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Digital Confessionalism and the Indian Psyche: A Psychoanalytic Study of Contemporary Spoken-Word Poetry

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Abstract:

The present paper examines the emergence of digital confessionalism in contemporary Indian spoken-word poetry through performances published on platforms such as UnErase Poetry and Tape A Tale. Focusing on Yahya Bootwala's Dear Parents, Nidhi Narwal's I Need to Talk About This, Amandeep Singh's to The Boy Who May Feel Lost, and Priya Malik's Dear Mr. Sharma, it explores how confession has evolved from a private literary practice into a public, performative, and digitally mediated experience. These performances address emotional suppression, trauma, isolation, gendered shame, fragmented identity, and performative healing, reflecting the psychological concerns of contemporary urban India. Using a qualitative and interdisciplinary approach, the study combines psychoanalytic criticism, feminist theory, performance studies, and digital cultural analysis. Jacques Lacan's concepts of the gaze, desire, and the fractured self-explain how digital spectatorship, visibility, and validation shape confessional expression. The ideas of Sudhir Kakar and Ashis Nandy illuminate the cultural dimensions of shame, emotional repression, and modernity in India, while Gayatri Chakravorty Spivak and Nivedita Menon provide feminist and postcolonial perspectives on gendered digital confession. The paper argues that contemporary Indian spoken-word poetry simultaneously democratizes confession and commodifies vulnerability through staged narratives of suffering and recovery, while encouraging future research on regional spoken-word traditions, digital selfhood, and algorithmic performativity.

Keywords: Digital Confessionalism, Spoken-Word Poetry, Psychoanalysis, Digital Selfhood, Performative Vulnerability.

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INTRODUCTION:

In terms of confessional poetry, the traditional view associates the practice with confession of intimate experience, suffering, psychic trauma, and psychological turmoil. The emergence of confessionalism, on the mid-twentieth century, has been strongly associated with poets like Sylvia Plath and Anne Sexton. Poetry transformed from aesthetic medium to psychological site of confession and brought forward the private self. But the age of digitalization has changed the practice of confession in the form of performative, public, visual, and audience-centred event through the digital spaces such as social media, spoken word and digital literary networks.

In India, such digital spaces such as **UnErase Poetry** and **Tape A Tale** played a vital role in popularizing the genre of spoken-word poetry among youngsters. These platforms enabled poetry artists to talk about themes like loneliness, breakups, anxiety, emotional suppression, body shaming and mental health through deeply emotionally charged performances. But, unlike confessional poems, contemporary spoken word performances are not solely based on expression but are also governed by spectator's validation, audience engagement,

and algorithmic circulation, thus the self of the performer is mediated through likes, shares, applause and engagement, an authentic experience of suffering gets performance of vulnerability as cultural act.

This paper tries to engage with chosen Indian spoken-word performances such as *Dear Parents* (Yahya Bootwala), *I Need To Talk About This* (Nidhi Narwal), *To The Boy Who May Feel Lost* (Amandeep Singh) and *Dear Mr. Sharma* (Priya Malik) to analyse the contemporary working of confession in India. While psychoanalytic perspective of Jacques Lacan, and feminist thinkers such as Sudhir Kakar, Ashis Nandy, Gayatri Chakravorty Spivak and Nivedita Menon have been adopted to analyse issues such as emotional repression, performative vulnerability, gendered shame, digital self and curated trauma, the paper attempts to argue that present-day Indian spoken word transforms confession from cathartic private event to mediated cultural spectacle under the digitally oriented gaze. While these platforms bring to light marginal and neglected individual experiences and also democratize emotional articulation, they risk rendering it as a commodity, a consumptive aesthetic spectacle of pain and its healing. By

exploring contemporary Indian spoken word within **psychoanalytical, feminist** and **digital cultural frame**, this study aims to add to existing critical conversations about digital literature, studies of affect and contemporary confessional practices under social media.

Research Objectives:

This research will address these questions by pursuing the following objectives:

1. Examine the rise of digital confessionalism in contemporary Indian spoken-word poetry.
2. Analyse contemporary issues of emotional suppression, vulnerability, trauma, and gendered shame, through select spoken word performances.
3. Explore the ways in which the digital nature of confession produces confession as a performance, mediated and mediated by spectatorship and verification.
4. Engage the psychoanalytic and Indian theoretical lenses in understanding digital selfhood in contemporary Indian spoken-word poetry.

