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POETICS OF REFLECTION: METAPOETRY, AUTHORITY, AND CULTURAL RESILIENCE IN THAI DIGITAL POETRY

Kawinsara Sudjai¹, Chutacaphat Rattanaphan^{2*}, Kritsada Kantichol³

¹*School of Liberal Arts, Center of Excellence on Women and Social Security (CEWSS), Walailak University, Nakhon Si Thammarat, Thailand, kawinsara.su@wu.ac.th, <https://orcid.org/0009-0005-4835-3686>*

²*School of Education, Center of Excellence on Women and Social Security (CEWSS), Walailak University, Nakhon Si Thammarat, Thailand, chucaphat.ra@wu.ac.th, <https://orcid.org/0009-0004-3083-6973>*

³*School of Linguistics and General Education, Walailak University. (CEWSS), Walailak University, Nakhon Si Thammarat, Thailand, kritsada020840@gmail.com, <https://orcid.org/0009-0004-2407-4757>*

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Corresponding Author: Chutacaphat Rattanaphan
(Chutacaphat.ra@wu.ac.th)

ABSTRACT

This article investigates how Thai digital poets employ metapoetry to negotiate authorship, authority, and literary value within the dynamic environment of social media. Drawing on 24 digital poems from the Poetry of Poetics project (2024), published on the Poetry Republic Facebook page, the study integrates literary criticism with discourse analysis to examine both textual strategies and platform-specific practices. Close readings reveal rhetorical techniques—such as intertextuality, irony, and reflexive commentary—that foreground the process of poetic creation and interpretation, while discourse analysis highlights how Facebook’s affordances, including interactive comments, sharing mechanisms, and algorithmic visibility, reshape modes of readership and validation. The findings underscore tensions between canonical traditions of authority and participatory forms of recognition generated by digital publics. By situating Thai digital metapoetry within broader debates on authorship and digital literature, the study demonstrates how peripheral literary cultures reconfigure global understandings of poetic authority, interpretive collaboration, and the cultural role of poetry in the digital age.

KEYWORDS: Metapoetry, Digital poetry, Thai poetry, Digital literature, Discourse Analysis.

1. INTRODUCTION

The twenty-first century has witnessed the rapid transformation of literary culture, driven in large part by digital technologies. Poetry, traditionally tied to the page and the institution of print, increasingly migrates into online and interactive environments. Scholars have described this shift as part of a broader “electronic literature” movement, which emphasizes the aesthetic and cultural significance of texts produced for digital media (Hayles, 2008; Pressman, 2014). Within this framework, poetry acquires new affordances: interactivity, multimodality, and hypertextuality, all of which challenge the boundaries of form and reception. The digital medium not only reshapes the materiality of poetic texts but also redefines the relationships between poets, audiences, and cultural institutions.

This transformation is particularly evident in what critics call digital poetry, a form of literary expression that leverages the technological and participatory capacities of digital media (Funkhouser, 2007; Phillips, 2022). Unlike traditional print-based verse, digital poetry often integrates multimedia—images, video, sound, and hyperlinks—into its fabric. It also reconfigures the role of the reader, who is invited to engage with the poem interactively, sometimes even co-producing its meaning. Katherine Hayles (2008) has argued that such works embody the posthuman condition, where cognition is distributed across human and technological networks. In this sense, digital poetry provides a vivid site for examining how literature adapts to new cultural and technological realities.

Beyond experimental works in specialized e-literature circles, digital poetry also flourishes on mainstream platforms such as Facebook, Instagram, and Twitter. Social media provides immediacy, accessibility, and wide circulation, allowing poets to bypass traditional publishing gatekeepers (Harris, 2021). These platforms enable not only new forms of poetic performance—such as micro-poetry or visually embedded verse—but also new modes of audience interaction. Likes, shares, and comment threads become integral to the life of the poem, transforming its reception into a participatory, dialogic process (Phillips, 2022). This participatory environment destabilizes conventional hierarchies of literary authority. Whereas traditional poetry relied on institutions such as journals, anthologies, or literary awards to consecrate value, social media disperses authority across networks of users. Poets negotiate their identity and legitimacy in real time, shaped by algorithmic visibility and the collective responses of

audiences. As such, social media functions as a new kind of poetic public sphere, where literary production intersects with digital culture, grassroots readership, and platform economics. Scholars of digital culture have emphasized the democratizing potential of this shift, while also noting the new constraints imposed by algorithmic systems and the pressures of online virality (boyd, 2014; Gillespie, 2018).

Within this broader field, metapoetry offers a particularly productive lens for understanding how poets navigate authorship and authority in digital spaces. Metapoetry refers to poems that reflect on their own conditions of production, circulation, and reception (Perloff, 2010). By foregrounding reflexivity, metapoems draw attention to the mechanics of poetry itself: how it is written, how it is read, and how it claims legitimacy. In digital environments, this reflexivity often extends to the material and social dimensions of online platforms, as poets comment on the ephemerality of posts, the quest for visibility, or the mediated nature of digital audiences.

