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instapoetry's rise to popularity has led to its growing influence on the literary world, with recent surveys showing that poetry is becoming a bestselling genre. Since 2012, the number of poetry readers has nearly doubled, with significant increases among young adults, especially young women and people of colour. The top-selling poetry collection in 2017 was Rupi Kaur's "Milk and Honey," which sold over 3.5 million copies and has been translated into 40 languages. Despite its financial success, instapoetry remains a topic of debate among academics and literary critics. Many have questioned its literary legitimacy, with some viewing it as a form of social media rather than serious poetry. Rebecca Watts's 2018 article criticizing "social media's dumbing effect" on the genre reflects these concerns. However, there are historical parallels to be drawn between the current state of instapoetry and past criticisms of women writers. In the mid-19th century, George Eliot wrote an essay lamenting the lack of seriousness among female novelists, who she saw as lacking in rigor and literary skill. Instapoetry's rise to popularity has sparked controversy over its literary merit, with some questioning whether it can be considered "real" poetry. However, instapoets are carving out a space for themselves outside mainstream publishing, often using Instagram as a creative outlet after being rejected by traditional publishers. This new generation of writers includes young women from minority and immigrant backgrounds who are reclaiming the term "poetry" to express their emotions and experiences. Like Watts' piece, this phenomenon challenges traditional notions of literature and raises questions about what qualifies as "literary". Audre Lorde argued that our definitions of literariness are rooted in Western male culture, and instead posited that poetry is a vital means for minority women to access and communicate their emotions. For instapoets like Rupi Kaur and others, social media has become a platform for sharing honest and often political messages about sexuality, abuse, gender, race, and immigration. While the debate over instapoetry's "literariness" rages on, it is essential to recognize that this new generation of writers is not only producing creative work but also experimenting with language, rhetoric, and form in innovative ways. Through social media, minorities and women are gaining a creative voice and being heard, which is a crucial aspect of literary expression. The task of archiving Instagram pages is just as challenging as saving a book. Currently, the UK Web Archive only collects websites with a UK domain or authored by UK residents through non-print legal deposit. It can also gather information from web pages without a UK-based domain if there's a clear link to the UK, but permission from creators and rights clearance are required. Social media content is even harder to archive as many sites block attempts to collect it. The legal restrictions hinder the archive's efforts, making me wonder if the current form of the UK Web Archive might not be sufficient. With instapoets regularly deleting old posts, their work can be lost forever unless collected in time. A search on the UK Web Archive and the American Internet Archive suggests little remains of 2014-2015, the peak period for instapoetry. Considering a book as a final product, an Instagram page can be seen as a digital manuscript with followers' comments as feedback and each deleted post as a draft. I prefer to view the published book and the Instagram page as separate entities due to instapoets continuing to use Instagram even after publication. Rupi Kaur's bestseller Milk and Honey may find its place in an archive someday, but then only half her work will be recorded, as comparing books and Instagram pages is challenging. The concept of time on Instagram differs significantly from traditional books. Readers start with the most recent post and scroll down (or back) in time, creating a sense of ongoing progression that can't be replicated in a conventional book. Instapoetry poses challenges to current academic practices regarding interpretation and archiving, unfortunately contributing to the marginalization of minority voices by prioritizing literature published in books over self-published online writing. Cover photo: Rupi Kaur's instagram page

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