Literature Review:

In the domain of poetic discourse, studies on confessional poetry has mainly concentrated on poetry and psychic self. Early works on confessional poetry highlight the idea of foregrounding of pain, trauma, displacement, alienation, and psychic vulnerability through poetry, thereby rendering it a space for psychic self-discovery and auto-biographical disclosure. Critics exploring the works of Sylvia Plath and Anne Sexton argue that confessionalism deconstructs the divide between the private and public self by revealing individual emotional experiences in poetic form (Rosenthal). Psychoanalytic approaches to confessional poetry argue that it verbalises repressions, fragmented personality, and traumatic experience in terms of individual trauma (Middlebrook).

In the Indian context, critics primarily examine confessional poetry from a feminist or psychoanalytic framework. Works on Indian women's confessional poetry foreground female desire, loneliness, oppression and physical self as part of a critique of patriarchy. Another research highlights how confession in Indian poetry, largely by women poets like Kamala Das and Eunice De Souza, highlights the tension between the individual psyche and social

constraints and expectations, particularly the complexities of gender and sexuality (Raveendran).

Studies dealing with the psychological aspect in Indian confessional poetry indicate that it addresses the negotiation of emotional repression, societal stigma and split identity due to restrictive familial and social expectations (Sharma). Several studies also locate the roots of confession traditions in India within indigenous traditions of Indian literary expressions rather than as imports from the West. These works propose similarities between confessional expression in Indian literature and Bhakti poetry. The argument is based on Bhakti poetry's emotional intensity, auto-biographical self-expression, and close rendering of pain and desire (Mishra). These works seek to broaden the notion of confession to cultural forms of psychic and emotional expression.

With the emergence of the digital media and social media, studies have begun to address issues in digital poetry and the online literary communities. Scholars in this area examine how Instagram poetry foregrounds aesthetic minimalism, visual aesthetics, and a focus on connectivity between the reader and the author through the use of shortened poems and images. Critical analysis also notes how

digital poetry is mediated through algorithms and audience interaction in which poets carefully craft their poems' contents to gain traction on the platform, often highlighting the performer's emotions (Kovalik and Curwood). Studies on the topic also focus on the importance of performance and self-branding in Insta-poetry, and how confession can become connected with visibility and the consumption of emotions by spectators (Friedrich).

Examining the psychical dimension, some studies focus on the aspect of performed vulnerability in spoken word performance in which the individual's emotion is made explicit through the vocal and corporal expressions of the poet's physical self. Other critics argue that the accessibility to digital performance space has allowed poets to engage in public articulation of private traumatic experiences such as anxieties, despair, heartache, and illness in such a way that allows audiences to build a collective emotional identification with the poet's situation (Somers-Willett) and to establish empathy with and validation of the spoken word performance (Gregory).

In terms of contemporary Indian poetry, there have not been enough studies that deal with Indian spoken word poetry from the

psychoanalytic angle. The extant studies, in the Indian context, have dealt mainly with confessional writings in printed books, feminist critique and styling aspects of Insta-poetry. This paper endeavours to fill this lacuna by analysing contemporary Indian spoken word poetry through the prism of psychic, feminist, and digital-cultural framework to foreground how confession transforms in the context of the digital media and Indian spoken word culture and by making use of some important Indian psychoanalytic and cultural theories and theorists like Sudhir Kakar and Ashis Nandy.

Methodology

This paper aims to explore the rise of digital confession within contemporary Indian spoken word performance, using a qualitative, interpretive, and interdisciplinary framework of research. The study is largely textual and performative in nature, combining psychoanalytic criticism with digital cultural studies in order to explore the ways in which confession, vulnerability, and subjective emotional self are narrated in online spoken word spaces. Due to the focus on subjective experience, emotional narratives, and performative constructions of the self, a qualitative research method was selected.

The corpus of spoken word poetry used in the study is selected from a number of online platforms such as *UnErase Poetry* and *Tape A Tale*. The poems chosen for the study include *Dear Parents* by Yahya Bootwala, *I Need To Talk About This* by Nidhi Narwal, *To The Boy Who May Feel Lost* by Amandeep Singh, and *Dear Mr. Sharma* by Priya Malik. The selected texts were chosen using purposive sampling based on their common thematic threads including suppression, trauma, vulnerability, loneliness, gendered shame and the use of digital platforms as a space of public confession.

