularly its rise on sites such as Instagram, from which we turn to explore notable British Instapoets and the themes they address. We then move into a detailed discussion of stylistics; both in terms of the linguistic framework and its links to literary analysis. The chapter concludes by presenting a synthesis of previous research on the impact of the digital spaces on literary forms, revealing the gaps in literature.

1.1 Origins and Rise of Instapoetry on Instagram

Instapoetry is a new form of literature, which has changed the entire perspective of the publishing industry towards poetry with the help of the social media platform Instagram. Unlike traditional poetry, Instagram poetry is very famous on social media and impacts other online communities like Facebook, Twitter, and Tumblr as well (Mackay, 2024). This form of poetry

mostly focuses on dealing with emotional and mental health themes and issues such as love, self-reflection, and personal growth (Gallon, 2018).

The development of Instapoetry aligns with the expansion of social media in the early 21st century. It has become a new category of digital literature, that gained attention on Instagram. Through platforms like Instagram Poets were able to reach audiences directly, replacing the standard publishing avenues. Instagram's focus on visuals made it possible for poets to enhance the emotional impact of their work by combining strong visuals with concise words.

This text-image combination contributed to Instapoetry's quick spread and rise in popularity (Roy, 2024). In addition, Instapoetry has also developed a significant audience and following outside of the Western world in various areas around the globe such as Asia, the Middle East, Africa, and Latin America. As many Instapoets write in multiple languages, their writing can further reach an audience that includes individuals that do not read in English. In countries such as India, Brazil, and Egypt, poets use both Instagram and regional platforms like ShareChat and Weibo that highlight local cultures or struggles in their poetry (financial times, 2019).

Critics nowadays claim that Instapoetry is focusing on marketability instead of true artistic depth. Due to the changes in Instagram's algorithm in 2016, visibility has decreased for many poets and caused frustration and disappointment for poets such as Nikita Gill, who expressed a sense of hopelessness. Some Instapoets, including Kaur, have been accused of reducing poetry to oversimplified phrases and are now being critiqued on "branding" instead of literary merit. Despite the criticism, Instapoetry has made poetry a recognizable genre once again in contemporary society it has made poetry affordable and popular nowadays are trying chase instapoets who are already popular online, because of their quick publication without much

effort. Like most of us , even publishers are now looking for social media authors to get their work done. Instapoets are also evolving the genre further to communicate their generation's relationship to the genre with apps like TikTok and YouTube. (Mackay, 2024) .

After outlining the history of Instapoetry and its emergence as a global literary form, this section will explore notable British Instapoets and their role in shaping the development and reception of the genre as it relates to contemporary British literature and digital culture. The poets' work is motivated by engagement with technology, even if stylistic changes do not hinder poetic expression. Rather than solely focus on their themes, their styles, and how they interact and engage with the digital world, this section will show how these poets are helping to redefine poetry and poetic form in the 21st century.

1.2 Prominent British Instapoets

This section will briefly introduce some of the notable "British Instapoets" - Nikita Gill, Donna Ashworth, and Brian Bilston -in which their contribution has allowed a better understanding of the digital poetry landscape in a British context. The selection of these poets was based on their prominence, thematic depth, and engagement with digital platforms. Upon evaluating their themes and styles along with how they connect to social media, this section makes visible the British voices of the worldwide Instapoetry movement and provides contemporary, direct evidence for the dissertation's key elements of emotional expression, accessibility, and the reader's role. Each of their poems illustrates each of these elements in their own way, reflecting their unique creative voices and also contemporary cultural moments, as an increasingly frantic, fast-paced digital world blurs the lines between commercial, self-promotion, and (possibly) human connection.

Firstly, Nikita Gill is a British Indian poet. She has written 7 volumes of poetry. She has been described as one of the most successful Instapoets, and one of the most exciting young writers working today. Gill's work was first published when she was 12 years old. Her work was rejected 137 times for publication. Gill has published *Your Soul Is A River* (2016), *Wild Embers: Poems of rebellion, fire and beauty* (2017), *Fierce Fairytales: & Other Stories to Stir Your Soul* (2018), *Great Goddesses: Life lessons from myths and monsters* (2019), *Your Heart Is The Sea* (2019), *The Girl and the Goddess* (2020) and *Where Hope Comes From: Poems of Resilience, Healing, and Light* (2021). Her work offers reflections on love, and feminist re-telling of fairy tales and Greek myths. She has been inspired by the works of Sylvia Plath, Maya Angelou and Robert Frost. She is also an ambassador for National Poetry Day. (flair-magazine, 2020) .

Secondly, Donna Ashworth is a well-known Scottish poet who is known with her good, lovable, and very accessible writes and poetry often referred to as an "Instapoet." Donna gained notoriety when, during the COVID-19 lockdown, she had a poem, which was read by various celebrities to raise money for the NHS (National Health Service), become well-known as "History Will Remember When the World Stopped." This popularity helped Donna Ashworth become a national bestselling poet, with her books reaching record sales in the UK. Donna's poetry is often regarded as "self-help in poetry" or, as it is described by critics, as "motivational Post-it notes." (Silva, 2024). Ashworth has been credited for making poetry more easily accessible and popular, she contributed in increasing poetry sales in the UK. On the other hand, various critics have suggested that Ashworth's poetry is too simple or lacks depth and some of the critiques claim that Ashworth's poetry is reductive and unfavorably compare it to poetry that is considered more traditional. Even with such critiques in mind, Ashworth has regularly been regarded as one of the most successful contemporary poets, with her books reporting best-seller

status and her social media accounts reaching out to millions of patrons (honestmum, 2023). Ashworth has a personal story of struggles with mental health and anorexia, in which she talks about it in her writings. Her main goal is to offer hope and kindness through her words, often evoking creative emotional depth using simple yet powerful sentiments. While her critics might argue about the literary value of her poetry, it cannot be denied her influence on popularizing poetry and finding a personal connection with her readers. (Allfree, 2024).

Thirdly, Brian Bilston_ is a modern British poet recognized for his humorous, playful, and socially aware works, many of which can be found on social media. He is often referred to as the unofficial poet laureate of Twitter and the Banksy of poetry. On Twitter, Bilston uses an anonymous handle and plays with the poetic form, such as with Venn diagrams and poems that are shaped like spreadsheets. Bilston's poetry contains humor in tandem with incisive social and political critiques that address minor personal irritations along with significant societal dilemmas.

In addition to other works, Bilston is the author of *You Took the Last Bus Home*, the novel-in-verse *Diary of a Somebody*, which was long-listed for the Costa First Novel Award, and *Alexa, What Is There to Know About Love?* One poem in particular, "Refugees," has received attention for its reverse-poem structure and strong message. In managing his artistic practices and commitments, Bilston is honest about negotiating a range of emotions like self-doubt, shortfalls of visibility, and a late start with poetry. Bilston engages in the challenges of finding the middle ground between humor and seriousness, especially when it comes to weighty subject matter. Discretion is important to Bilston as he balances personal anonymity with public poetry while attending the private-public spectrum, carefully.

1.3 What is style and stylistics

The term of style cannot ever be defined or described objectively. The term has evolved, and its use has gone through changes over the centuries; but its original use of the term was used only regarding painting. Literary science started to use the term at the very beginning of the twentieth century.

According to Leech, and Short (1981), style is the way a certain person uses language in a certain context. They emphasize that it can be used to refer to spoken or written language as to literary or non-literary versions of language. It can be deduced that style can be described by linguistics, i.e. the study of grammatical structures.

Stylistics, as it is defined by Giovanelli (2018) in their collaborative work *The Language of Literature: An Introduction to Stylistics*, is an area of study in linguistics. This means that it is a particular application of knowledge of language, just as sociolinguistics is the study of language in social contexts and psycholinguistics is the study of the psychology of language. Stylistics, as the name suggests, is interested in style in both spoken and written language. But it is based on a belief that whenever we use language to talk or write, we are always consciously or unconsciously making choices among the words we use (lexical choices) and the order in which we use them (syntactic structure). These choices embody a specific style, but when we change our choices, we change our value style. Therefore, stylistics is the study of how authors affect the reader through their linguistic style and how the reader perceives action through that specific style.

Stylistics can, in fact, be defined quite simply as the (linguistic) study of style, which is how language appears in use (Leech and Short 2007). In understanding stylistics, we also become

acquainted with some underlying ideas, that is a widely used and accepted notion in stylistic analysis such as:

1.3.1 Foregrounding

The idea of foregrounding is based on deviation from 'normal' use of language. This is done simply by making some things in the text more prominent than others by using unusual/unexpected structures and language. Foregrounding is akin to literary effect, and an example is found numerous times in William Shakespeare's, *Romeo and Juliet*: "Come, we burn daylight, ho." Such examples of creativity in linguistics are attention grabbing and add a level of style to the text (Mega, 2018).

1.3.2 Deviation

According to Leech and Short (1981), the concept of deviation can be defined as "the difference between the normal frequency of a feature, and its frequency in the text or corpus"(p.48). When discussing literary texts, there are several things that deviation accomplishes. Leech and Short suggest that deviation allows a writer to create original and creative language, surprises the reader of the writer's use of language, and draws attention to meaning. Even the smallest elements of a text, like the movement of a comma can shift the meaning of the text, and that in a work of art, nothing is insignificant to the reader change the meaning of the poem (Mega, 2018).