Marjorie Perloff (2010) has argued that metapoetry, historically significant in modernist and postmodernist traditions, becomes particularly relevant in moments of cultural and technological transition. In the digital age, metapoetry provides a way for poets to critically engage with the shifting terrain of authorship, moving between tradition and innovation. It is not merely a self-indulgent form of literary play, but a vital mode of theorizing poetry from within, a kind of poetics-in-action. Metapoetry, or poetry about poetry, serves as a space of self-reflection and artistic critique (Adams, 1999; Perloff, 1991). In the digital age, this form has acquired new dimensions, as poets engage with questions of authorship, readership, and the role of technology in mediating poetic experience (Hayles, 2008; Goldsmith, 2011). Thai poetry, while rooted in classical traditions, is now encountering similar transformations, as digital platforms foster participatory reading and writing cultures (Chusak, 2013; Wongratanapitak, 2020).

Despite the global proliferation of digital poetry, scholarship has disproportionately focused on Euro-American contexts. Studies of Thai poetry in digital spaces remain limited, even though Thailand has witnessed a vibrant growth of poetic activity online. Scholars of Thai literature note that social media has become a significant venue for both established and emerging poets, enabling the circulation of verse that blends traditional Thai prosody with contemporary issues and digital aesthetics (Plohiron &

Boonkhachorn, 2022).

Thai literary studies have long emphasized the adaptability of poetry to new media and cultural forms. Research on contemporary Thai literature highlights how poets negotiate between the authority of canonical traditions and the demands of modern audiences (Nisaisuk, 2019). In digital environments, these negotiations take on new dimensions, as poets must address not only literary heritage but also the participatory logics of online platforms. For instance, Choowong (2021) has observed that Facebook poetry communities serve both as spaces of aesthetic experimentation and as grassroots literary publics, where questions of legitimacy and authority are constantly contested.

Metapoetry is especially significant in the Thai context, given the nation's rich traditions of self-reflexive verse and literary commentary. Classical Thai poetry often incorporated metapoetic gestures—such as prefatory verses on poetic craft—yet these have rarely been examined in relation to contemporary digital forms. A closer look at Thai digital metapoetry can therefore illuminate how poets mobilize reflexive strategies to negotiate identity, authorship, and cultural authority under new technological conditions.

Although digital poetry and metapoetry have received increasing scholarly attention in Western contexts (Funkhouser, 2007; Hayles, 2008; Perloff, 2010), Thai case studies remain scarce in international discourse. Existing Thai scholarship has primarily focused on the sociocultural significance of poetry in online communities (Plohiron & Boonkhachorn, 2022), with limited attention to the specific ways that metapoetic practices reframe authority in digital contexts. This absence creates a significant gap: without attention to Thai digital metapoetry, global debates on digital authorship risk reproducing a Eurocentric bias and overlooking how non-Western traditions contribute to the reconfiguration of literary culture in the digital age.

This article addresses that gap by analyzing Thai digital metapoetry on Facebook through the combined lenses of Literary Criticism and Discourse Analysis. Literary Criticism allows for close reading of the rhetorical and aesthetic strategies embedded in the poems, while Discourse Analysis examines how these strategies interact with the social, participatory, and algorithmic dynamics of Facebook as a platform. Together, these approaches make it possible to capture both the textual and contextual dimensions of digital metapoetry.

The significance of this study extends beyond the Thai case. By analyzing how digital metapoetry

reconfigures literary authority, the research speaks to broader transformations in the relationship between literature, technology, and culture in the twenty-first century. Digital metapoetry exemplifies how literary forms adapt reflexively to new media environments, articulating both the opportunities and the tensions of democratized cultural production. In doing so, it demonstrates how poetry, far from being marginalized by the digital age, continues to function as a critical site of cultural negotiation and theoretical reflection.

2. LITERATURE REVIEW

The emergence of digital poetry has sparked intense scholarly interest in how new media reshape literary form, authorship, and readership. Critics of electronic literature argue that digital environments transcend the material and structural limits of print, enabling interactive, multimodal, and participatory practices that redefine what counts as poetry (Hayles, 2008, p. [2] Pressman, 2014, p.[248]). These transformations highlight the importance of studying poetry not only as a textual artifact but also as a socio-cultural practice embedded in digital infrastructures.

Social media platforms, particularly Facebook, Instagram, and Twitter, have become significant literary arenas. Their immediacy, accessibility, and interactivity enable poets to reach diverse audiences and cultivate alternative readerships beyond traditional publishing circuits (Harris, 2021). Importantly, the architecture of these platforms reconfigures literary authority by positioning readers as active participants—commenting, sharing, and even reshaping poetic discourse (Phillips, 2022). This participatory dynamic has prompted scholars to interrogate how authorship and legitimacy are renegotiated in networked poetic spaces.