The primary theoretical framework of the study lies in the discourse of psychoanalytic criticism. In order to account for the way in which the digital confession is mediated by the presence and approval of the spectator, Lacanian ideas of the gaze, desire, lack, and the fragmented self were invoked. The study also draws from the socio-cultural framework of Indian scholars such as Sudhir Kakar and Ashis Nandy in order to understand the prevalent theories of emotional suppression, culture of shame, and psychological alienation within the Indian context. The theory of feminist criticism as developed by scholars such as Gayatri Chakravorty Spivak and Nivedita Menon is

incorporated in the study to address issues of gendered vulnerability, surveillance of the body, and mediated subjective self in the realm of digital confession poetry.

The study relies on two primary modes of analysis: close textual reading and performance analysis. Close reading is employed to interpret various literary devices including the choice of words and imagery, tone and recurring themes within the performance and a textual examination of repetition, pauses and transitions. Performance analysis accounts for the way in which aspects of non-textual expression such as voice modulation, facial expressions, gestures, audience interaction and body language, construct the subjective and intimate sense of public confession in digital spoken word performance. As the poems exist within a digital medium, digital cultural aspects including audience response, online circulation and visibility are accounted for.

The nature of the research is analytical rather than empirical, and is heavily based on secondary source criticism that covers areas of poetry, psychoanalysis, performance studies, and digital studies in order to account for how public confessionism functions as literary and cultural practice.

Theoretical Framework

In this study, I combine an interdisciplinary theoretical approach integrating psychoanalytic theory, Indian cultural psychology, feminist theory, and post-colonialism in order to discuss digital confessionism in contemporary Indian spoken-word poetry. I analyse four performances from Yahya Bootwala, Nidhi Narwal, Amandeep Singh, and Priya Malik through the theories of Jacques Lacan, Sudhir Kakar, Ashis Nandy, Gayatri Chakravorty Spivak and Nivedita Menon in order to explore the psychological, cultural and performative aspects of digital confession.

Jacques Lacan's psychoanalytic theories

serve as the backbone of this study, where the Freudian concept of the unconscious is reinterpreted through language, desire and the formation of the subject. According to Lacan's **Mirror Stage**, it is through an imagistic representation of oneself that an identity is created; a full sense of self emerges through external recognition. Social media platforms function as a symbolic mirror for the poet who crafts their identity through online performances to be consumed by the public gaze. The most relevant concept of Lacanian psychoanalysis in the present study is that of the **gaze**- where the human subject is made aware of his existence

through being observed by the **Other**. In the context of digital spoken word performances, the audience of the performance functions as the Lacanian gaze that regulates the process of confessional expression through performance of bodily gestures, voice, speech as well as spectator reception of applause, comments, shares, likes, etc. The Lacanian **desire** and **fragmentation**, or incompleteness, also help understand and interpret masculine and feminine feelings of emotional void, loneliness, the fear of being rejected, and the state of being fragmented within the psychic structure.

I integrate **Sudhir Kakar's psychoanalytic theories** of the Indian psyche, repressed emotions, familial relations, shame culture, and the clash between personal desire and societal expectations, in order to locate the **psychoanalytic exploration of self** within Indian culture. His theories are helpful to comprehend the regulated nature of emotional expression within Indian culture, most notably in the form of the family and gender role. In works like *Dear Parents* and *To the Boy who may feel Lost*, Kakar's perspectives enable one to interpret the performance of masculine repression, silence, emptiness and inability to express emotions such as love, pain, and loneliness within a patriarchal family structure. Kakar's

concept of shame culture also aids in reading the self-surveillance of feminine psyche during *Dear Mr. Sharma*, since it suggests that it is through shame that social control over gender role is maintained by family and society.

Ashis Nandy's theories help one analyse the critique of **modernity and emotional fragmentation** in postcolonial Indian society from both cultural and psychological perspectives. In the Indian **psychology of modernity**, modern city life leads to fragmented identities, emotional emptiness and anxiety in general, and digital interaction intensify the feeling of isolation and search for external validation from the **other**. Nandy's theorizations are therefore relevant in discussing spoken word confession within the context of the neo-liberal urban India where self-visibility has become essential. His perspectives support Lacan's theory of the gaze by proposing a postcolonial reading where social judgment on subjective experience has become internalized as self-surveillance.