1.3.3 Parallelism

It is the use of repetition of the same grammatical structure or sentence pattern in a text. This can create rhythm and link meanings between ideas. For instance, "but he was wounded for our transgressions, he was bruised for our iniquities". Short (1996) argued that this type of parallel structure foreshadows the reader to think about the meanings between clauses. Some words may be very difficult to decipher, yet if they share the same structural framework with another part of the sentence, the reader can at least have a good guess of what they mean using that piece of the text as reference (Mega, 2018).

1.3.4 Repetition

Repetition is the intentional and rhetorical reuse of words or phrases for emphasis, rhythm, or emotional effect. As an example of the use of repetition, the phrase "Blow, blow, thou winter wind" from Shakespeare's *As You Like It* emphasizes the coldness and relentless nature of the wind by reflecting the speaker's thoughts. Repetition encourages a deeper meaning, and it can also be musically and rhythmically appealing and is easier to remember (Mega, 2018).

1.3.5 Conversion

With respect to stylistics, conversion can be defined as a change in the normal order or class of words in a sentence where conversion can change meaning as well as help to emphasize a particular point of the text. This may involve changing parts of speech or changing the order of the elements in a sentence. The result is that the writer is creating an expectation for the reader that is not normal, and as such the reader must follow the altered structure with care, notice and interpret the changes and the implications (Mega, 2018).

1.4 Theoretical Framework

This research uses the stylistic framework developed by Short and Leech (2007) that highlights language analysis through a textual and linguistic lens. This framework includes the stylistic choices authors make in their texts, including word choice, syntax, figurative language, and structure—how it all relates to making meaning, tone, and effect (style in fiction 2nd edition, 2007). The framework also supports and proposes a systematic exploration of the complex interplay between form and function in literary and nonliterary texts. Short and Leech prompt a more detailed approach to textual analysis to narrow the distance between linguistic detail and author's position and literary interpretation. This approach is significant to this inquiry, as it supports an orderly manner of analyzing how language is used to evoke emotional engagement, to construct effective identities, and to move a reader. Therefore, through the Short and Leech model or approach, this study expects to expose the stylistic patterns and devices. To that end, the Short and Leech framework will serve as this study's analytical template to pay attention to the key stylistic features, including, but not limited to, foregrounding, deviation, parallelism, and how these features mark the text as literary and expressive. Thus, the framework allows for an orderly yet fluid approach to articulate.

Leech and Short's framework in their landmark book *Style in Fiction* (1981) provides a stylistic analysis, combining linguistic accuracy and literary meaning. Their framework utilizes the argument that style is not decorative or descriptive, but operational — mediation between the author's choices of language, and the reader's reconstruction of meaning. Their framework categorizes stylistic analysis at four general levels: the lexicon level (word choice and types of vocabulary), the grammar level (structure of clauses and sentences), figures of speech level

(simile, metaphor, symbolism and more), and cohesive devices level; this last level relates to organization at the discourse level (Short, *style in fiction*, 1981).

In their approach, the center feature is a complete checklist that requires an evaluation of style in fine detail. Using the vocabulary as an example: The vocabulary can be evaluated as simple, complex, formal, colloquial, descriptive, or evaluative. The verb types can be evaluated for their stative or dynamic qualities and if they are presented in simple or complex sentences. Readers can then contextualize the criteria questions in the checklist to build an understanding of how language is used to construct narrative voice, character, setting, or thematic depth. The authors have a clear emphasis on "foregrounding," a term from Russian Formalism, as a technique of rendering language "strange" and deviant to create aesthetic and emotional potency of the language (Short, *style in fiction*, 1981). Moreover, the previous application of this model also highlights its potential. For example, in Suzan Makhloof's work, the lexical checklist was employed to group vocabulary into categories of general words, nouns, verbs, adjectives, and adverbs and to describe their semantic and syntactic features. The checklist aided in developing students with more definitive writing interpretations (Makhloof, 2020). The same research on Hemingway's novel, *For Whom the Bell Tolls*, looked at lexis, together with cohesion and syntax, to illustrate how Hemingway's noun phrases, general, abstract, emotional adjectives, and active verbs added to the overall melancholic tone of the novel.

The real utility of this framework is in its flexibility and possibility for analysis that allows it to be used in a range of texts and stylistic tests. In each of these explorations, a commonality emerged between these gender identities in terms of its parallels between bridging the analysis of language with a poetic literary meaning. In this framework, stylistic elements are about unwrapping not only an individual stylistic device but understanding how they function in a

more holistic narrative and rhetoric structure. For example, it can be used pedagogically to help students understand lexical choices, or some literary analysis where the focus was on articulating mood, tension, and the rhythm of syntax. These studies, although all studied various subject matter and focus, together demonstrate the framework's utility in demonstrating how formal linguistic choices position themselves thematically and stylistically. The framework can consolidate multiple genre analyses into one clear analytical framework suggesting a type of commonality in language, stylistic analysis and the relationship of form and function.

In conclusion, Leech and Short's framework continues to be a valuable, and beneficial, approach to literary stylistics. The framework enables researchers to consider the aesthetic effects of a language, but also the communicative and function accounting, which helps shape the overall meaning of the text. The framework brings together linguistic detail with literary insights to study how language works to persuade readers, build a writer's identity, and create depth and expression in literature.

1.5 British Poetry

In this section we will look at the history, contexts and genres of British poetry in the ISBN and after the end of the Second World War. This section will exemplify several movements, writers, contexts, and stylistic developments to show how the changes in contexts - cultural, political, or literary that can characterize the performance of poetry in the UK. This historical outline contextualizes current British poetry within the chronology of literature and makes visible the historical, contextual, informational, and stylistic implications that can make a critical difference for Modern British Instapoets.

1.6 Introduction on British Poetry

According to *British Poetry Since 1945: Voice, Identity, and Change*, British poetry from 1945 to 2010 has transformed dramatically through changing cultural, political, and literary contexts throughout the United Kingdom. This transformation represented both a movement from the post-war conservatism of the 1950s to a multicultural and experimental ethos in contemporary poetry.

The book describes key developments that began with The Movement in the 1950s, which emphasized clarity, formality, and sometimes rationalism, in response to the thought to be obscurities of modernism. Poets such as Philip Larkin, Kingsley Amis, and Donald Davie rejected romantic excess to reach back to what could be identified as traditional values for poetry (Álvarez, 1962). The 1960s and 70s also saw the emergence of Confessional Poetry, which introduced a personal, often raw emotional voice. Although Sylvia Plath was American, her work was transatlantic, and she, along with British poets such as Robert Lowell and Anne Stevenson, helped usher in a new generation of poets who would explore identity, trauma, and mental health through poetry (Rees-Jones, 2005). At the same time, the British Poetry Revival raised questions about mainstream norms through radical politics and experimental practices.

Poets associated with this movement (Schmidt, 1998) were conversant with American modernism, the Beats, and European avant-garde. From the 1980s onwards and into 2010, the landscape of poetry in Britain became more diverse, in part through the emergence of postcolonial and multicultural voices such as Grace Nichols, Linton Kwesi Johnson, and Carol Ann Duffy; poetry took on subjects of migration, gender and identity, and class. Duffy's appointment as the first female Poet Laureate in 2009 was often mentioned as a signal of progressively wider inclusion (Schmidt, 1998). To conclude, if the main story of British poetry since 1945 has been about a development from a homogenous/closed form and form-based

tradition to a more dynamic and open space that includes different voices, styles and social responsibilities, exclusion still persists within a more diverse and compelling poetry.

1.7 Features of Classic and Modern British Poetry

In *The Classics and New Poetry*, Jeremy Ingalls (1944) outlines differences between classical and modern poetry. While the whole text is not obtainable through the referenced sources, it may be beneficial to further discuss the distinctions with respect to the academia's perspectives regarding those differences:

1.7.1 Classical Poetry

Classical poetry refers to poetry that follows defined forms and structures, often in reference to ancient Greece and Rome. Classical poetry is more focused on formal discipline and metrical patterns and often addresses universal themes. Also, it tended to follow strict rules in potential meter and rhyme schemes, marking certain formalities in the style. The language that is used in classical poetry was refined and elevated in vocabulary, with even more difficulty in interpreting the definitions and the meanings in a larger context. In addition, Poems were still written about eternal themes such as heroism, fate, and the human condition, and included mythology as part of support from historical events. Finally, ancient forms of poetry used to apply a narrative in which it presents an emotional sense of separation from the feeling, and the objective density of the poem with some personal ontological ideas towards the story and subject matter (Ingalls, 1944).

1.7.2 Modern Poetry

Modern poetry, especially Modernist poetry, signifies works made during a period approximating 1890 - 1950 that depart from traditional forms and leave behind conventions, exploring experiments and new techniques to express the complexities of the modern world (Beck, 2020). Furthermore, Modern poets may leave the classical form behind focusing on a free-verse form, in terms of how-to idea of forms become innovative and modernized by the authors desired/orientation messages experience into writing any poem. They also employ everyday speech and casual language, making poetry more accessible and relevant to contemporary living. Moreover, poets explore individual experiences, the depths of the psyche, and social issues, emphasizing the poet's perspective and social commentary. Finally, modern poetry emphasizes the author's perspective and feelings, creating an intimate relationship for the reader (Hannah, 2023).

