

Reclaiming the Narrative: The Empowering Voice of Nikita Gill in Selected Instapoems

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Summary:

Instapoetry, a sub-genre of poetry, emerged as a disruptive response to the rapid change to the digital age, utilizing social media's visual focus to provide global visibility for many poets to publish their poems. This research examines how Nikita Gill, a prominent poet of the digital movement, employs Instapoetry to foster empowerment especially of young women by retelling classical myths and Western folklores. Through a textual analysis of selected poems, the research explores Gill's reimagining of the passive wife in "Penelope, Wife of Odysseus", and the commodified princess in "princess plain" as active characters of strength. While literary critics often dismiss the genre for many reasons like the lack of complexity describing it as a "plague of cliches," this research argues that the simplicity of the language serves as a democratic power that demolishes traditional barriers for the readers. The study concludes that Gill's work creates a space for young women to retrieve their narratives. The poet uses myths and fairytales to challenge patriarchal ideologies and reconstruct feminine identity.

Introduction:

Instapoetry, a product of the digital revolution, changed the way readers experience poetry whether it is a simple liking or admiration of poetry or a profound immersion. Social media platforms, like Facebook and Instagram, provided a virtual space to post and publish poetry which can be important springboard for aspiring as well as established poets' professional growth. Instagram platform in particular enables poets to reach passionate audience and build communities centered on likes, shares, and comments. Since its early appearance in 2010s, Instapoetry utilized visual media to challenge the authority of established literary gatekeepers. Rather than relying on approval from publishing houses or critical journals, poets used the platform's free infrastructure to self-publish. This shift allowed for a direct

engagement with audiences, bypassing the financial and institutional barriers of the traditional literary market.

Instapoetry is frequently referred to as micropoetry, and it is written to be simple to read on a smartphone screens. Therefore, Instapoems are usually condensed brief, straightforward, and written in simple, everyday language. The poems accompanied usually with visually appealing backdrops simple and straightforward, high-quality hand-drawn pictures or images, adding to that a carefully selected font type, size and even the text placement which all will work together to enhance the meaning as well as the emotions conveyed by Instapoems. Traditional poetic devices like rhyme, meter, complicated sentences, and even capitalization are tend to be abandoned in favor of a simple, free-verse form that feels natural and personal. However, a defining characteristic of this kind of poetry is the simple poetic diction and economic language which lacks complexity lines are typically less than twenty words long and have irregular breaks. Clear and honest expression of emotion that is easily accessible to a broad audience is what Instapoets endeavor to achieve. Such characteristics, and several others, distinguished Instapoetry from traditional poetry, contributing to the recognition of this form of poetry as a new and influential form of digital poetry .

For some readers, especially the young generation, who consider the traditional form of poetry as sophisticated, difficult and outdated, Instapoetry and by using the visual and shareable format of social media, effectively removed old barriers of traditional writing. It presents poems in a way that is direct, easy to relate to, and highly accessible. Instapoetry renewed the interest in poetry and gained new audience who had no interest in the genre before (Silva, 2024).

Instapoetry has been subject to many critical views, despite the fact that it has a great impact on readers due to its accessibility, brevity, and being a platform for the silenced voices. Critics questioned mainly Instapoetry's artistic merit, its over-commercialization and alleged lack of artistic value. Its very popularity has sparked a fierce counteraction of criticism and satire. The Instapoets rejection of traditional poetic structures including rhythm, meter, rhyme, metaphor, and figurative language is one of the features which raise much artistic criticism. Critics claim that the simplicity is a weakness rather than strength, writing off the books as "a plague of clichés" or "cliche, self-help aphorisms" (Charry Roje and Vojnović, 2023, p. 67).

According to the British poet Rebecca Watts, in her article "cult of the noble amateur" (2018) Instapoetry prioritizes emotions over craft and Instapoems are

always self-reflective and confessional. She also states that Instapoetry superficiality prevails upon the poetry's power and poetic form. Likewise, Anna Leszkiewicz, a British editor, journalist and critic in art and culture claims that Instapoetry lacks creativity, depth, and complexity. (Charry Roje and Vojnović, 2023, p. 68)

Several critics claim that traditional and Instapoetry are two distinctive genres and they are incomparable. American editor Timothy Green claims that traditional poetry is "a door to new meaning" and Instapoetry is "a mirror held up the reader, reflecting and rendering beautifully back what the reader already knows" (Charry Roje and Vojnović, 2023, p. 68).