Metapoetry poetry that reflects on its own making and reception—provides a crucial lens for understanding these negotiations. Traditionally associated with modernist and postmodernist reflexivity (Perloff, 2010), metapoetry in digital contexts foregrounds visibility, authorship, and textual instability. By exposing its own artifice, digital metapoetry brings into focus how poetic authority operates within media environments. In the Thai context, Rawin (2010) offers an important foundation by examining how contemporary poets employ metapoetic strategies to interrogate poetry's cultural functions. While Rawin's study pre-dates the rise of digital platforms, it underscores that metapoetry has long served as a reflexive mode for negotiating authority and meaning in Thai literary

culture.

Global scholarship has framed digital poetry as both a continuation and disruption of literary traditions. Hayles (2008) underscores how digital textuality changes modes of engagement, while Goldsmith (2011) emphasizes uncreative writing as an aesthetic of appropriation. Perloff (2010) expands this by showing how poetic innovation responds to new media conditions.

Thai scholarship likewise emphasizes the interrelationship between tradition and modernity. Chantarak (2014) highlights the performative aspect of Thai poetry, while Thaweessit (2018) explores how poetic authority evolves in online communities. Buranajade (2022) demonstrates the rise of multimodal aesthetics in digital literary works. Together, these studies provide a foundation for examining metapoetry as a mode of both self-reflection and cultural negotiation in Thai digital spaces.

Building on this tradition, recent scholars have considered how digital platforms extend such reflexivity. Ployhirun and Boonkhachorn (2022) describe online spaces as an “online poetry laboratory,” where Thai poets experiment with form, performance, and circulation while navigating the pressures of globalization. Similarly, Choowong (2021) demonstrates how Facebook poetry communities have become grassroots literary publics, challenging the cultural prestige of canonical literature by foregrounding decentralized, participatory practices. These insights reveal the vibrancy of Thai digital poetics but stop short of systematically addressing how metapoetry functions as a reflexive strategy for negotiating literary authority in online contexts.

Methodologically, combining literary criticism with discourse analysis offers a productive way to capture both the textual and contextual dimensions of digital poetry. Stylistic and rhetorical approaches to poetry (Simpson, 2004) can be enriched through discourse-oriented frameworks that account for the role of platform affordances, audience interactions, and shifting norms of authorship (Potter, 1996). Recent studies, such as Al-Zarai (2023), illustrate how Facebook poetry can be examined through discourse analysis to understand how the medium itself influences poetic voice and identity. Yet few studies apply this integrated approach to the Thai context, leaving a critical gap in global discussions of digital literature.

Taken together, these strands of scholarship underscore the need for closer investigation into how Thai digital poets employ metapoetry to negotiate

the competing demands of tradition, innovation, and participatory readerships. Addressing this gap not only enriches our understanding of Thai literature in the digital era but also contributes to broader debates about authorship, authority, and literary value in a rapidly changing media landscape.

3. METHODOLOGY

This study adopts a qualitative research design to investigate the characteristics and functions of metapoetry in contemporary Thai digital poetry. Specifically, it combines textual analysis with a case study approach to situate poetic texts within their broader digital and sociocultural contexts. This methodological framework allows for the exploration of how poetic form, technological mediation, and cultural discourse intersect in the digital age.

This study applied qualitative literary criticism in combination with discourse analysis (Eagleton, 2007; Felski, 2008). The corpus consisted of 24 digital poems published in 2024 under the Poetry of Poetics project, which explicitly engages with self-referential poetics. Selection criteria emphasized poems that foreground the act of writing, the role of readers, and the mediation of digital platforms. Close reading was employed to extract themes of reflexivity, while discourse analysis contextualized the poems within broader cultural and technological narratives (Jackson, 2013; Jenkins, 2006).

The corpus consists of twenty-four digital poems selected from the Poetry of Poetics project (2024), published on the Poetry Republic Facebook page. The project, supported by the Office of Contemporary Art and Culture, Ministry of Culture, presents works in both Thai and English, thereby highlighting the convergence of local literary creativity and global digital engagement. These poems serve as rich case studies for identifying metapoetic tendencies in online environments where literature and digital participation increasingly overlap.

The analytical framework centers on the concept of metapoetry, defined as a self-reflexive discourse in which poems thematize or critique their own nature, purpose, and processes. This perspective foregrounds textual strategies that articulate poetic self-awareness, authorial identity, and commentary on both the medium and function of poetry. The study employs thematic analysis to trace recurring patterns of metapoetic expression, paying close attention to linguistic choices, structural experimentation, intertextual references, and metafictional elements.

The research use discourse analysis to investigate how digital platforms, especially Facebook, influence the creation, distribution, and reception of these poetry. This encompasses a focus on multimodal presentation, reader involvement, and participatory culture, which collectively redefine the cultural significance of poetry in modern Thailand. This study integrates literary theory and discourse analysis to elucidate how Thai poets recontextualize poetry within a digitally mediated environment while navigating shifting concepts of authorship, readership, and poetic authority.