Gayatri Chakravorty Spivak's feminist and postcolonial analyses further inform my reading of mediated self-expression and the politics of voice in digital confessionalism. Spivak's interests in issues

of representation, silencing and speaking back provide critical tools to comprehend how spoken-word poets establish identity and express emotion through online platforms. Spivak's idea of subaltern and mediated voice in relation to writing also enables to understand if the digital platforms have actualized a democratized space for expressing oneself without restraint or if they merely reframe the very act of confession as a performance that caters to the spectators' expectations and the website algorithms. Confession can be viewed as an expression, as well as a performance within spoken word poems in such cases.

Moreover, I bring in Nivedita Menon's feminist work to comprehend the nexus of gendered vulnerability, body-surveillance and emotional labour that constitutes modern Indian spoken-word poetry. Menon is concerned with how genders are socially constituted and feminine identities are constantly negotiated through societal surveillance and visibility. Her arguments provide important frames to my reading of poems like *Dear Mr. Sharma* as themes such as body-shaming, feminine insecurity, and public judgment within gender relations and feminine subjectivity are centrally discussed within the performance.

Analysis

Together the chosen spoken word performances by Yahya Bootwala, Nidhi Narwal, Amandeep Singh and Priya Malik demonstrate the performance and digitally-mediated confession as re-envisioned through contemporary Indian spoken-word poetry. Across them runs an array of themes, such as: emotional repression, vulnerability, shame, loneliness, recognition, performative healing, all of which give prominence to the psycho-spiritual distress of contemporary digital existence. By identifying themes, it becomes possible to conceptualise how each poem deals with confession as a subject situated at the nexus of psychoanalysis, digital culture, gender and Indian socio-cultural realities.

Emotional Repression and Psychological Silence

A prominent trope observed across the selected texts is the emotional repression embedded in Indian family and social formations. Both in *Dear Parents* and *To The Boy Who May Feel Lost*, the speakers assume emotional silence as a deep, internal condition, often specific to gendered norms around masculinity. They speak of alienation, emotional strangulation, psychological exhaustion even while

demonstrating the impossibility of sharing vulnerability with one's family.

The selected speeches can thus be seen as critiques of the Indian emotional culture, as articulated through the lens of Sudhir Kakar, which encourages an emphasis on discipline, obedience and social conformity, leading to the stifling of emotion. Kakar suggests that patriarchal kinship systems have always discouraged the expression of vulnerabilities, particularly from men. As a result, they face psychological alienation, fracturing of the self and lack of emotional connectedness. Confession here becomes a way of speaking out against this chronic emotional neglect. Spoken-word poetry provides a forum for bringing these public, suppressed emotions to light and for forging a shared understanding around them.

In this respect, Ashis Nandy's critique of modernity helps understand these themes, loneliness as experienced by city dwellers, with an abundance of social and virtual connections, also pervades the selected texts and spoken-word poetry serves as a mode of public affirmation for emotionally stifled subjectivities.

The Digital Gaze and Audience Validation

This spectatorship and the need for confirmation, of identity and emotional sincerity, is also an integral aspect of digital confession. Traditional confessional poetry operates primarily in the realm of the written, or the spoken in a more controlled, private space. Digital confession, conversely, occurs in an extremely public space, where speakers are surrounded by a performing audience through laughter, gasps, cheers, comments, likes, and shares, making their confession entirely subject to public performance and visibility.

The Lacanian concept of the gaze applies here. The speakers of the selected poems' confessions operate within the space of the Lacanian gaze provided by the audience, negotiating the reality of their identity and emotional experiences. The poets are constantly aware that they are seen, heard, and emotionally judged. The spoken word confessions are thus not merely private catharsis but acts informed by the reality of spectatorship. The speaker's emotional meltdown in *I Need To Talk About This*, for example, is amplified by their unsteady delivery, vocal instability and directly questioning, appealing to their audience. In *Dear Parents*, the confessional letter appeals directly to an audience in a search for emotional validation from their parents and

from the viewer. Thus, they exist because of visibility and reception. These acts ultimately show the capacity for the speaker to craft an aesthetically-pleasing and relatable performance from raw emotion which will not only garner empathy from the audience but also performativity and circulability for their confession.