While critics who deference Instapoetry indicate that its power lies in its democratic power in literature and in its ability to be immediately close to audience and more shareable. This democracy works in two ways, accessibility and the verity of voices. On one hand, its accessibility made publication much easier. Readers can enjoy reading Instapoems anytime with no regard of costs alongside its simple language that drifts away from complexity and ambiguity. On the other hand, Instapoetry made a space for diverse voices to be represented freely with no constrains. Many poets marginalized, immigrants, men, and women from different colors and ethnicities are heard through sharing their personal experience. (Charry Roje and Vojnović, 2023, p. 66)

It is worth mentioning that instapoetry and despite all the positive and negative reception, has not replaced but changed traditional poetry, expanding its horizons by providing new forms which can best serve the needs of modern poets in this rapidly advancing digital age. For many poets, Instapoetry is a new era of poetry that holds promise for both the poets and the readers alike. Readers can access the poems freely; the poems are virtually attractive, sharing a common experience in a new way. The poets, hence, have their hands busy creating a new form of poetry that is a visual art at the same time freely without the constraints of publishing .

Many poets from different backgrounds, some of them used to be marginalized or ignored in the world of literature, recently have a voice and global visibility owing to Instapoetry's and digital streaming platform. Accordingly, instapoetry has promoted a diverse art from the voices of minorities and bringing new subjects and viewpoints into poetry and literature in general (Melnik et al, 2025, p.222). Instapoets especially, young women experienced a strong sense of empowerment and connection when they write their own struggles with trauma, belonging, and immigration represented in writing in form of a post, for the first time

through social media platforms (Ică, 2025, p. 509). Poets like Rupī Kaur, Lang Leav, and Nikita Gill, were the pioneers of the movement. They employed social media to market their writings towards public audience.

Nikita Gill is one of the prominent Instapoets. The Indian-British, illustrator, playwright and poet is well-known for her powerful, uplifting, and empowering Instapoetry in which she skillfully blends contemporary experiences with ancient myths, folktales and fairytales. Prior to her online success, she faced many difficulties with traditional publishing industry. Her journey to become one of the influential Instapoets was not easy; she had to swallow the better rejections from publication companies one after the other receiving a total of 137 rejection letters from publishers claiming that her poetry is unmarketable. Those rejections are what make her excel in the world of digital poetry and become one of its prominent and successful figures (CTV Your Morning, 2018).

In her poetry, Gill uses the twenty-first century tools to rewrite ancient myths and fairytales to address the needs of her contemporary community. She refers to Instapoetry as a "confessionalist bite-sized poetry which exists to cause a reaction, a thought, a feeling" (Mishra, 2025, p. 31) that is intended to provoke strong emotional responses. Gill's poetry fostering awareness by addressing issues of self-love, mental health, identity, social injustice, and women's empowerment which resonate deeply with young adults' readers. In her poems, Gill uses mythology and folklore to write in a rich style with emotional depth and vivid imagery. Her collections of poetry, including *Your Soul Is a River*, *Wild Embers*, *Fierce Fairytales*, and *Great Goddesses*, which "reconstruct traditional archetypes with contemporary feminist values" (Aditta, 2025, p13) and have a profound impact on young people of various social and cultural backgrounds.

Women in the old narratives, myths and fairy tales with dominant male authored stereotypes are either harmless and innocent angles or vicious and destructive monsters. They are forced to be passive objects suiting male desires or feared creatures that should be tamed or fiercely fought. These narratives teach women to be silent and male dependent removing their own identity and personal power. Many poets including Nikita Gill through their work, revise these narratives. It is a type of resistance to empower women through changing how these narratives are viewed from another perspective. The outstanding poet Adrienne Rich (1972) in her article "When We Dead Awaken: Writing as Re-Vision" states that "Re-vision_ the act of looking back, of seeing with fresh eyes, of entering an old text from a new

critical direction, it is an act of survival." She also states, "this drive to self-knowledge, for woman, is more than a search for identity: it is part of her refusal of the self-destructiveness of male-dominated society." (p. 18). Through the use of Instapoetry, Nikita Gill turns ancient myths and fairy tales into modern tools for empowerment. The platform helped her engage with a wide network of followers by relying on topics of suffering and survival, making these revisions easier to understand.