A significant limitation of this study is the research corpus, which is composed of works from the Poetry of Poetics project, a state-funded and curated initiative. Although this collection offers a substantial amount of data for the purpose of examining the intersection of metapoetry and digital media, it is not an exhaustive or random sample of all Thai digital poetry. The curation process, which may be influenced by official cultural or political agendas, may favor works that are consistent with state-sanctioned narratives.

As a result, our results predominantly illustrate the dynamics of metapoetry within a framework that is officially sanctioned. They may not completely capture the diversity and range of metapoetic expression in independent, grassroots, or oppositional digital poetic spaces. We recognize that our findings regarding authority and cultural resilience are consequently restricted to this particular context and may not be applicable to the more extensive realm of Thai digital poetry. Future research could further develop these findings by integrating a broader selection of digital poetry from a variety of platforms to offer a more comprehensive comprehension of the field.

4. RESULTS

4.1. Reflexivity In Poetic Form

In Thai digital poetry, the poems themselves remark on their own creation, form, and existence as digital texts, demonstrating a profound reflexivity or self-referential quality. This metapoetic exploration is a defining characteristic of the movement, in which poetry not only critiques the evolving media through which it is conveyed but also reflects human thought and communication (Hughes, 2011). The poems that are the subject of this analysis actively interact with their own nature, thereby challenging and extending the limitations of traditional poetic form (Schirmacher, 2025). This self-awareness is notably apparent in the works' exploration of the tensions between permanence and change, form and content,

and human and technological influences.

4.2. The Self-Awareness Of Form And Content

The works of Chutchon Aj and Noraseat Tubtintong provide a clear illustration of this reflexivity. In "The Freshest Thing" by Chutchon Aj, the poem's structure and language are inherently self-referential. The continuous "releasing" of expressions—from human experiences like "the conversations of caged creatures" to technological ones like "the endless interactions of artificial intelligence"—serves as a commentary on the very process of poetic creation. The poem suggests that its own existence is a product of these diverse, ever-changing influences. The line "Fresh and unpredictable in its arrival" directly refers to the poem itself, acknowledging its spontaneous and evolving nature within the digital landscape. This reflects the dynamic and fluid context of a poem published on a platform like Facebook, where it is constantly being "released" and re-engaged with.

Excerpt from "The Freshest Thing" by Chutchon Aj:

"The eyes of someone who cannot forget are releasing it.

The weight of a foot crossing the border of illegal labor is releasing it.

The conversations of caged creatures are releasing it.

The smog's embrace of tall buildings is releasing it.

The endless interactions of artificial intelligence are releasing it.

It's here! And it's there!

Unwavering,

Yesterday, today, tomorrow —

Flesh and blood swirling,

Forming, growing, breaking apart,

Fresh and unpredictable in its arrival."

(The Republic of Poetry, 2024)

Similarly, Noraseat Tubtintong's "Mineral Vein" directly addresses the enduring nature of poetry itself. The poem is a powerful metapoetic statement that distinguishes between the external form and the internal essence of poetry. It proclaims, "Though form may vary, the crust may transform, / The core flows abundantly. / Who would dare say it has changed?" Here, the poem reflects on its own adaptability. It acknowledges that as poetry transitions from traditional printed forms to new digital "crusts" (platforms and media), its fundamental "vein" or essence remains constant. This is a direct commentary on the resilience of poetry in the digital age, asserting that technology alters its presentation but not its core identity.

Excerpt from "Mineral Vein" by Noraseat Tubtintong:

"Eras change, days, months, years, decades, centuries pass,

Yet nothing can cut the vein of poetry that flows through.

Though form may vary, the crust may transform,
The core flows abundantly.

Who would dare say it has changed?"

(The Republic of Poetry, 2024)

4.3. *The Conflict Between Transience And Permanence*

The poems also explore the tension between permanence and transience, which is central to their existence as digital objects. While a traditional book is a relatively permanent artifact, a digital poem can be fluid, editable, and subject to constant re-contextualization. Taeor's "Like You, Who Drips into Poetry (existing and fading away)" makes this dichotomy explicit in its title. The phrase "existing and fading away" is a direct reflection on the paradoxical nature of a digital poem—it exists in a moment online, but can also be lost in the endless stream of content. The poem's exploration of "existence and extinction" and "fragility" is not just about human emotion but also about the precariousness of the digital text itself.

Excerpt from "Like You, Who Drips into Poetry (existing and fading away)" by Taeor:

"With stories on the streets, with awareness and ignorance, with countless questions and answers,

With poetry...

Existence and extinction both appear when fragility holds faith in love and hatred.

The heart may be wounded, but the spirit should not break.

It's not about reason but about feeling.

It's not idiocy but sincerity.

And then a tear falls, or is it a dewdrop?"