While exploring aspects of classical and modern British poetry, it is also necessary to address relevant stylistic features that differentiate it from other English-speaking traditions, American poetry, for example, or English poetry on a global level. British poetry is historically quite formal, with a rich attachment to traditional formalities of rhyme, meter, and rhythm, especially among classical forms. Even in their modern incarnations, British poets manage a subtle balancing act of newness and tradition, while continuing to emphasize language signifiers complex diction, and cultural referents. American poetry, on the other hand, seems to embody more freedom in tone and structure as demonstrated by Transcendentalism, Confessional poetry, and the Beats, which encouraged each of the arts as personal expressions of freedom and as such informal and direct speech. British poetry's tone tends towards reflective understatement, while

American poetry tends towards a direct and declarative, individualistic voice. Likewise, English poetry from elsewhere—Africa, India and the Caribbean—generally incorporates local language patterns of speech, oral traditions, and themes pertaining to postcolonial identity and resistance. Global influences on English language poetry have sometimes made it a complex and diverse thicket of creative work in which British poetry forms a distinctive but mathematically related community of poetic practice.

1.8 Main Figures

This section will exemplify several movements, writers, contexts, and stylistic developments to show how the changes in contexts - cultural, political, or literary - that can characterise the performance of poetry in the UK. This historical outline contextualises current British poetry within the chronology of literature and makes visible the historical, contextual, informational, and stylistic implications that can make a critical difference for Modern British Instapoets.

Firstly, Elizabeth Barrett Browning (1806-1861) was a noted poet, and her collection, *Sonnets from the Portuguese and Other Poems*, appears in many poetry collections. Browning is considered one of the leading female poets of the 19th century, although her husband Robert Browning often challenged her during her lifetime. When the poet William Wordsworth died in 1850, Browning was suggested to be the Poet Laureate of England, although she was not given the position. That she was even suggested indicates the level of notoriety she had established—everyone in England knew of her. Though Barrett Browning had been writing since her teenage years, her most influential poetry was written when she was a young adult. Several of her poems wrote stories about women in love, suffering heartbreak, and relying on family to sustain

themselves. Browning is best known for her poem *"The Cry of the Children,"* a poem about child labor. Barrett Browning, known for her many sonnets, epics, and poems, was certainly the female poet of her time and beyond (Kammerer, n.d.).

Secondly, William Shakespeare (1564-1616) is considered a highly esteemed author, probably the most recognized classic poet. He is most known for his plays, but he is equally renowned for writing sonnets. Shakespeare wrote a total of 154 sonnets, which are divided into two main categories. Sonnets 1 to 126 are addressed to a young man, who is described as young, attractive, and thought of to be a friend. Sonnets 127 to 154 are addressed to a mysterious *"Dark Lady."* Regardless of whether addressing the young man or the mysterious woman, the sonnets all provide great tribute to the theme of time and decay in their manifestations of descriptions of love and beauty. Many of these poems are present and quoted in classic love poems and or Valentine's Day cards. If you are seeking some additional modes of inspiration in the works of Shakespeare, consider reading some comedies. The bard did not just write sonnets and plays, as some of his entire plays were performed in verse (Kammerer, n.d.).

Thirdly, Emily Dickinson (1830-1886) *The Complete Poems of Emily Dickinson - Classic Poets the Complete Poems of Emily Dickinson*, by Emily Dickinson. If there is one classic poet you were taught in school, it was probably Emily Dickinson. Along with her contemporary Walt Whitman, she was also called *"America's Poet."* Her poetry is simple and exquisite, even quoted, studied, and imitated today. The simplest explanation is her writing is that good. Dickinson took poetry as it was and decided it needed to be more expressive. She experimented with form, loosening the confines of poetry, thus creating something unique and original. Although her poetry wasn't published until after her death, it quickly became very popular. This is because she

could take something so abstract and make it real to the reader through words and rhythms. Every time a reader reads a simple poem of hers, it hugely impacts the reader. (Kammerer, n.d.)

1.9 Classical Poems

This collection of classical poetry presents the lasting voices of Elizabeth Barrett Browning, William Shakespeare, and Emily Dickinson. Each poet provides a distinct perspective on love, death and the inner world, again, through enduring language and striking imagery. This poetry has had a lasting influence on literature, and readers both past and present have continued and will continue to connect with these poems:

1.9.1 Elizabeth Barrett Browning (1806–1861)

A Musical Instrument

In this poem, Browning reflects on the cost of creating art through the myth of Pan.

What was he doing, the great god Pan,
Down in the reeds by the river?
Spreading ruin and scattering ban,
Splashing and paddling with hoofs of a goat,
And breaking the golden lilies afloat
With the dragon-fly on the river.
...
Yet half a beast is the great god Pan,
To laugh as he sits by the river,
Making a poet out of a man:
The true gods sigh for the cost and pain—

For the reed which grows nevermore again
As a reed with the reeds in the river.

1.9.2 William Shakespeare (1564–1616)

Sonnet 116 ("Let me not to the marriage of true minds")

An exploration of the steadfast nature of true love.

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come:
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

1.9.3 Emily Dickinson (1830–1886)

Because I could not stop for Death"

Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.

1.10 Prior Research on Digital and Social Media Poetry

1.10.1 social media's impact on literary forms

The impact social media has on poetry today is one of both consumption, as well as production. Social media sites, for example Twitter and Instagram allow unfettered access to poetry as they make it possible for poets to reach far and wide without undergoing the traditional publishing procedures (Evans, 2019). Studies show that social media gives birth to new forms of poetry, like the 280-character poems on Twitter and text poetry on Instagram that fuses pictures and words into verse (Simmonds, 2017). Furthermore, the viral nature permitted on social media makes it possible for poets to create works that are captivating at first glance and emotionally appealing (Gibson, 2019). These platforms also give poets the chance to engage in activism with regards to issues on social justice like race and gender (Spahr, 2016). There are those who do not support this, claiming that social media and its need for instant popularity can lead to dull structured poetry that lacks the richness provided by traditional forms greatly diminishing its value (Miller, 2021). All in all, social media has made the world of poetry more interacted with while also allowing people to experiment while creating new and inviting frameworks (Ridolfo, 2020).

1.11 Comparative Studies on Traditional vs. Digital Poetry

Research related to digital poetry and traditional poetry looks at how each format influences poetics, creating poems, formal elements, and reader engagement. Traditional poetry is generally handwritten or printed on paper and uses established forms of poetry, like sonnets and haikus. Traditional poetry is linear, works with rhymes and meter, and is textually adhered to language. The author generates passive reading when sharing traditional poetry and typically looks through books printed by publishers. Digital poetry incorporates multimedia, such as interactivity, sound, and animation. Digital poetry asks for active engagement for the reader and can be accessed globally through the web. While traditional poetry is generally respected institutions of literature, digital poetry engages with technological innovation and experimentation regarding new forms and content delivery. Many critics have argued that to be digital poetry is to leave classical poetic measures, while others have praised their efforts and new poetic expressions to be revolutionary (Hayles, 2005).

Exploring traditional and digital poetry comparatively illustrates how changes in the medium deeply influenced the poetic form, authorship, and reception. Traditional poetry is part of print culture and is situated in centuries of literary convention that has a number of defined formal constraints, narratives that unfold in linear ways, and a reading practice that emphasizes careful reading of the text. The poem is a fixed, self-contained artifact shaped by the textual craft from the use of language, rhythm, and also the reader's interpretation of the text and the verbal process of doing so within the textual boundary of the artifact. On the other hand, the medium of digital poetry encompasses the production of language through digital technologies in practice. Digital poetry utilizes hypertext, animation, sound, and reader interactivity, creating variability in experience and multimodal processes that produce dynamic works but make it impossible to

create one reading path of a digital poem. The reader is required to take an active role in creating meaning, which is a fundamentally different experience in regards to traditional forms. Digital poetry also further critiques traditional forms of authorship and closure, employing openness, interpretation together with the reader, and a move away from the way we define authorship. The shift in medium is often perceived as a move away from the literary tradition, but digital poetry artists define that experience in ways that mirror the upheaval of the same in the digital world in which we are present (Benharrouse, 2018).

In the article "Comparative Response to Printed and Digital Format Poetry: A Case Study of Ubaidil's Poem 'Sarmin dan Kampung Masa Kecilnya'," Tatang Iskarna considers how readers respond to poetry in print format and then in digital format. This study examines how responses to a poem in different formats have implications on emotional engagement and interpretation of the poem, and what these responses might suggest regarding the readers' perception of the poets. In a more nuanced interpretation, Iskarna advocates for reading poetry in more traditional, linear forms of reading in printed form, while promoting digital formats as reading in-layer forms of meaning and engagement--with the inclusion of interactive features, and/or multimedia. This study focuses on the format of poetry to create, or ameliorate the reading experience, specifically with regards to emotional connection to the text. Furthermore, Iskarna acknowledges that digital poems offer a much more immersive and individualized way to connect with texts, and it is acknowledged that Iskarna's overarching purpose displays a non-linear poetics in the use of digital media, and the connection between digital platforms and the expansion of poetic reception, and/or poetic appreciation (Iskarna, 2024).

1.12 Gaps in The Literature Regarding British Instapoetry's Stylistic Features

There are still significant gaps in literary study regarding the stylistic aspects of British Instapoetry, especially regarding the blending of classical forms of poetry with the aesthetics of contemporary digital media. While lots of studies, commercial and academic, have been conducted into Instapoetry as a general concept, we have comparatively less research that looks at how British poets use visual strategies—like typography, emojis, or line breaks—specifically within Instapoetry.