Through her collections and engagement with the classical narratives, Gill contributed to the discourse of female identity, self-expression, and challenging traditional social barriers, which for ages were under the dominance of the patriarchal authority which prevented women from controlling their own narratives. In her *Fierce Fairytales*, Gill strongly criticizes the traditional way of telling the western folklore that is controlled by patriarchal ideology especially, the collections of Brothers Grimm and Charles Perrault, where in their stories men were the agents of action whereas women were treated as objects of desire and rely heavily on male gaze (Latif and Khan, 2022, p. 52). Gill rejects the traditional stereotypes of a typical princess waiting for a hero to rescue her, instead her princesses and heroines are brave who fight fiercely to reclaim their identities and their own side of the story .

Gill's collections in general are cultural interventions that breakdown traditional Western myths and reconstruct them from a feminist perspective. Gill offers her audience an alternative view on female strength, agency, and resiliency by retelling these tales. Her collection *Fierce Fairytales*, in particular, deliberately breaks down the fundamental elements of the conventional fairytales. Instead of being passive characters defined by their obedient, suppress, marginalize, and defenseless status, Gill's characters are active participants in their own narratives, who embrace their own strength and draw courage from their tragic past, their traumas, and scars. The prince no longer serves as the only hero in the poet's retellings. On the contrary, male characters are frequently shown as supporting partners, or secondary characters .

Nikita Gill pursues her revisionist quest beyond folklore to the narratives of the ancient world. In her collection, *Great Goddesses*, the poet revises the ancient gods and monsters into real people with whom the young generation and the modern audience can identify and learn many things like how to be strong, resilient, and gain power .

This specific type of empowerment aligns with Michel Foucault's concepts of the 'Regime of Truth' and 'Insurrection of Subjugated Knowledges'. Foucault, an

influential French philosopher and social theorist, argues that every society has 'regime of truth', a set of rules that determine what is true, valid or valuable knowledge (Gordon, 1980, p.81-82). The resistance happens when suppressed individuals reclaim the disqualified or the unworthy truths that the dominant "regime of truth" has erased. He argues that power is not merely a top-down force but a dynamic web where resistance emerges from the 'bottom'. By retelling these myths from the perspective of the silenced and the marginalized, Instapoetry acts as a vehicle for the insurrection, allowing the reader to dismantle patriarchal narratives and forcing the hidden truths into the public light (Willcocks, 2004, p. 254-255). Nikita Gill's work exemplifies this insurrection by systematically dismantling the patriarchal ideologies embedded in classical fairytales and myths. In Gill's poems such as "Penelope" and "Princess Plain", she unearths the suppressed narratives of female characters historically defined merely by their value to men, transforming them from passive objects of the male desire into active subjects of their own survival.

Nikita Gill's Reclaiming Penelope's Story:

Penelope, the wife of Odysseus, is one of the central female figures in Homer's *The Odyssey*, known for her endurance, and extraordinary loyalty for her husband Odysseus. When Odysseus left his home through war, Penelope raised their son alone, and refuses many suitors and shrewdly deceive people for many years so she can avoid getting married, which makes her celebrated figure. She is described by a king as "O lady [Penelope], no one among mortal men throughout the boundless earth would blame you, for your fame reaches the wide heaven, as does [the fame] of an excellent king" (Finley, 2002, p. 97). Far from being a passive figure, Penelope embodies a strategic and emotionally strong form of heroism that parallels Odysseus's bravery, though she was "weakening under pressure from her father and brothers" to "accept one of the suitors" (Finley, 2002, p. 129). Penelope was strong enough to face the restraints of her patriarchal society; therefore, she has become an active figure to highlight feminist concerns and becomes a good example for women empowerment in Nikita Gill's poem "Penelope, Wife of Odysseus.(2019) "

Gill's "Penelope, Wife of Odysseus" is one of the powerful feminist poems, which shifts the narrative focus from the famous celebrated hero, Odysseus to his wife, Penelope, the woman who remains loyal during her husband's absence. In her poem Gill retells the mythical story of Penelope shifting her away from her passive

role and gives her a voice to express her suffering of being restricted by her patriarchal society .