Gendered Shame and Bodily Surveillance

Body shame is very evident in the theme of gendered shame. The woman's identity is formed through body shame, public criticism, and psychic shame, “revealing how the social gaze constructs female identity in patriarchal systems”.

Interpreting the poem through feminist theory, specifically of Nivedita Menon's concept of how women are socialised into subjectivity, the poem can be understood as an analysis of socially constructed femininity. Menon writes about how the female subject is positioned through watching and expectation, while shame is used as a “punitive technology to mould female subjectivity” which is formed by fear.

Using Lacan's theory of the gaze further explores how the female subject is constructed by the other, how the speaker sees her own self through society's

judgmental eyes and develops negative self-regard. The virtual space and audience amplifies this process, as women are publicly exposed to viewers who simultaneously consume the emotion they witness, and validate it.

With regards to Spivak's theories of voice and representation, the poem allows women to articulate a traditionally private story in a public domain; however, it remains mediated through spectatorship on the web, question arises whether the web is empowering for women or whether suffering has become a commodity of emotions that viewers can enjoy.

Fragmented Selfhood and Loneliness

The poems that have been chosen are collectively representative of the fragmented selves and unstable emotional lives present in current digital culture. The speakers in each poem seem emotionally unsettled, internally dislocated, and lacking close interpersonal connections. Loneliness is thus represented not as personal sadness, but as the fundamental state of being in contemporary urban spaces.

Lacan's theory of a fragmented self may be used to account for this unstable psychological state. Lacan posits that the self

remains ultimately incomplete, as one's identity relies on external validation. In the performances chosen, the speakers continue to seek approval, assurance and the acknowledgement of emotion from audiences, romantic partners and the public sphere; their confessions continually betray an enduring emotional deficit.

The theories of Ashis Nandy of the psychology of modernity are also instrumental in the understanding of the emotional dislocation present in these performances. The poems themselves seem to represent how neoliberal urban cultures generate feelings of isolation, fear, and the emotional burnout associated with constant digital connection; their digital environments create compensatory communities that attempt to resolve loneliness through performative confession.

Curated Trauma and Performative Healing

A prevalent phenomenon across the chosen spoken word performances is the conversion of private trauma into publicly digestible emotional narrative. Experiences of broken hearts, anxiety, loneliness, body shaming, emotional neglect are aestheticized in forms that elicit feelings of sympathy, empathy, familiarity and audience identifications.

This phenomenon may be broadly conceptualized as curated trauma wherein the painful experience is moulded according to the demands of the digital spectatorship and platform culture. Generally spoken word performances arrange these traumas in well-structured and organized form leading towards closure and healing of the emotional crisis. In *To The Boy Who May Feel Lost* and *I Need To Talk About This*, we observe how negative emotions and emotional distress progressively transforms into solace and restoration generating the narrative of resilience and hope.

This is an outcome of performative healing culture within the digital social space wherein emotional healing is a publicly enacted performance. The confessional subject is not only obligated to bare her trauma but to prove she has successfully healed and grown, the authenticity of the emotional display of distress thus becomes contested with the public expectation of inspirational narrative display within the performative psychological context of the platform culture. From a psychoanalytic viewpoint, these performances reveal that digital confession is an expression driven by desire for recognition and emotional validation wherein trauma is presented as a performative experience for collective

consumption. While this performance democratizes and expands spaces for psychological solidarity, it also presents risk of commodifying pain and transforming subjective distress into aestheticized vulnerability.

These discussions on the contemporary Indian digital confession, show that the same is influenced by the discourse of repressed emotions, spectatorship, validation, gendered surveillance, loneliness, performative healing and the like through the frames of psychoanalysis of Lacan, Kakar, Nandy, Spivak, and Menon. The spoken word poetry on digital platform becomes not a literary genre but a performative psychological space driven by audience visibility and social mediation.

Conclusion

The study analyses the development of digital confessionism in contemporary Indian spoken word poetry using select performances from Yahya Bootwala, Nidhi Narwal, Amandeep Singh, and Priya Malik for platforms such as *UnErase Poetry* and *Tape A Tale*. Through psychoanalytic, feminist, and cultural frameworks, the analysis explores how contemporary Indian spoken word poetry translates confession as a Private literary act to a performative and

digital mediated act through visibility, spectatorship, and validation by an audience.