The influence of a British cultural identity on style, along with discussing local, and contemporary themes, like postcolonial legacies and social issue, is similarly undervalued. The central concepts of the genre—emotion, brevity, and interactivity—have been mentioned as salient ideas of Instapoetry’s appeal, but there are no substantive studies of these elements in regards to British poetry. Likewise, when it comes to more dynamic pieces of the Instapoetry genre, it has been underspecified. Although features such as Instagram Stories, surveys and comments provide insight into how British Instapoets connect with their audiences, my project is not focused on audience engagement.

The study’s primary focus is how British Instapoets use the stylistic features of Instapoetry - that is, elements such as foregrounding, deviation, parallelism, and repetition work within the constraints of digital spaces. These forms of social media enable extra things to happen in the presentation of the poem (orientation of line breaks to create visual rhythm; spacing within the lines to convey emotional impact), but these forms of audience engagement are only relevant when they influence or reflect stylistic decisions, not audience habits. As such, the study will be

focusing on the analysis of language and structure and not on reception and engagement (James Mackay, 2021).

Conclusion

In conclusion, this chapter has established a legitimate and substantial backdrop to the emergence, ascent, and development of Instapoetry, and with reference to British versions of Instapoetry. It has identified the historical and aesthetic contexts of British poetry, explained influential classical and contemporary poets, and outlined essential conceptual and theoretical frameworks, as well key aesthetic concepts that will be relevant in the next chapter. In bridging traditional forms with emergent dynamics of digital literature, this chapter has established the specific context for considering the stylistic features of British Instapoetry, the account of which will explore how the language choices of the poet relate to meaning, affect, and identity. The insights produced in this chapter will feed into the next chapter, which will begin a close stylistic analysis of selected examples of British Instapoets. In this way, the dissertation shifts to move from contextual understanding to applied textual analysis considering stylistic features and how these contribute to meaning, effect, and identity in contemporary digital poetry.

CHAPTER TWO

Literary and Stylistic Analysis

Chapter two: Literary and Stylistic Analysis

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Introduction

The previous chapter has presented the theoretical framework for the study of British Instapoetry and has provided an understanding of the emergence of the digital form of poetry, as well as the stylistic constructions that this form entails. Now that we have established how the field of stylistics provides a means to understand literary forms, we focus on the stylistic analysis of British Instapoetry to apprehend the selected Instapoems. This chapter will provide a literary and stylistic analysis of selected Instapoems from British poets Nikita Gill, Donna Ashworth, and Brian Bilston, particularly noting how these poets use language and structure in the construction of their Instapoems, whether it is personal, thematic, or both. This is crucial in addressing our research questions by explicitly demonstrating how stylistic devices operate within actual texts to create meaning, as well as to engage and attract the readers' attention in the digital domain. The chapter begins by presenting the analysis of Nikita Gill's poems, then Donna Ashworth's and it concludes with Brian Bilston's work.

2.1 Literary and Stylistic Analysis

Under this analytical framework, we are examining a selection of poems stylistically, i.e., how their language, structure and poetic devices contribute to meaning and effect. First, we will analyze three poetry pieces that was written by these three British instapoets Nikita Gill, Donna Ashworth, and brain Bilston:

2.1.1 Nikita gill poems

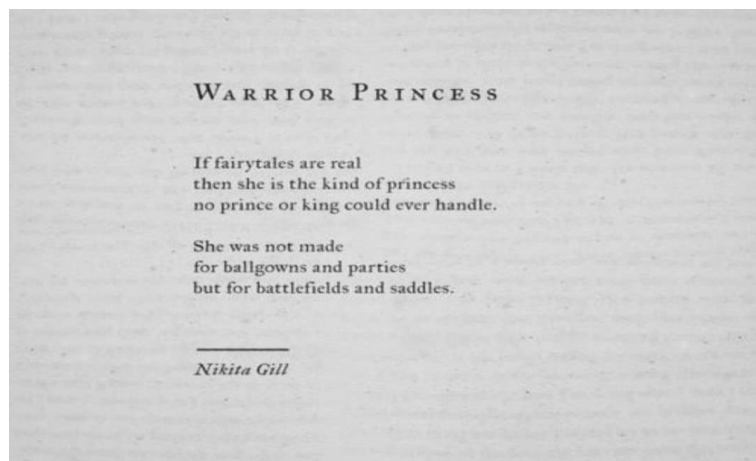
In this section, we will explore the poetry of Nikita Gill who is a recent author of poetry that has gained popularity because of her emotionally powerful, upsetting and inspiring poetry. Nikita

Gill generally writes poems with themes around feminism, healing, myth, and self-love; her poetry can connect with a reader on a personal level through her use of simple language and strong imagery. Our analysis will highlight the different forms of stylistic devices that show how Gill presents voice related to both internal vulnerability and strength.

2.1.1.1 Warrior Princess

Nikita Gill's poem "Warrior Princess" explores themes of feminine strength by subverting the traditional princess archetype. The following figure presents the poem as originally published.

Figure 2.1. *Warrior Princess* (Nikita Gill)



Warrior Princess is a short poem packed full of meaning. A single stanza that occupies four lines is brief, but Gill re-imagines the notion of a princess. It defies traditional representation of princesses as weak figures needing to be saved, but as a strong, woman. By contrasting the traditional roles associated with gender, such as ballgown and battlefield, the poem embraces diversity in gender roles. It demonstrates a push back against the conventions of femininity through an untraditional form of femininity with courage and authority.

Nikita Gill's poem "Warrior Princess" presents an innovative use of structural and stylistic devices to represent contemporary feminism via parallelism, repetition of noun phrases, and contrasting semantic fields. The poem predominantly uses compound declarative sentences such as "She was not made for ballgowns and parties but for battlefields and saddles" and "If fairytales are real then she is the kind of princess no prince or king could ever handle." All this in the form of high frequency language usually accessible to a large audience for example "the kind of princess", "no prince or king", "for ballgowns and parties", and "but for battlefields and saddles". The declaratives' structure is a contributing factor to their easy acceptance and immediacy of emotion.

The use of paired nouns that establish contrasting semantic fields is dominant in the poem and evident in the following: 'ballgowns and parties' and 'battlefields and saddles'. The pair 'ballgowns and parties' evokes images of delicacy, social expectations which presents a stark contrast to the pair 'battlefields and saddles'. The latter reflects struggle and resilience which adds to the unconventional representation of a princess. While not direct repetition, these parallel constructions of noun pairs highlight two contrasting fields of existence. These structures also show parallelism in noun phrases use, which contributes to the thematic contrast between traditional femininity and the empowering modern embodiment of feminine representations.

Phonologically, Gill employs alliteration to create rhythm and emphasis. Through repetition of initial consonant sounds such as: 'princess no prince'; and the initial /k/ in 'kind of princess no prince or king could ever handle' and the /b/ sounds in 'ballgowns... but for battlefields'. The sounds shed light on the key terms in the poem and attract the readers' attention. That said, the lack of classical rhyme and meter also constitutes a divergence from classical poetic structures,

making the poem conform to the modern free verse conventions. This freedom in structure is also an echoic of the poem's thematic preoccupation with crossing borders and remaking norms.

Graphologically, the poem appears very short. The poem consists of centered text with short impactful lines that do not fill to the left margin or right margins typical to modern social media poetry or prose-poetry presentation. This format utilizes white space to enhance visual clarity of the poem and lends the reader's attention solely to the phrase. The overall effect is one of parallelism, with lines using similar or contrasting forms to describe the character's double identity. Overall, the repetition of noun pairs, the careful use of parallelism and the choice of contrasting nouns make Gill's "Warrior Princess" a modern example of poetry. The analysis showed that the poem re-defines the traditional princess role and paint her for an active role that embody strength and challenges a conventional royal match.

2.1.1.2 Wolf and Woman

Nikita Gill's poem "Wolf and Woman" is a short free verse poem composed of a single stanza with few lines. To represent the wildness, the poem flows without punctuation and uses a raw rhythm. The form represents the wildness and uncontrollable emotions that Gill describes to some extent. She uses the imagery of a wolf, and the life struggle of the woman facing her primal emotions while balancing what is appropriate according to society. The messaging of the poem reflects and encouragement for the readers to embrace their wild side and come to accept their identity as an untamed woman.

Figure 2.2. Wolf and Woman (Nikita Gill)

Wolf and Woman

Some days
I am more wolf
than woman
and I am still learning
how to stop apologising
for my wild

- *Nikita Gill*

As figure 2.2 shows, the poet employs a range of stylistic features to represent the feminine instinct and rebellion and by foregrounding these features through foregrounded metaphor, alliteration, and grammatical deviation and conversion. From a lexico-grammatical perspective, the central metaphor "I am more wolf than woman" creates a blend of wildness and female identity, an inner force that remains untamed. This functions as metaphoric reversal empowering the poet through an identification with the wild rather than conformity with societal expectation. Additionally, the structure relies on syntactic comparing and presents foregrounding that contrasts instinctual wildness (wolf) and socially expected femininity (woman). Grammatical deviation is also present in this structure by omitting identifying articles in 'woman' and 'wolf' (i.e: a woman, a wolf). Grammatical deviation also appears in the phrase 'apologising for my wild' as a noun instead of usual structure 'apologising for my wildness'. The use of the adjective 'wild' as a noun shows grammatical conversion that draws attention to the concept of wildness as the essence of the poet's identity. Additionally, the poem shows a syntactic development through a smooth transition from declarative form in the first half to the use of continuous form in the second half of the poem, which reflects the ongoing nature of identity construction.