Many critics assert that "Penelope's myth has been utilised to speak to concerns about female domestic labour and the double-discrimination of class and gender" (Judge, 2022, p. 7). Gill's poem starting from the title "Penelope, Wife of Odysseus," is a strong indication to the character of Penelope even before the poem begins. The poet directly introduces Penelope within the patriarchal framework that defines a woman only by linking her to a male figure, in Penelope's situation it is Odysseus. Intentionally, Penelope is not introduced as a queen of Ithaca or a prominent mythical figure, but only as a possession of her king husband, Odysseus. The clever choice of the title enables Gill to highlight that women are introduced only as a peripheral character in males' tale. Hence, the title serves as a direct note of social expectations that Gill intends to convey and criticise .

Homer's The Odyssey shapes the stereotype of the good wife. Traditionally, Penelope is defined by what she does not do, she does not remarry therefore, "Penelope has been employed throughout men's literature as a symbol of the good and faithful wife" (Judge, 2022, p. 18). Gill's poem starts with her speaker, Penelope saying: "They call me loyal" (Gill line1), a line acts as a mirror to women's identity that had been buried and erased under the label of loyalty.

In the next line a binary opposition is established between Penelope and Helen of Troy. The speaker Penelope states that she is "the antithesis of Helen" (Gill line2); She continues to say that "Where she is ruination" (Gill line3) and describes herself as "purification." (Gill line4). Penelope is considered as an example of chastity while Helen stands accused by infidelity (Judge, 2022), leaving her husband Menelaus for a more passionate life with Paris .In fact this description had been assigned to them by a male dominated society and ideology where physical appearance is what determines the women's worth but, in this case loyalty is considered as a strategy of a woman survival more than her beauty does, because Penelope's mother told her once "You are not beautiful.../ Make this your virtue instead of your deficiency" (Gill line 7-8) indicating that if she is not suited to for the standards of beauty, she must take advantage of her "deficiency" and use it as her only weapon to survive.

Though Penelope is introduced as a woman who is defined only by the name of her husband Odysseus, in the hands of Gill, Penelope character was revised to highlight how powerful and wise Penelope is. She is now the one who is telling

the story, her own story, from her own point of view. The poet gives Penelope a voice and authority to tell her story saying:

I remind myself of this on the docks،

Watching my husband's warship leave،

and when I must raise our son alone (Gill lines 9-11)

In these lines Penelope while watching her husband leaving to join the war, she has to take responsibilities, the first and most important is to "raise" her son "alone," by doing so, she is representing the role of both a mother and father. Alongside raising her son alone, she had to do it "while ruling Ithaca without being King." (Gill line 12) The line is strong evidence that proves the vital role of Penelope while left alone by her husband, she was able to fulfill the role of being a father for her son, and a king for her kingdom of Ithaca, unlike how she was described in the beginning of the poem as an addendum for Odysseus. However, the role was undermined by framing it within the patriarchal ideology. So she is a subordinate and minor character who existed merely to serve one purpose that is to set a role model for women to be loyal and chaste, rather than being a powerful woman and queen with great role to play .

Her role is contrasted by that of her husband's, while Penelope was doing her best to rise her son alone, ruling the kingdom , facing the social pressure to get married Odysseus, and after the end of the war, did not come back home directly, instead he went though many journeys pursuing adventures and chasing glory. His act had been hailed by "bards", namely men in his society who saw such act as an act of heroism. Penelope bitterly said that the "... bards sing of his exploits as I stand alone/ Cunning Odysseus, brave Odysseus" (Gill lines 15-16). While the one who should be prized, the real hero is truly Penelope, she assured that those who were glorifying Odysseus were in fact depending on her for living "they are only able to feed themselves/from food and water my reign provided (Gill lines 17-18).

Hence, the speaker of the poem is mocking those who glorify her husband as they live by what she provided while she was left behind alone to rule the kingdom. They simply erase her vital role and praise the male king, Odysseus. Penelope continues to say that "the bards:"

name me an addendum to a hero's tale.

They whisper about the Goddesses you are with

and laugh behind my back،

while to cope, I sew, I mother, I rule (Gill lines 18-22).