(The Republic of Poetry, 2024)

Rawiarn's "As if..." similarly questions the nature of certainty and permanence. The repeated phrase "As if..." and the line "All things vanished when dusk fell" highlight the fleeting nature of digital content. The poem's questioning of absolute truths ("As if there were only one correct answer") can be read as a comment on the decentralized, multi-vocal nature of the digital world, where singular interpretations are challenged. By using a form that questions certainty, the poem performs its own critique of the rigid, traditional structures it is moving away from.

Excerpt from "As if..." by Rawiarn:

"Humming a tune for an hour

Till all things vanished when dusk fell.

Lengthy! Certain! Temporary!

Agree or not?

Alluring and enticing.

As if there were only one correct answer

As if life and death are separate units

And as if"

(The Republic of Poetry, 2024)

Poetry as a Digital and Human Hybrid

Finally, the poems show an awareness of their symbiotic relationship with technology. Thana's "Identity, Myself, and Me" uses the language of digital life to describe the human experience. The poet feels "lost, drifting along the currents of trends" and "violated" by external forces. This reflects how digital media, with its algorithms and trends, can shape and distort a person's identity. The poem's fragmented, pained tone mirrors the psychological toll of navigating this digital landscape, suggesting that the very form of the poem is a reflection of a fragmented self. The poem plays with the contradiction between the temporary and the eternal. Excerpt from "Identity, Myself, and Me" by Thana:

"I am standing here, lost, drifting along the currents of trends.

They seize me, violate me, leaving bitterness in my dreams and pushing me off a cliff.

Fate is hanged tangibly with dim hope in a world corrupted by diseases,

Destroying and tormenting everything, leaving spirits and minds crippled and brains sagged."

(The Republic of Poetry, 2024)

This connection is also explicitly established by the incorporation of "artificial intelligence" in Chutchon Aj's poem. The poem blurs the distinction between human and machine creativity by elevating AI interactions to the same level as human experiences ("flesh and blood swirling"). The poem is transformed into a location where these two forces intersect, thereby demonstrating that the contemporary poetic text is not merely a product of human thought but is profoundly ingrained in a technological world.

Contemporary Thai digital poetry is profoundly self-aware in this regard. These works navigate the intricacies of meaning and dissemination in a technologically advanced landscape by commenting on their own creation, form, and existence. New forms of expression that concurrently challenge and reflect their own place in a media-driven world are enabled by the fusion of traditional poetry with digital media.

4.4. *Negotiation Of Authority*

The traditional authority of the poet is fundamentally reconfigured in the digital domain,

resulting in new forms of authority that are derived from digital interaction and a more democratic, collaborative relationship with the reader. The notion of the poet as the exclusive creator and arbiter of meaning is challenged by this change, which instead establishes both the poet and the reader as active participants in a dynamic, continuous dialogue. This redefinition of authority is evident in the way Thai digital poetry re-imagines the nature of the poetic text, readership, and authorship.

4.4.1. *The Blurring of Roles and Authorship*

The poet's role is transformed from a singular voice of authority to one of many in a collaborative network as digital platforms dismantle the traditional, one-way flow of communication from author to reader. This is clearly demonstrated in the works of Thanathan Plainukul and Phabnithon, which explicitly address this transition.

4.4.2. *The Poet As A Catalyst, Not A Dictator*

The Creator Who Conceals Memories" by Thanathan Plainukul significantly undermines the poet's conventional authority. The excerpt, "The poet does not define the identity for the reader, but the reader is undeniably a poet," directly subverts the notion of the poet as the monarch of meaning. The poet's responsibility is not to impose a static identity or interpretation on the reader; rather, it is to serve as a catalyst, thereby facilitating a process in which the reader becomes a co-creator. The digital space enables a single text to multiply into a multitude of interpretations, with each reader's engagement reshaping the narrative. This is underscored by the line, "One story conveyed will transform into hundreds of stories." This undermines the poet's authority by empowering the audience to interpret and decentralize meaning.

Excerpt from "The Creator Who Conceals Memories" by Thanathan Plainukul

"The poet does not define the identity for the reader, but the reader is undeniably a poet.

One story conveyed will transform into hundreds of stories encountered and connected.

The characters the poet creates change from time to time as each reader interprets."

(The Republic of Poetry, 2024)

Similarly, Phabnithon's "Poetry of Poetics" presents a vision where the poet's individual authority dissolves into a collective. The poem asserts that "Poets will dissolve into poetry" and that "everyone is always writing it." This portrays authorship not as a solitary act but as a shared experience where the boundaries between creator

and interpreter become permeable. The authority of the poet is no longer about ownership of the text but about participation in a larger, communal process of creation.

Excerpt from "Poetry of Poetics" by Phabnithon

"Until there are no rivers,

Poets will dissolve into poetry.

When people are gone,

Poets will transcend into eternity.

Sharing dreams and hopes –

This is all we can do.

Poetry embraces everyone, and everyone is always writing it."