Phonologically, the use of prose-like gives a smooth rhythmic sense, which reflects the unbroken and wild nature of the poem itself. This rhythmical aspect is also achieved through

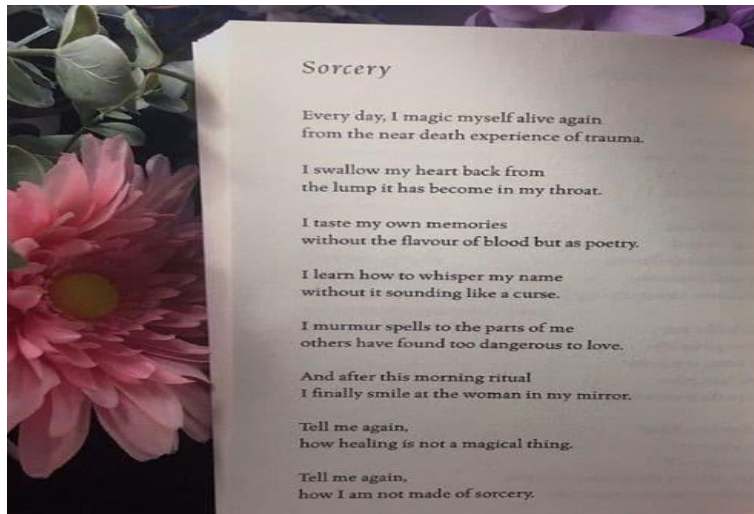
alliteration, particularly in the repeated sound /w/ in the words: ‘wolf’, ‘woman’ and ‘wolf’. This repetition of sounds also improves the emotional charge of the poem's words, and contributes to the thematic unity of the poem. Graphically, the visual structure supports these aims. Through the single stanza format, and a lack of punctuation and free verse, build a sense of uncontrollable movement, graphically performing the text's wildness. The absence of formalism in the poem explains how we typically think of poetic form is also supporting the subject matter, enhancing its main argument of wild identity.

By applying a simple font on a white background, the poem is undressed from any decorative distractions, and that invites the reader to be completely focused on its original message. In choice of defining foregrounded metaphor, grammatical deviation and conversion, lack of punctuation, and visual simplicity, Gill communicates a powerful narrative about instinct, identity, and strength as a woman.

2.1.1.3 Sorcery

The poem "Sorcery" by Nikita Gill is a free verse poem that consists of one stanza with a couple of lines that use vivid metaphors and descriptive language. The poet is applying a magical imagery and frames healing from trauma as a form of sorcery that is quiet but powerful, intentional, transformative, and ultimately very personal. The poem has a ritualistic quality of rhythm that is reflective of the strength of the ability to reclaim an identity to emerge whole again.

Figure 2.3. *Sorcery* (Nikita Gill)



In “Sorcery” the poet employs various stylistic features to depict notions of empowerment, reflection, and transformation, within a magical context. Our analysis identified the use of conversion, parallelism and foregrounded metaphors to name only a few. At the lexicogrammatical level, the poem takes advantage of the semantic field of magic with words like “ritual,” “spell,” and “sacred.” This use of unusual language creates a sense of foreground through deviation when reimagining the process of personal development as magical and powerful. The use of first-person present tense declaratives like ‘I learn’, ‘I murmur’ I...smile’ asserts agency and intentional transformation. In addition, abstract nouns like "trauma" and "curse" contribute to a symbolic register that upgrades personal experience into mythic dimension.

Stylistically, the Poet employs language and structure that evoke the essence of a ritual. For example, she opens the poem with: “Every day, I magic myself alive again from the near-death experience of trauma.” This opening line sets the stage for a ritualized, even ceremonial act of

daily self-healing. This is achieved using foregrounded metaphors like “I swallow my heart back from / the lump it has become in my throat.” “I taste my own memories/the flavour of blood”, unusual syntax as in “I learn how to whisper my name / without it sounding like a curse”. Additionally, she employs parallelism in: “I taste my own memories... / I learn how to whisper my name... / I murmur spells...” which contributes to the poem’s emotional depth and paints strong imagery of containment and healing.

In terms of phonology, the rhythm of the poem is like a spell. Its use of long and flowing lines contributes to a slow and calm rhythm, mirroring the ritualistic nature of self-healing described in the poem. It makes the reader slow down while reading. The pace makes one feel like they are in a trance. The slow and relaxing rhythm is prepared for reflection, like a spell or other ritualized events that we may otherwise associate with them. The same with parallelism, when a phrase or an image is repeated, the rhythm of the poem returns. The repeating images and shared phrases create a sense of order. They lead the reader to expect magic and force. This effect is placed in the context of how this power will inflict harm. It is part of a ritual of change.

In terms of visuals, the blank space between the lines in the poem serves and acts as a pause someone may take while doing a ritual. A ritual is an action that is repeated in a ceremony, prayer or one's own routine, that often has deep meant or spiritual significance. The empty space feels like a breath that is taken in rest between moments of spellcasting. In other words, "breath taken in rest between casting spells". All of this gives a sense of sacredness and specialness to the poem, something holy or perhaps magical. All these features along with the closing refrains such as “Tell me again, / how healing is not a magical thing” along with visual design like writing the poem left-aligned, not centered, work together to create a place where the reader can experience

a feeling of spiritual awakening, which is propelled by the energy of the poem's rhythm and language.

2.1.2 Donna Ashworth poems

In this section, we will delve into the stylistic analysis of Donna Ashworth's poetry. She is a contemporary poet known for her uplifting, direct, and relatable observations about life, love, and mental health by using accessible language. Her poems employ simple language that captures complicated feelings and common human experiences. Ashworth's writing is often described as conversational in style in a way that seems to speak directly to the reader.

2.1.2.1 Before you sleep

"Before You Sleep" by Donna Ashworth is a free verse poem in the form of a single continuous stanza; it is comprised of 24 lines that flow with soft rhythm. It is from her long collection of poems named *Wild Hope*. Ashworth uses gentle language and subtle rhymes to help soothe emotional tiredness. Through the first-person voice, Ashworth pays the reader direct attention to comfort and reassures them that it is alright to let go of guilt, shame, and self-doubt before sleep. The poem has a lullaby-type feel to it.

Figure 2.4. *Before You Sleep* (Donna Ashworth)

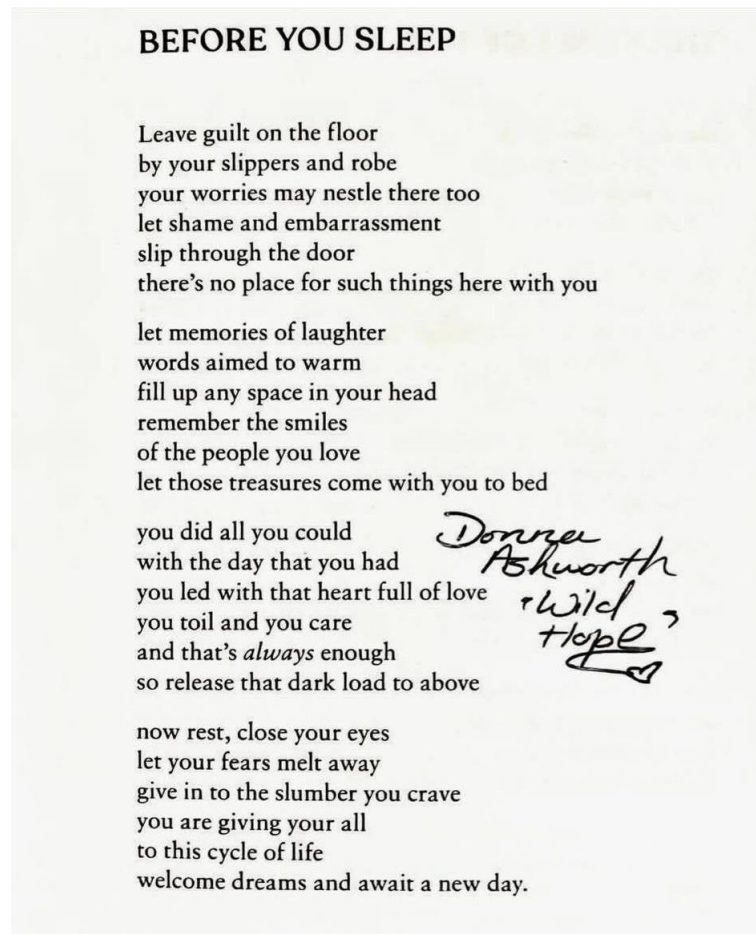


Figure 2.4 presents the poem as it was posted in the Instagram feed of Donna Ashworth. The tone of poem is contemplative and emotional, which leads the reader into a state of calm and clarity. This is conducted with a variety of stylistic techniques; including foregrounding, deviation, parallelism and metaphors. Lexico-grammatically, the poem assumes direct address of the pronoun ‘you’, which invites the reader into an intimate space. It also makes the reader feel like they are inside the speaker's emotion. This literary effect is an example of foregrounding, which is deviation from normal language use. Words like ‘guilt, worries, peace, shame, smiles, embarrassment, love’ carry deep emotional meanings. One can also observe the use of imperatives (commands) like in the following: ‘leave, rest, remember, let, give in’. These are not

mere commands, but they function as soft affirmations given the thematic tone of the poem. They are verbs, but carry such a soothing, almost enchanted quality to them. The structure of the sentences is also important. It remains stable and uses parallelism—the repeating of parallel patterns. For example, ‘Leave guilt on the floor/by your slippers and robe’; ‘let shame and embarrassment/ slip through the door’; ‘let memories of laughter/words aimed to warm.’ Additionally, the poem is full of metaphorical expressions as in: ‘leave you guilt on the floor’, ‘let shame and embarrassment slip through the door’ and ‘let your fears melt away.’ Metaphors invite pause and reflection on the reader’s part. All these features contribute to a calm, even rhythm for the poem. It is like a pre-sleep ritual, when one sits in quiet reflection prior to sleeping. The poem ends quietly, with a calm, reflective mood.