With all her great efforts to keep the kingdom stability and achieves prosperity alone, she is only described as "an addendum" to Odysseus's tale. The speaker mentions that while she was able to manage everything alone, Odysseus on the other hand was busy with many "Goddesses" as the bards whispered proudly and "and laugh behind my back." With all intolerable hardships and bad news Penelope decides to remain calm and strong and states that "to cope, I sew, I mother, I rule" all at once.

In the next lines, Gill juxtaposes the violence of Odysseus to reflect his masculinity with the feminine calmness and wit of Penelope. The speaker indicates that:

When he finally comes home.

he butchers brutish suitors to protect my honour

without considering how I've evaded them

for ten years with only my wits and shrouds (Gill lines 23-26).

Odysseus is described "cunning," but the poet reclaims this quality for Penelope. In many lines Gill emphasizes Penelope's "wits and shrouds" that she uses to keep suitors away for many years. On the contrary, the supposed to be "cunning," Odysseus simply "he butchers brutish suitors to protect" Penelope's "honor," that she already has preserved skillfully and peacefully for many years. Hence, the poet indicates that the act of sewing was not a reflection of a passive role of waiting, but an active smart strategy of delay, which Penelope choses willingly to protect her "honor." Consequently, through the patriarchal perspective Penelope is an "example of a woman who is important only while her husband is absent, since the moment he returns, she disappears from view" (Judge, 2022, p. 38). However, "when one reflects on what women say and do within the confines of the traditional plots, positive values emerge." The ancient poets seem to have used the female experience as a foil to [...] essentially destructive heroism" (qtd in Judge, 2022, p. 38).

Gill concludes her poem with a sharp interrogation rhetorical question that helps to destabilize the gendered double standards of the patriarchal society by saying:

And while he reclaims his throne.

hero once again, no one asks the question:

if a wife is only measured a good wife

by how faithful she has been.

then what makes the gauge of a good husband? (Gill lines 27-32).

This rhetorical question exposes the gender bias. While the "gauge" of a good woman is to be loyal for her husband and take all his duty when he is absent or busy with the goddesses, then what is the "gauge of a good husband?" such questions is a direct critique to patriarchy and the biased double standards that had been set for men and women. Thus, the answer to this question proves whether Penelope is a mere addendum to Odysseus tale or not. Gill's retelling of the myth challenges all the imbedded patriarchal standards that undermined Penelope's powerful role.

By giving Penelope a voice by making her the speaker of the poem to express her emotional burden and retell her story, Gill reflects the unrecognized strength of Penelope that the traditional myth has long ignored. Through a direct vivid expression and confrontation of the patriarchal society standards, the poet transforms Penelope from being a symbol of passive loyal woman into a fully recognized symbol of strength and heroism that is equal or even greater than that of Odysseus. Hence, Gill's poem gives a powerful feminist perspective of an ancient mythological woman like Penelope .

Plainness Power: Nikita Gill's Avant-garde "or Unextraordinary" Princess

"Princess Plain" From Firce Fairy tales by Nikita Gill

Along with ancient myths, fairytales is another valuable source of inspiration when poets can mine, and for women poets patriarchal ideology is deep rooted in fairy tales given to the coded messages the tales are burdened with. The tales set standards for young children defining their prescribed gendered roles for them which demanded and interference to revise the already set stereotypes of women. In the traditional fairy tale, when the word 'Princess' is mentioned, standards are set and at once an image of extraordinary beauty, elegance and grace is created in the minds of readers. It is hard to imagine a princess as a regular girl with a plain appearance. Nikita Gill's 2018 poem "Princess Plain" sets some kind of disturbance for the readers. The words "Plain" and "Princess" are hard to be put together. Princess is a symbol strongly related to a privileged, young, and beautiful character and being "Plain" demolishes all that charm .

Gill opens her poem with a speaker, the princess who is complaining about being "born plain" (Gill lines 1) whereas her two sisters are more princess like as they are "...prettier than me,/ both younger, both softer. (Gill lines 3-4). What is

interesting is the parents' reaction to their daughter's plain look, she says "My parents feared there would/ be no one in this world to love me". (Gill lines 5-6) The only thing the parents were able to think about is marriage, as according to the already set standards one of the important characteristics of a woman is to be beautiful to marry and live the happily ever after ending promised in the classic fairy tales.