(The Republic of Poetry, 2024)

4.5. *Readership And The Emergence Of Interpretive Authority*

The reader's authority in the meaning-making process increases as the poet's authority decreases. In the digital realm, the reader is not merely a consumer; rather, they are an active interpreter whose interaction with the text generates novel value and significance. Pijaya Laphaphan's "On a Blank Page, a Pen, and Illegible Handwriting" and Noraseat Tubtintong's "Mineral Vein" both emphasize this transition.

4.5.1. *The Reader as a Co-Creator of Meaning*

The importance of reader engagement is emphasized in Pijaya Laphaphan's poem. The poem's significance is not completely comprehended until it is "elaborated" and subject to "meaningful interpretations." This implies that the poem is inadequate in its initial form and necessitates the reader's intellectual and emotional input to achieve significance. The authority in this context is not possessed by the poet who composed the initial words; rather, it is co-created with the reader who "elaborates" upon them, thereby transforming the poem from "illegible handwriting" into a unified, meaningful text.

Excerpt from "On a Blank Page, a Pen, and Illegible Handwriting" by Pijaya

Laphaphan

"Words that cannot be spoken to anyone in life.

Appearing in form through lines,

Crafted into something unified yet open for meaningful interpretations, not merely bleating,

For if it is to appear before the reader, it must be elaborated."

(The Republic of Poetry, 2024)

Noraseat Tubtintong's "Mineral Vein" further frames this shared authority within the concept of an "unbroken stream" of communication.

The poem's meaning flows "From one human conveying to another, and yet another," positioning the reader as a crucial link in this chain. This dialogic model, inspired by Bakhtin (1981), redefines poetic authority as a collective responsibility, where the reader's act of conveying and transforming the poem's meaning is just as vital as the poet's initial act of creation. The authority is decentralized and distributed across the network of readers, each one contributing to the poem's enduring life.

Excerpt from "Mineral Vein" by Noraseat Tubtintong

"Even the traces in the sand that the water did not remember.

Everything is a communicative form, simple yet meaningful,

From one human conveying to another, and yet another,

An unbroken stream."

(The Republic of Poetry, 2024)

The negotiation of authority in Thai digital poetry illustrates a fundamental transition from a hierarchical, poet-centric model to a more collaborative, reader-inclusive one. As a result of the dynamic, decentralized nature of the digital age, new forms of interpretive and participatory authority are emerging, challenging the traditional authority of the author. This transformation not only alters the way in which poems are composed and read, but it also enhances the poetic experience by transforming it into a shared, living dialogue.

4.6. Readers As Active Participants

Reading is transformed into a more collaborative and interactive experience by the digital environment. The shift is explicitly illustrated by the excerpt from (Mahannop Choamchalao, 2024, [The Republic of Poetry Facebook page, 11 August 2024]). "กรีเพียงโยนคำ / ผู้อ่านจึงร้อยความ" ("The poet merely casts words / the readers weave them into meaning"). This line establishes the poet as an initial catalyst who supplies the reader with the raw material ("words") for the reader to subsequently shape and finalize. This is similar to the concepts of collaborative authorship (López, 2020) and reader participation (Van Peer, 2002), in which the meaning of a poem is not determined by the writer alone but is instead constructed through the reader's interpretive act.

In this new dynamic, the reader's function transitions from that of an interpreter of a static text to that of an indispensable component of its development. The act of "weaving" implies that readers contribute their own experiences, emotions,

and contexts to the poem, thereby imbuing it with a distinctive and personal significance. This procedure enables the poem to be perpetually revitalized and reinterpreted with each new reader.

4.7. Poetic Authority Redistribution

The conventional, one-way passage of information from author to audience is disrupted by digital platforms such as Facebook. This is most aptly illustrated by the phrase, "เมื่อโพสต์นี้ถูกแชร์ ก็เหมือนมันเป็นของคุณ" ("The poem becomes yours when this post is shared"). This assertion directly contradicts the concept of centralized authorship. A poem's proprietorship and authority are no longer exclusively attributed to the original poet after it has been shared, commented on, or remixed.

This phenomenon is consistent with Foucault's (1969/1998) concept of the "author-function," which posits that authorship is a social and cultural construct rather than an inherent quality of an individual creator. This function is redistributed in the digital realm. By sharing, liking, and remarking, readers extend the poem's reach and validate it, thereby contributing to its legitimization. The poem's cultural value is enhanced by this collective engagement, which guarantees its relevance in a digitally mediated environment.

4.8. Cultural Discourse Contribution

Readers are directly involved in the cultural discourse they generate by engaging with these poems. For instance, the poems of Tasneem Chetae and Wat Yuangkaew are not merely personal expressions; they are also instruments for social commentary and summons to action. Readers are not merely sharing a text when they share Chetae's poem; they are also advocating for the acknowledgment of the roles of marginalized women. In the same vein, they are engaging in a discourse regarding social change and democracy when they read Yuangkaew's poem.

Excerpt from "I Write Poetry in the Name of Somebody" by Tasneem Chetae

I write poetry in the name of someone's daughter,
So that society may embrace her with love and warmth.

I write poetry in the name of someone's wife,
So that society may grant her soul some tenderness.