From a phonological perspective, the poem uses soft rhymes and repeated sibilant sounds - such as “sleep”, "release," and "peace" - to create a rhythm of a lullaby. The repeating soft consonant sounds amplify the calm musicality of the poem, encouraging the reader to feel consoled and emotionally safe. The musicality of the language around which the poem is built acts as foreground, emphasizing the sonic patterns and effects which serve to reinforce the meditative quality of the poem. The poem does not have a fixed meter and rhyme scheme which indicates a clear rejection of classical poetic rules. The poem's free verse form is in line with contemporary poetry. Free form allows emotional openness through natural rhythm rather than a strict classic meter.

Graphologically, the poem often maintains a format reminiscent of a bedtime prayer or mindfulness exercise, frequently with ample space between lines. Clearly, its visual simplicity does not only provide clarity to the thematic message, but also illustrates the spiritual stillness embodied in the text.

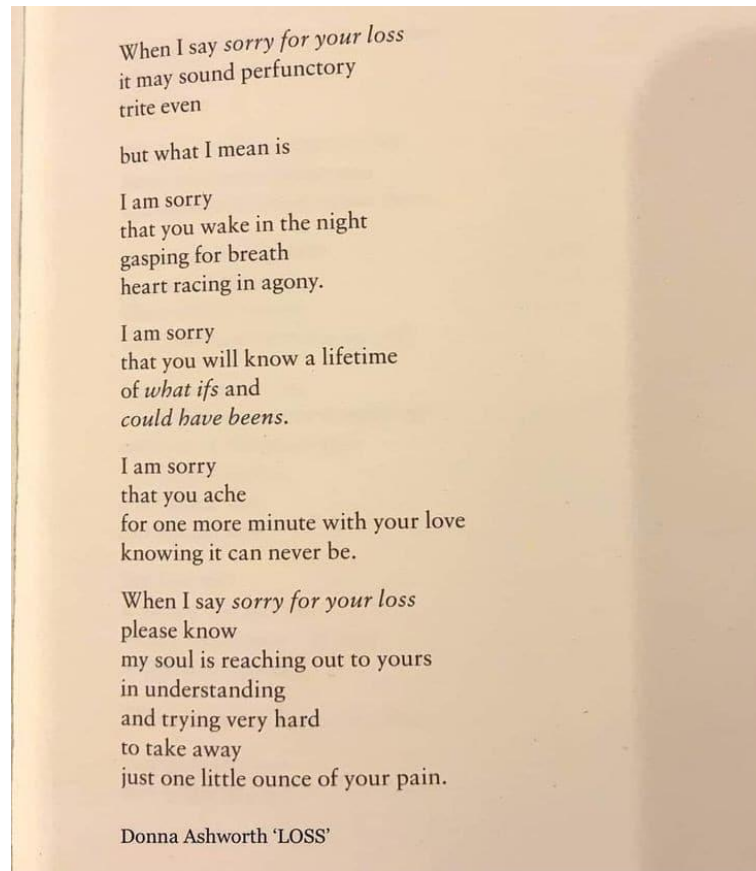
In social media, or digital presentation, the poem occasionally italicizes important phrases for emphasis, a form of visual foreground that presents a peculiar emotional or spiritual referent of the line. In the poem this was evident in the line ‘and that’s *always* enough’. The repetition allows the poem to emphasize a soothing, meditative feeling, as the speaker performs a kind of healing ritual through language. We see that the structure of the sentences is repeated and the verb ‘let’ is repeated often in the poem reinforcing the theme of letting go and emotional healing.

Overall, the poem's combining of highlighted metaphors, uncommon syntax, parallelism, repetition, and meaningful visual design adds up to something deeper than produced writing, it produces an emotional and almost spiritual experience. Each aspect serves a purpose to get the reader involved in the speaker's healing process and voyage to self-empowerment. The rhythm, structure, and language work together to take the reader through a space of consideration, resilience, and quiet. Hence, the poem is not merely telling us about healing; it performs it, fashioning language into a kind of stillness ritual.

2.1.2.2 Sorry for Your Loss

“Sorry for Your Loss”, by Donna Ashworth, is a free verse poem with one long stanza composed of multiple staggered lines. It explores the emotional gravity of the phrase "sorry for your loss." Ashworth uses repetition and italics to show the raw emotions that accompanies grief and the efforts made for empathy. The poem's structure also gives weight through repetition and spacing as it allows readers to situate their own feelings and grief.

Figure 2.5. *Sorry for Your Loss* (Donna Ashworth)



Donna Ashworth's poem "Sorry for Your Loss" is a reflective piece of work which deals with the experience of grief in several stylistic ways. These include foregrounding, deviation, parallelism, repetition and conversion. In terms of lexico-grammatical features, Ashworth's poem is structurally marked by repeated instances of the phrase "I am sorry". By choosing this repetitive structure, the poem gains the emotional weight around grief, while outlining the often mechanical, less personal, language of condolence. The repeated statement "I am sorry" is a source of emotional dissonance, highlighting the less personal when using this phrase most of the time. The emotional vocabulary, such as "agony", "pain", or "ache", demonstrates sincere empathy without relying upon conventional terms offered in condolences. The poet also uses

deviation, as the poem abandons grammatical and punctuational rules, using short, broken lines like "gasping for breath / heart racing in agony" to capture the broken and crushing feeling of loss. Parallelism is used effectively by repetition of grammatical structures like "I am sorry that you...", which opens every stanza and repeats the speaker's sympathy while following different aspects of pain. Finally, grammatical conversion may also take place in subtle forms, such as "what ifs" and "could have beens" where conjunctions and verbs are turned into forms that are like nouns. This gives intangible feelings tangible bulk, and they become something more tangible and easily grasped. Together, these devices balance each other to foreground the emotional reality of grief that is often felt but rarely communicated.

The poem's use of diction - for example, "gasping for breath" and "what ifs and could have beens" - substitutes formal sympathy with vivid, lived emotion. The transition from polite convention to precise emotional reference expresses genuine empathy, and a shared suffering. The use of italics, especially, to mark the repeated "*I am sorry for your loss*", provides isolation to what accompanies that statement. It allows for critical mediation for the reader to consider the meaning that surrounds the words, while foregrounding the dichotomy of automatism and genuine sorrow in expressions of empathy or condolence.

The poem's rhythm is phonologically based on its repetition which echoes the cyclical and persistent aspects of loss. The slow pace, created by varied line lengths, allows readers to process and contemplate the less predictable rhythm of mourning. This rhythm is structural rather than formal or regular meter. It situates itself in the fragmented and uneven emotional terrain of grief. In its graphology, "Sorry for Your Loss" is almost always presented with staggered line breaks to create pauses that open space for emotional processing. This, means that the line breaks mimic the uncertain, vague quality of speech during grief. The italics (where it appears) can be seen as

both a visual and tonal difference. This visual separation illustrates the space between what is missed from an obligation, and that which is felt at the fundamental level. Altogether, the stylistic techniques of the poem help it escape the generic structures of offering condolences and create a new space for complex, authentic, and deeply felt expressions in poetry and loss.

2.1.2.3 Ducks in a Row

"Ducks in a Row", by Donna Ashworth uses prose-poetry language in an overtly expressive single-stanza structure. As part of her collection of longer poems named *To the Women*, Ashworth reinvents the term "getting your ducks in a row" into an almost contextual burden and replaces it with the reality of life. The poem is full of metaphors and encourages the reader to embrace disorder as freeing; to allow themselves to release what is tidy and sequential. With the evolving of an impassioned monologue, she comforts the reader and encourages them.

Figure 2.6. *Ducks in a Row* (Donna Ashworth)

DUCKS IN A ROW

I do hope your ducks aren't in a row. I pray your eggs aren't all in the same basket and I definitely don't wish your ship to be tightly run. Life happens in the space between perfect and free, you see. And joy cannot slip through cracks if there are none, nor can love grow wildly in a garden that's paved without a weed in sight. Growth needs a mix of battering rain and pure, unfiltered sunlight. Messy is holy. And free is the prize. Breathe out that stifled sigh and lie, hand on your beating chest. You came here to rise and rest, amidst the eggs in many baskets. And ducks waddling as they please. Cares all flowing wildly, as they must, into the breeze.