In a male-centric society the patriarchal standards set for women have a negative affect not only on the ordinary women but even on royal families leading to have passive and unseen royal women as if they are invisible. They struggle to prove themselves in a competitive environment .

Gill tourists attractions to the princess by being a daughter of a king is not going to save her from her current situation but on the contrary, it will increase her tragic state. In courts and mansions, women in most cases are not measured by love but by benefits. Even beauty here is not for pleasure but for diplomatic purposes that are achieved by the arranged marriages. The princess is not wed to a prince but to another kingdom. Her body is a map, her womb is a peace treaty, and her smile is "An alliance between kingdoms." (Gill line 10)

Gill asks a sarcastic question, "who needs love when you are an item of trade?" (Gill line 12). Comparing the princess to a commodity that is used to make a price and end wars. Even plainness or ugliness does not liberate her but transforms her from being wanted to being useful.

The princess turns her weakness and vulnerability into empowerment. She "realised that invisibility comes with its benefits." (Gill lines 15-16). Invisibility is considered a blessing, a power and, an expedient. The beautiful princess steps are watched, her breath is accounted for, and she might be punished for simply being seen whether the ordinary or "plain" moves like a shadow unseen without resistance so she states "I made myself comfortable." (Gill line 13) as the princess now is empowered by her plainness. Gill masterly creates a cruel paradox, that survival is not in being special but it is escaping from being desired and remaining out of sight.

The beautiful princess is not punished by men alone; she is punished by other women too. The poem exposes how beauty turns into a reason or a mean for moral punishment. A woman is often judged not by the weight of her deeds but by her physical appearance. Here beauty is not a privilege but a liability that becomes a target for envy, doubt, and a justification for punishment as witnessed by the princess when she states "I watched women be cruellest to the one who was

prettiest" (Gill lines 19-20). Gill clarifies that women in this context are bound and firmly restrained through the "whisper[ing] in the darkness" (Gill line 21) of rumors and the questioning of a woman's virtue. In this farmwork, "virtue" is strictly under the male control when she states "Apparently if you are without virtue to a man, you become valueless (Gill lines 24-25). It is not something a woman possesses but something a man allows her to have. It is a fragile gift granted or reclaimed by him. The moment a man has doubts, her value vanishes and her story ends .

The princess confesses that her fear stems not merely from men alone, but from the deformed feminism bred within the patriarchal system itself. This fear is defined from comparisons, dread of her being measured more or less beautiful than her peers. The princess finds herself trapped in a "Competition that none of us agreed to" (Gill line 31), yet forced to play under the pressure of her surrounding environment and this includes all other women. The princess is stating facts as a kind of resistance and acknowledging that her choice of being unseen is what empowers her to face a community indulged by patriarchal ideologies, and set of standards that will not leave a low-born woman or even a high-born princess unaffected .

In "Princess Plain", love is stripped of its emotional depth and recast as a public performance rather than seeking honest affection or security, the princess participates in a staged romance intended for an audience. The lines "that says, 'See, look. Look at the way I am able to wrap whole kingdoms Into my cherry blossom smile" (Gill lines 33-34-35) show her similar to an actor on a stage. Her goal is not to feel love, but to be seen as being loved, turning private special emotions into commodity for external male desire. Additionally, her "Cherry blossom smile" (Gill line 35), supposed to refer to softness and innocence but the princess uses it to "wrap whole kingdoms" (Gill line 34). Then the poem takes a little pause "...without saying" (Gill line 36) a pause before telling the hard truth. They say look how I am capable to love, but the truth is they are selling themselves. Silence is not ignorance but rather a denial, resistance, and empowerment that the assumed love is conditional, carefully calculated and watched. Then the transformation from "cherry blossom smile" (Gill line 35) to "peach at your local fruit market" (Gill lines 37-38) is shocking. While the flower is beautiful and priceless, the peach is touched, examined, measured and finally sold. The princess and other women know that they are being sold, like the peaches, but pretend it is love .

Gill portrays the resistance of a princess forced into the shadows for failing an assumed aesthetic role thrust upon her since birth. The princess chooses to remain in a gray area that provides security. She turns her state of being unseen to fight for security and empowerment. Her confession "I have failed my purpose as a whole" (Gill line 48) is touching because it is a failure she has been told to accept .