I write poetry in the name of someone's mother,
So that society may recognize the honor in the duties she bears.

(The Republic of Poetry, 2024)

Excerpt from "A Letter to Poets" by Wat Yuangkaew

Poets burn words with searing thoughts and blazing emotions, calling for the people's agreement that this is a beautiful and practical sharpness.

It is used to carve out democracy and equality, slice away evil so that goodness may be born, use them in dances in the aesthetics arena, and inscribe life's philosophy on the walls of eternity.

(The Republic of Poetry, 2024).

The digital platform functions as a public forum in which these poetic expressions are met with reactions, discussions, and additional shares, thereby enhancing their reach and impact. This poetry is transformed into a form of collective activism through the collective act of reading, interpreting, and disseminating it. The poem's role as a living and transformative force in contemporary society is further solidified by the reader's participation, which confers a "social function" that transcends mere aesthetics. This highlights the way in which Thai digital metapoetry not only redefines its purpose within a networked and participatory culture, but also reflects on itself.

4.9. Discussion

The findings of this study demonstrate that Thai digital metapoetry is a dynamic space where traditional literary authority and digital participatory culture intersect, giving rise to new configurations of authorship, readership, and poetic identity. By examining how poets use self-reflexivity, negotiate authority, and reframe the value of poetry on Facebook, this research directly contributes to broader scholarly discussions about the cultural significance of poetry in digital environments.

The central role of metapoetry as a mode of literary critique is further evidenced by the prevalence of self-reflexive declarations in the analyzed poems. The poems, which expressly critique their own form and function, are in stark contrast to Rawin's (2010) assertion that contemporary Thai poetry frequently employs a "poetics of poetics" (กวีนิพนธ์ว่าด้วยกวีนิพนธ์). This reflexivity enables poets to emphasize the act of writing as a negotiation with silence, tradition, and the sociopolitical context. This finding is consistent with Hutcheon's (1985) theory of "narcissistic narrative," which posits that self-referential forms not only reflect inwardly but also critique the cultural frameworks that provide them with support. The poets transform poetry into a site of continuous self-examination by embedding their work in a digital medium, which extends this reflexivity to include the

conditions of digital authorship.

Thai digital poetry is not merely adapting to new platforms; it is actively reshaping the discourse of what poetry can be, as these findings suggest. The metapoetic mode allows poets to challenge their own authority while simultaneously enhancing the interpretive agency of readers (Kennedy, 2016; Aull, 2019). This negotiation is intricately linked to the long-standing debates regarding the social function of poets in the Thai context (Chusak, 2013; Tantiwongse, 2019). For example, Rawin (2010) contends that contemporary Thai poetry frequently establishes a connection between personal reflection and public responsibility. Similarly, Wuthisawas (2019) underscores the persistence of traditional imagery in modern forms, while Wongratanapitak (2020) emphasizes the democratization of poetic creation through digital platforms. Scholars such as Saito (2021) and Arundhati (2015) emphasize that digital literature broadens poetic boundaries from a global perspective, a trend that is reflected in the Thai context. The findings affirm that Thai poets are involved in a dynamic process of balancing technological innovation with cultural rootedness, thereby illustrating a dynamic literary ecosystem.

The findings also illustrate the active destabilization of hierarchical conceptions of authorship by poets. The declaration that "เมื่อโพสต์นี้ถูกแชร์ กวีนิพนธ์ก็เป็นของคุณ" ("When this post is shared, the poem becomes yours") is a tangible illustration of how digital environments promote co-ownership of texts. This discovery is directly associated with Foucault's (1969/1998) concept of the "author-function," which posits that authority is dispersed among cultural institutions and networks of readers. This dispersal is further exacerbated by social media: the simple actions of liking, sharing, and remarking transform a poem into a dynamic, co-produced artifact. This is consistent with global scholarship on participatory culture (Jenkins, 2006), but it is of particular importance in Thailand, where traditional literary authority has historically been centralized in institutions such as royal patronage, state cultural agencies, and elite publishing circles (Thongchai, 2002). The redistribution of authority on Facebook directly challenges these established institutions by prioritizing a horizontal, networked readership.

The significance of a media-specific analysis is emphasized by the redefinition of poetry's cultural value on Facebook (Hayles, 2008). The poem's meaning is inextricably linked to its materiality, which encompasses its digital circulation, multimodality, and interactivity. Thai poets establish

the platform as a cultural institution in its own right, as well as a site of dissemination, by referring to it as "สมุดบันทึกสาธารณะของกวียุคใหม่" "the public notebook of the new poet". (Poetry Republic, 2024, [The Republic of Poetry Facebook page, 11 August 2024]). This outcome implies a transition from centralized literary authorities to distributed networks of value-making, which is consistent with Casanova's (2004) assertion that world literary capital is contested through evolving institutional structures. The digital domain provides these poets with an alternative route to recognition that is distinct from national literary prizes or traditional publishers. This alternative path has the potential to democratize access, while also establishing new reliance on the platforms' own logic.