Donna Ashworth
To The Women
→♡

The poem is a prime example of current prose poetry that utilizes a range of lexicogrammatical, phonological, and graphological features to contradict socially accepted ideals of order and control. Stylistically, the poem establishes an informal conversational tone using phrases like "I do hope your ducks aren't in a row" and "I pray your eggs aren't all in the same baskets." These phrases present familiar idioms and suggest central metaphors, but their expected standard meanings are disrupted through by challenging them. She uses these metaphors to communicate abstract and emotional concepts. For example, the phrase "nor can love grow wildly in a garden that's paved without a weed in sight" paints an authentic view of self-love and how it exists and flourishes beside one's flaws. Hence, through these thick metaphors and imagery that are created as tools of resistance, Ashworth encourages the reader to accept the idea of imperfection and authenticity. The free use of syntax also allows cases of grammatical conversion wherein adjectives, such as "perfect" or "free" instead of the nouns "perfection" and "freedom". Another instance of the same type of conversion appears in the phrases: "Messy is holy" and "free is the prize"

Phonologically, while the poem does not demonstrate strict rhyme, there is a rhythmic sense from the repeated patterns of sound and meaning, which creates cohesion across line and phrase, and builds gradually through emotion. The repeated use of similar motifs and phrases serves as a bind consolation of the main message, as well as a component of parallelism that allows the creative experience to anchor meaning to language using thematically transitional developments for example "I pray your eggs aren't all in the same basket and I definitely don't wish your ship to be tightly run." Where the poet used two idioms ("eggs in one basket" and "tightly run ship") side by side.

Graphologically, Ducks in a Row is presented in a block paragraph form, which is typical of prose poetry. The prose poem format does not contain line breaks and uses minimal white space to show the emotional density and the author's ongoing, introspective and connected thoughts. Additionally, Ashworth seems to compose for the reader a text that mimics stream of consciousness reflecting the continuous series of inner speech or conscious thought. In visual terms, the prose format delays any ease of reading, apparently internalizing the speaker's struggle and the movement toward acceptance. In contrast to traditional poetic forms that utilize stanzas for structure and rhythm, the block form in Instapoetry is an intentional departure from the tradition. It illustrates the notion that life itself does not always exist in structured and neat forms and allows the reader the ability to react to a larger, broader message. Overall, the way that Ashworth has foregrounded, used idiomatic deviation, made subtle changes to grammar and employed rhythmic patterns creates an affirming and emotional truth instead of prescribed perfection in "Ducks in a Row."

2.1.3 Brian Bilston poems

In this section, the analysis of the selected poems of Brian Bilston is presented. Brian is often called the "unofficial poet laureate of Twitter." Bilston is well-known for his puns, humor, and social commentary. His poem combines humor with critical reflection on everyday life, politics, and people. This section engages in how he uses structure, irony, and language and make us laugh while thinking.

2.1.3.1

refugees

Figure 2.7. Refugees (Brian Bilston)

They have no need of our help
So do not tell me
These haggard faces could belong to you or me
Should life have dealt a different hand
We need to see them for who they really are
Chancers and scroungers
Layabouts and loungers
With bombs up their sleeves
Cut-throats and thieves
They are not
Welcome here
We should make them
Go back to where they came from
They cannot
Share our food
Share our homes
Share our countries
Instead let us
Build a wall to keep them out
It is not okay to say
These are people just like us
A place should only belong to those who are born there
Do not be so stupid to think that
The world can be looked at another way

(now read from bottom to top)

Brian Bilston

"Refugees" by Brian Bilston, is a well-constructed reverse poem containing a single stanza of approximately twenty lines, majorly short. Brian Bilston's poem "Refugees" is a powerful message about prejudice and comprehension. The poem is written in a manner that can be read both from top to bottom and vice versa. First, reading it from the top makes it appear to express a vile, anti-refugee narrative. However, when reading it from the bottom makes the whole message invert itself and expresses a message of love and compassion towards refugees. This reversal works to highlight how easily language can be twisted depending on one's perspective. While the main theme is breaking the typical stereotypes and challenging people to be more critical and compassionate thinkers. The poem is aimed at a general audience, especially those who may hold or be exposed to negative attitudes towards refugees. The poem challenges readers to examine their expectations and to see humanity inside others.

In this poem, Bilston exploits language and structure to create two opposing points of view, intolerance and empathy. On the grammatical level, he uses a series of short sentences and fragments such as: “They are not/ Welcome here”; “They cannot/Share our food/Share our homes/Share our countries”. These structures are deliberately employed to allow reversed reading. This technique encourages the reader to see the different interpretations when taking into consideration perspective. Each reading conveys a different message. The title and structure develop ambiguity by "foregrounding." Foregrounding is the process of using unusual features to draw attention to words, themes, and communicative processes taking place within the poem. The same phrase expressing two different views appears to employ semantic reversal because the reader would get two opposing meanings. In the case of refugees’ poem, kindness and acceptance emerge from the reverse reading. This is powerful and thought-provoking.

Phonologically, "Refugees" has an uncomplicated rhythm that enables fluent reading in both the forward and reverse directions. There is no obvious hearing of rhyme, but the recycled sentence structures and balanced pacing, form an orderly, and cadenced, if not incantatory, rhythm that continues to remind us of the transition we are being asked to consider. This simple rhythm plays into the shock and revelation of the two readings when one reads it backwards - note the strong difference between the two readings.

Graphologically, "Refugees" stands out graphologically as an unusual representation, and the visual structure is called a reverse poem. While the lines often lie on both sides of the middle of the page through text center alignment, it also creates vertical symmetry to direct visual attention to the reversible poem. This act of reversal becomes a metaphor to visually represent duality and reflectivity, the true learning is that meaning, understanding, and morality are never fixed, they depend on how we choose to filter our interpretations of our world. This layout serves as a literal

and figurative mirror, an overt graphological departure, and distinction that develops the emotional and political impact of the poem. Through his employment of repetition, mirrored syntax, visual poetics, and ultimately a values-based approach, Bilston’s “Refugees” serves as a lasting accusation on the draining impact of prejudice while simultaneously illustrating that empathy has no limits. The poem carries readers beyond the defense mechanisms of what they consume as allegorical for cultural narratives, the cultural frame they produce, and the media narratives that they repeat.

2.1.3.2 America Is a gun

Figure 2.8. America is a Gun (Brian Bilston)

America is a Gun

England is a cup of tea.
France, a wheel of ripened brie.
Greece, a short, squat olive tree.
America is a gun.

Brazil is football on the sand.
Argentina, Maradona’s hand.
Germany, an oompah band.
America is a gun.

Holland is a wooden shoe.
Hungary, a goulash stew.
Australia, a kangaroo.
America is a gun.

Japan is a thermal spring.
Scotland is a highland fling.
Oh, better to be anything
than America as a gun.

Brian Bilston

“America is a Gun” by Brian Bilston is a short but powerful poem, consisting of five, four-line stanzas, for a total of twenty lines. Each stanza has a vivid global metaphor and shows

something peaceful or cultural in a country or nation, but the contrast is with the 'gun' America consistently associates with. The repetitive employment of the line "America is a gun" builds up a growing rhythmic tension through all the stanzas. This gradual increase leads to a feeling of growing unease. The final stanza delivers the poem's most biting attack—acidic in tone, but extremely political in purpose.

Brian Bilston's "America is a Gun" is a politically charged poem in which carefully organized language and visual strategies are employed to give a sharp critique of national identity and violence, more specifically America's policies towards guns. The poem's use of lexico-grammatical resources entails notable repetition of the line "America is a gun," which functions as a refrain that possesses rhetorical weight in securing the poem's overall critique. This repeated line also acts to find the structure of the poem and sharpen the poem's overall critique by singing out America by way of a violent, harsh metaphor. The lines immediately prior to the refrain are structured as metaphoric noun phrases. For example, "Italy is Pizza"; "France is wine" employ allegory and national stereotypes to create a predictable frame. Additionally, the use of parallelism structures across the stanzas enables for a predictable rhythm, which in turn is disrupted by the final metaphor's positioning of America as a weapon, which is arguably oppositional to how other countries are associated.

From a phonological standpoint, rather than utilizing conventional rhyme, we see an idea-driven AABA form for the poem. This decision allows the poem to "flow" and makes it more accessible for the reader, while putting the emphasis of the poem on the concept rather than the phonological unity. The repetition of the last line from stanza to stanza reinforces the critical nature of the poem, and the portrait of America—not only in content, but in its moral and political implications. This repeated structure allows Bilston to raise his critique, allowing

America to become a metaphor, standing out as distinctly foregrounding other, otherwise, light cultural identifiers.

The poem is graphologically regular in stanza length, which results in a formal balance and discipline that emphasizes the contrasting content of each stanza. However, the last stanza is not only thematically separated from the rest of the poem, but it is also visually separated and deviates in terms of graphology—visually appealing to the eye while underlining its climactic function. The visual isolation is consistent with the thematic isolation of America within the poem, emphasizing its particular and troubling role as a symbol within the poem. Conversion is also present in this movement from concrete cultural items to the more abstract representation of identity—consciously turning "pizza" and "wine" into signifying stand-ins for entire nations, and ultimately "gun" becomes a metonym for not only American policy but also violence or the American image globally. Guessing this sentence lacks context, a poet reads their own poem as incidental processes of a ripple, Bilston's poem evokes interesting use of repetition, deviation, and parallel/contraction to create a sharp critique that offers a playful competing national moment circled with Bilston's and United States final image of unambiguous American exceptionalism which ultimately becomes defined by violence.

2.1.3.3 Roles

Figure 2.9. Roles (Brian Bilston)

Roles

He never got to play
the part of Joseph;
he was one of those kids
who no one noticed.

The type barely seen
and more rarely heard,
not a Herod or Innkeeper,
no Second Shepherd.