Gill's poem is not a cry against ugliness or a lacking of beauty, but rather against the reduction of women worth which begins and ends with her ability to be desired. In this poem the poet "retell[s] classic fairy tales from the perspective of the silenced" (Aditta, 2025, p. 26). It is a poem against a patriarchal society wrongly decides a woman's value based on her look. A poem that empowers the woman who learned to survive by becoming invisible and condemns a world where beauty is treated as a price of being allowed to exist. It is a poem of silent survival, guaranteed security and a power that no one sees. The poem asserts that some women lose not because they are weak and vulnerable but because they refuse to be treated as a commodity .

Conclusion:

Instapoetry has grown beyond its digital roots to become a powerful instrument for feminist resistance and empowerment. Despite facing criticism regarding its artistic value, the reliance on simple direct language is not a weakness, as traditional critics claim, but rather a deliberate strategy that allowed Instapoets like Nikita Gill to reach a wide global audience. Instagram and other social media platforms provide marginalized voices with a safe space to express their trauma and identity, especially the devoiced women.

In her poem "Penelope, wife of Odysseus", Gill gently yet decisively retells Penelope's story, defining the patriarchal story. Recasting Penelope not as a shadow behind male heroism but a figure of strategy, cunning, and intelligence equal to any man. While in "Princess Plain" Gill strips beauty of its authority allowing the unseen and "plain" appearance portrays as space of refuge, resistance, and empowerment . Gills retellings of myths and fairy tales redefine the predictable happy ending. Happy ending becomes a journey towards healing, independence, and self-acceptance. Hence, Nikita Gill's works stand as a liberation quest of female identity and important role, providing the young women generation new tools and concepts to face the patriarchal dominance away from the traditional constrains., Hence, in her poem Nikita Gill has shown how traditional fairy tales and myths can be used

not just to mirror social standards but to rebel against them, and these revisions mirrors a remarkable shift in the use of classical tales from entertaining stories into moral instruction and powerful tools of women empowerment by which women are no longer serve as mere addendums to male heroics.

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استعادة السردية: صوت التمكين لدى نيكيتا جيل في قصائد مختارة من شعر

الإنستغرام

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الكلمات المفتاحية: شعر الإنستغرام ، نيكيتا جيل ، تمكين ، الشعر الرقمي

الملخص:

برز "شعر الإنستغرام" (Instapoetry)، كنوع أدبي فرعي، كاستجابة جذرية للتحويلات المتسارعة في العصر الرقمي؛ حيث استثمر التركيز البصري لمنصات التواصل الاجتماعي لتوفير انتشار عالمي مكن العديد من الشعراء من نشر نتاجهم الأدبي. تبحث هذه الدراسة في كيفية توظيف "نيكيتا جيل" وهي شاعرة بارزة في هذه الحركة الرقمية لشعر الإنستغرام لتعزيز قيم التمكين، لا سيما لدى الشباب، من خلال إعادة سرد الأساطير الكلاسيكية والفلكلور الغربي. وعبر تحليل نصي لقصائد مختارة، يستقصي البحث رؤية "جيل" في إعادة تصور الشخصيات النسائية؛ مثل الزوجة السلبية في قصيدة "بينلوبي، زوجة أوديسيوس"، والأميرة التي تم تسليعها في قصيدة "الأميرة العادية"، وتحويلهما إلى شخصيات فاعلة تنسم بالقوة. وفي حين يميل النقاد الأدبيون غالباً إلى تهميش هذا النوع الأدبي بدعوى افتقاره للتعقيد، ووصفه بـ "آفة الكليشيهات" (المعاني المكررة)، تفترض هذه الدراسة أن بساطة اللغة في هذا الشعر تعمل كقوة ديمقراطية تكسر الحواجز التقليدية أمام القراء. وتخلص الدراسة إلى أن نتاج "جيل" الأدبي يفسح مجالاً للشباب لاستعادة سردياتهن الخاصة، حيث تستخدم الشاعرة الأساطير والحكايات الخرافية لتحدي الأيديولوجيات البطركية (الأبوية) وإعادة بناء الهوية الأنثوية.