Although global scholarship has addressed the transformation of authorship in digital contexts (Murray, 2018; Pressman, 2014), little research has been conducted on Southeast Asia, where literary traditions are intricately linked to issues of cultural identity and authority. The results indicate that Thai digital metapoetry not only mirrors global trends but also provides a unique perspective that is rooted in local literary histories. For an extended period, Thai literature has been influenced by the conflict between print-based authority and aural, performative traditions (Kanchana, 2017). These tensions resurface in digital metapoetry as poets experiment with voice, immediacy, and interactivity. This confirms that digital poetics cannot be regarded as a universal phenomenon that is distinct from local histories; rather, they are entangled in culturally specific negotiations of identity, power, and readership.

This research contributes to the theory of metapoetry by illustrating the adaptation of its reflexive strategies to digital contexts. Metapoetry has historically been perceived as an elitist, self-referential form that poses a risk of insularity (Waugh, 1984). Nevertheless, in the Thai digital sphere, reflexivity is socially expansive, fostering a participatory dialogue among readers regarding the fundamental character of poetry. This reinterpretation emphasizes that metapoetry is not solely an aesthetic device, but a discursive practice that is influenced by cultural politics and technological affordances.

This study focused on a curated corpus of poems from the Poetry of Poetics project, supported by state cultural funding. While rich and representative, this focus presents a limitation.

Future research could broaden the scope to include grassroots poetic production on personal accounts, community pages, or other platforms like

TikTok or X (formerly Twitter). Comparative studies across Southeast Asia could also illuminate regional similarities and differences in digital metapoetics. Furthermore, audience reception studies—through interviews, surveys, or digital ethnography—would provide a deeper understanding of how readers co-construct meaning in these participatory literary cultures.

5. CONCLUSION

This study on metapoetry in Thai digital poetry has explored how the digital medium serves as a dynamic platform for reflective engagement. By analyzing 24 digital poems from the 2024 "Poetry of Poetics" project, this research has illuminated the intersection of metapoetic tendencies and digital engagement, demonstrating how these works foster self-reflection and collaborative meaning-making.

Our findings show that metapoetry in Thai digital poetry challenges traditional notions of authorship, interpretation, and the poet's role. The interactive nature of digital platforms facilitates a more fluid, collaborative relationship between the poet, reader, and text itself, allowing for real-time engagement and the possibility of reshaping the poem's meaning (Jenkins, 2006; Felski, 2008). These poems don't just reflect on their own creation; they also contribute to a broader conversation about language and artistic expression, blurring the lines between static and dynamic forms of poetry (McHale, 2004).

By embracing the limitations and possibilities of the digital realm, the analyzed poems underscore the adaptability and resilience of Thai poetry in the face of technological change (Wongratanapitak, 2020; Buranajade, 2022). Through bilingual publication and innovative use of platforms, these works transcend local boundaries while preserving their cultural identity, reinforcing the "timeless value" of poetry in a digital age.

In sum, this study contributes to a deeper understanding of how metapoetry functions in contemporary Thai digital literature. It highlights the evolving role of the poet and offers valuable insights into the future of poetry as it continues to interact with technological advancements (Goldsmith, 2011; Hayles, 2008). As digital poetry becomes more widespread, exploring metapoetic tendencies will remain crucial for understanding the transformative impact of digital media on literary creativity and engagement.

This research reveals how Thai poets, while navigating new digital frontiers, continue to honor the deep cultural roots of poetic practice. The coexistence of tradition and innovation demonstrates

not only the resilience of Thai poetry but also its role as a living archive of cultural consciousness.

Author contributions: Kawinsara Sudjai (First Author) Conceptualization, Methodology, Data Curation; Investigation; Formal Analysis; Writing – Original Draft; Writing – Review & Editing. Chutacaphat Rattanaphan (Corresponding Author) Research design, Literature review, Writing – Review & Editing. Validation, Proofreading. Kritsada Kantichol (Co-Author) Writing – Review & Editing.

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Notes on contributors: Kawinsara Sudjai, Kawinsara Sudjai is a lecturer of Thai for Communication program, School of Liberal Arts, Walailak University. Her research interests encompass Thai literary traditions, poetic expressions, and the cultural narratives embedded within Thai female poets' works. Her area of research focus on Thai poetry, female poetry, narratology and literary theory, as well as contemporary Thai literature. Chutacaphat Rattanaphan: Chutacaphat Rattanaphan, Ph.D., is a lecturer at Walailak University's school of Education. His area of expertise lies in the field of Traditional Thai Literature, Thai Poetry, and Literature with Women. Kritsada Kantichol: Kritsada Kantichol is a lecturer in Thai at the School of Linguistics and General Education, Walailak University. His research interests include Thai Linguistics, Critical Discourse Analysis, Discourse Analysis, Systemic Functional Grammar, Ideology in Thai Linguistics, and Power Ideology in Thai.

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