He never got to wear
the crown of a king
or the wings of an angel
(no one knew he could sing).

No, instead he would be
Brown Cow Number Four,
A Rock or A Bauble,
The Stable Door.

And now – forty years on –
it still made him wince,
for it seemed that his life
hadn't changed that much since.

Brian Bilston

"Roles" by Brian Bilston is an extremely well-structured poem that contemplates memories from childhood and feelings of being overlooked. The poem discusses the life of a boy who was never given a significant role in the school nativity play, and was given forgettable roles, like a stable door or a cow. The poem establishes a reflective tone and uses basic vocabulary to think of the resonance of these childhood incidents. The overall theme of the poem is invisibility, and how childhood invisibility can affect self-esteem well into one's adulthood. The intended audience of this poem has the potential to be a general adult audience; especially those who have memories of their childhood where they felt excluded, unimportant, or irrelevant. Overall, the

poem invites readers to think about how one small occurrence in the past continues to affect us immensely.

Brian Bilston's *Roles* employs a range of linguistic and structural devices to provide a moving, and lightly humorous, commentary on childhood exclusion and adult disillusionment. In terms of Lexis and grammar, Bilston mixes simple, plain language, such as "Brown Cow Number Four" and "The Stable Door," with the high language of nativity plays ("Herod", "Innkeeper", "Second Shepherd") in an ironic way that highlights the poem's consideration of marginality. The absence of any dramatic or poetic garnishing produces an overall sense of quiet resignation, reinforcing the notion that the poems simple declaratives and past-tense verbs such as "got", "was", and "made" to leave an emotional sincerity that is comic and tragic - it is not simply that one takes on a minor role in a school play, it becomes a allegory for the life of being cast aside.

The poem employs a soft end rhyme and even rhythm, thus giving the poem a close-to-nursery rhyme texture. The sad musicality holds the inherent sadness, thus amplifying the humor through the familiar rhythms and tempos. The last lines of each stanza also provide quite restrained turns or ironies, as in " (no one knew he could sing)", and provide an emotional undertone that undermines the modulated surface tone. These restrained turns provide a continual reminder of the tension between aspiration and reality, a theme the poem sustains.

Visually, *Roles* uses short, neatly arranged stanzas, each separated by white space, mimicking the formalized exactness of a script or program, which visually imitates the theme of planned roles in a performance. The self-limiting alignment and stanzaic order ironically contrast with the emotional chaos behind the memories of the speaker. Bilston's capitalization of the parts

("Brown Cow Number Four", "The Stable Door") is mock-play-naming, and one can see how these haphazard labels linger with a person far into adulthood. Parts demonstrates Bilston's expertise at using form, irony, and minimalist diction to approach the tragedies of ordinary life both humorously and movingly.

Conclusion

This chapter examined the writings of Nikita Gill, Donna Ashworth, and Brian Bilston and looked at stylistic features that distinguish British Instapoetry from classical poetry. The research concluded that Instapoetry differs from classical poetry in several significant ways. Instapoetry employs utilitarian language choices, short lines with the use of free verse, and shapes itself around the basics of text. This allows Instapoets to relate easily with a readership on social media, instead of relying on molds and a strict aesthetic, as seen in classical poetry. Emotional significance and the emphasis of visual space of typographical writing are the important and lasting features that connect Instapoetry as a genre of contemporary poetry.

The research also provided ample discussion of modern poetics and its tools of style for attention, for example, repetition, parallelism deviation, and foregrounding which modern poets are repurposing. Stylistic features in Instapoetry allow poems to articulate personal topical themes publicly such as identity, healing, grief, and cultural socialism. Additionally, where a poem is positioned on a visual page enhances meaning, for example, the use of centered text, and italics for emphasis have a contextual meaning. In summary, Instapoetry is clear, personal, and highly visual when compared to classical poetry. It still operates in the pejorative of the fast-paced, digital world and operates functionally to articulate its poetic techniques.

General Conclusion

The present study examined how British poetry is changing in the digital age, with a specific focus on the rise of British Instapoetry. The study relied on the model of stylistic analysis provided by Leech and Short (2007), a comprehensive and systematic model for the analysis of poetic language at lexical, grammatical, and structural levels, and how British instapoets are employing language and thematic trends in order to connect with their followers. This research analysed how British Instapoets use line breaks, simple language, fewer punctuation marks, and visual organization to create meaning, build tone, and interact with readers on social media. Using the model presented by Leech and Short (2007), this research undertook detailed stylistic analysis selected poems by Nikita Gill, Donna Ashworth, and Brian Bilston. The findings suggest that stylistics remains a powerful tool for exploring how language works at both micro and macro levels of meaning, even in the multimedia context of digital poetry.

This dissertation demonstrates that British Instapoetry is an important modern development in poetry. It merges traditional poetic conventions with exciting and new forms and styles. The poems establish a connection between structure and something expressive or emotional element, in a way that links literary meaning to social significance. It has been shown that British Instapoetry reminds us that poetry is in outflow, reflecting changes in the digital age.

The study revealed that Nikita Gill employs various stylistic devices intentionally to reconstruct traditional concepts of femininity and trauma. Instead of using myth as a common theme like most poets, she systematically applies foregrounding, parallelism, and grammatical conversion to redefine femininity and identity. Donna Ashworth writes in a straightforward, emotional style that pulls readers into conversations about loss and generosity, creating a sense

of intimacy. Brian Bilston's poems mix humor and satire to tackle important social issues, often using clever formats like reverse poetry to engage with today's political landscape. By mixing a written text with visual elements, these poets push the limits of poetry and spark debates about what makes writing valuable or original. This research shows that Instapoetry is not just a passing trend; it is a real literary movement that changes how authors, their work, and readers interact with each other in complex ways.

In future studies, researchers could study how people read and engage with Instapoetry on one platform like Instagram, or how this differs from ways in which we engage with other forms of poetry that are print based. Another area of research that could be conducted is to study multimedia elements images, sounds, or print performances on social platforms like TikTok or YouTube that affect how we experience and give meaning to poetry.

In conclusion, this dissertation demonstrates that British Instapoetry has similarities with classical poetry, in the rhythmic patterns, imagery and emotional expression. Both forms dig deeply into human experience and poem devices to convey feeling and meaning. British Instapoetry has also developed dramatically differently than classical poetry, largely in terms of technology and immediacy. Instead of limited technologies, British Instapoets can share their work immediately with wider and more diverse audiences, through social media platforms. Instead of only relying on the tradition of printed texts, which classical poetry still initiates, British Instapoetry embraces innovative digital forms, brevity, and visual forms of language, providing attention to more conceptual uses of form that draw on traditional literary awareness while enhancing social presence and immediacy.

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ملخص

تتناول هذه الدراسة السمات الأسلوبية لشعر الانستغرام البريطاني وهو شكل شعري مبتكر يجمع بين الكتابة الأدبية الكلاسيكية وبين البصرية والعفوية التي تميز منصات التواصل الاجتماعي. وتستند الدراسة، التي تركز على أعمال نيكيثا غيل، ودونا آشورث، وبرايان بيلستون، إلى منهج نوعي يعتمد على النموذج الأسلوبي لليثس وشورت (2007). وتفحص الدراسة عن كثب تسع قصائد ممثلة لشعر الانستغرام البريطاني، حيث تعزل بعض الأدوات الأسلوبية المهمة مثل الإبراز، والانحراف، وتُظهر. والتوازي، والتحويل، وتُظهر كيف تسهم الأسلوبية في خلق المعنى والسياق والتفاعل القرائي في الوسائط الرقمية النتائج استخدام كل شاعر للأسلوبية بطريقته الخاصة في معالجة القضايا الاجتماعية والشخصية: إذ تعيد غيل بناء مفاهيم الأوثة والصدمات من خلال الطابع الأسطوري؛ بينما تخلق آشورث حميمية عاطفية من خلال البساطة والتكرار؛ ويقوم بيلستون بتفكيك الأجنات السياسية والثقافية من خلال الفكاهة والسخرية وتُظهر هذه الدراسة أن شعر الانستغرام البريطاني يحتفظ بعمق أدبي وثقل عاطفي، رغم اعتماده على الإيجاز والعناصر البصرية المرتبطة بالوسائط الرقمية. كما تجادل الدراسة بأن شعر الانستغرام البريطاني، رغم تشاركه في الاهتمام بالإيقاع والصور والتعبير العاطفي مع الشعر الكلاسيكي، إلا أن منهجه في استخدام اللغة مختلف بوضوح. فمن المرجح أن يستخدم شعراء الانستغرام البريطاني مفردات أبسط وأسهل، ويقلون من استخدام علامات الترقيم، ويعتمدون بشكل كبير على فواصل الأسطر والبنية البصرية للقصيدة في إيصال المعنى. في المقابل، يميل الشعراء الكلاسيكيون إلى استخدام تراكيب لغوية أكثر تعقيداً، وألفاظ رسمية، وأنماط ترقيم ضمن هياكل محددة. وأخيراً، تسهم هذه الرسالة في مجالات الأسلوبية، والتحليل الأدبي، والإنسانيات الرقمية من خلال إظهار كيف يتطور الأسلوب الشعري استجابة للتغيرات التكنولوجية. وتدعو إلى مزيد من الاهتمام الأكاديمي بالأدب الرقمي، وتقدم طرقاً جديدة لفهم بنية الشعر في القرن الحادي والعشرين.