Through these theories, it becomes evident that the core ideas within contemporary digital confessional performances revolve around emotional suppression, isolation, trauma, feminine shaming, fragmentations of selfhood, and performative healing. In the select performances, it is visible that contemporary spoken word poetry serves as the crucial tool that younger people use to express and articulate psychological anxieties and alienation within modern Indian society. Using Lacanian frameworks of the gaze, this analysis unpacks the role of the digital audience as a way through which spoken word artists are validated and gain psychic approval while Sudhir Kakar and Ashis Nandy's culturally grounded approaches shed light on how feminine shaming and trauma are expressed in Indian culture through emotion suppression and the impacts of modernization and domesticity on psychologies.

The gendered dimensions of digital confessional practices were illuminated by Gayatri Chakravorty Spivak and Nivedita Menon's theories where confession becomes both an act of resistance and negotiation with a patriarchy which defines and regulates

female subjectivity and body-hood, as demonstrated by performance such as *Dear Mr. Sharma*. Also it has been established that digital spoken word poetry is often a space which aestheticizes suffering and constructs and packages trauma as easily palatable, emotionally consumable narratives, hence presenting a tension between cathartic expression and performed vulnerability.

In conclusion, contemporary Indian spoken word poetry reflects a shift where confessionalism now involves performative and digital mediated practices such as spectator ship and platform culture. However, even though digital confession can serve to deconstruct gendered power dynamics, promote collective emotional solidarity, and provide psychological healing, it is equally possible that commodification of pain may become rampant in such curated narratives. Contemporary digital confession can therefore be argued to operate in an inherently paradoxical realm where emotional exposure can be cathartic, performative, enabling, and consumable all at once.

Integrating psychoanalytic, Indian cultural, and feminist critical perspectives contributes to the evolving study of digital literature,

affect, and confessional writing. It also offers scope for future investigations on social media poetry, digital selfhood, algorithmic spectatorship, and psychoanalytic aspects of digital literary communities in India.

Limitations to the Study

This paper addresses the emergence of digital confessionalism in contemporary Indian spoken word through an analysis of performances by Yahya Bootwala, Nidhi Narwal, Amandeep Singh, and Priya Malik (performed on *UnErase Poetry* and *Tape A Tale*). With a psychoanalytic, feminist, and cultural approach, it will focus on how confession has moved from being a purely written, solitary act, to a performance that is mediated digitally and centred around the gaze and affirmation of the viewer.

Through an examination of the language, content and delivery in these performances, this paper finds themes of suppressed emotion, alienation, grief and trauma, gendered humiliation, fragmented identities, and the notion of performance as catharsis and cure, pervading contemporary spoken word in India. Guided by psychoanalysis (Lacan, Kakar), Indian philosophical/cultural theory (Nandy), post-colonial theory (Spivak) and feminist studies in India (Menon), the study contends that the form of

digital spoken word simultaneously opens avenues for expressions of authentic emotion, while also turning vulnerability and trauma into a commodifiable commodity through crafted narratives of suffering and overcoming.

Though the analysis in this paper is restricted to a selection of performances in English, this research opens new avenues for study in digital subjectivity, algorithmic viewership, and spoken word poetry in various regional Indian languages.

Scope for Future Study

The present analysis further opens pathways for new studies in digital literature, psychoanalysis, and current Indian culture studies. Limited to certain English spoken-word performances in this paper, future research may analyse the spoken-word performances and the digital poetic forms of different Indian regions and languages. A comparative analysis of Indian and western digital confession culture will thus enrich the analysis with regard to the politics of emotion, the politics of gender and politics of the audience response.

Studies could further focus on caste, class, sexuality, religion and queerness as they function in digital confessional poem studies

and look at how those same structures are being discussed within such studies in such fields like Dalit studies, Queer studies and the theory of intersectional feminism. It also paves the way for more reception and empirical studies such as the use of interviews, surveys and receptions studies which would allow us to look at audience engagement and the emotional aspect of spoken-word performance among digital audience. Future researchers could work on social media algorithms in poetic display, healings performatively, and marketization of weakness. Future psychoanalytical works might even venture into the field of Insta-poetry, podcast-poetry and digital storytelling along with others on the new manifestation of digital selfhood and media-assisted confession.

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