

**Metamodern audience response toward Nizar Qabbani's poetry on Instagram reels:
Literary reception study**

Sabrina Az-Zahra*, Muhammad Hasyim

Maulana Malik Ibrahim State Islamic University Malang, Indonesia

*Corresponding Author: 2103011110030@student.uin-malang.ac.id

ABSTRACT

This research examines the metamodern audience reception of Nizar Qabbani's modern Arabic poetry through Instagram Reels, with a focus on the emergence of metamodern sensibilities in the response to his poetry. The study employs a reader-response approach and is multifaceted, integrating literary reception theory with the concepts of Jauss and Iser's reception theory, while also incorporating metamodern sensibilities to analyse audience responses. The analysis of audience comments reveals that the fusion of three domains (Jauss reception, Iser reception and metamodern sensibility) provides a comprehensive understanding of metamodern audience responses. The findings demonstrate that the amalgamation of Jauss and Iser's reception categorised into the following three domains: (1) historical perception and reality of fiction, (2) horizon of expectation and implied reader, and (3) aesthetic distance and blanks, in combination with metamodern audiences, generate meaning through multiple types of responses, which researchers have categorised into various types. These categories reflect the intricate interplay between Jauss's macro-level form of reception, Iser's micro-level form of reception, and the articulation of metamodern sensibilities.

Keywords: Instagram reels, literary reception, metamodern, Nizar Qabbani poems

Article history

Submitted:
2 January 2025

Accepted:
24 July 2025

Published:
31 July 2025

Citation (APA Style):

Az-Zahra, S., & Hasyim, M. (2025). Metamodern audience response toward Nizar Qabbani's poetry on Instagram reels: Literary reception study. *LITERA*, 24(2), 147-160. <https://doi.org/10.21831/ltr.v24i2.81855>

INTRODUCTION

Metamodernism emerged as a response to the perceived limitations of postmodernism and the challenges posed by the digital age following the events of 9/11th (Dilmi & Benmezal, 2021: 19-20). This response occurred in the context of attempts to return postmodernism to its norms, failing to achieve the desired effect, as Americans came to understand that obscurity was intensifying and distancing them from politics and truth (Ahn, 2019: 236). According to Dilmi & Benmezal (2021: 20), metamodern writers, such as Wallace, exhibited sufficient sobriety to recognise the necessity of promoting sincerity, often termed New Sincerity, in order to engage their readership and guide them towards the truth Americans sought. In essence, metamodernism can be defined as the authentic pursuit of truth and meaning through the oscillation between Modernism and Postmodernism. It signifies an endeavour within the literary sphere to address the demands of contemporary readers, specifically their yearning for truth (Dilmi & Benmezal, 2021: 16). This approach has resulted in significant changes across various societal layers, particularly in terms of literary reception and the demand for authenticity.

In addition to New Sincerity, empathy constitutes a further metamodern sensibility, particularly in light of the world's recent experiences of significant levels of violence, as evidenced by the case of the African-American George Floyd's brutal murder at the hands of police in 2020. This incident, among others, has served to underscore the societal suffering that is prevalent, whilst concurrently demonstrating the Metamodern's propensity for empathy (Dilmi & Benmezal, 2021: 20). Empathy and the metamodern sensibility are also reflected in the medium of poetry in art and literature, as demonstrated by the works of Nizar Qabbani on the theme of love, which illustrate how literature can serve as a medium to cultivate empathy.

According to a bibliographic article, 'Nizar Qabbani, a famous Syrian contemporary poet from 1923-1998' (Reza, Al-Rasool & Jamsidi, 2019: 152), with one of his works entitled 'Risalah Tahta Al-

Ma'' or "Letter from Underwater" in one of the Instagram Reels posts, shows how metamodern audiences appreciate modern forms of poetry in digital media, creating a unique space when poetry meets digital innovation. This research was raised because it is very interesting to combine elements of literary works in the form of Arabic poetry from decades ago with a popular platform in the current metamodern era, namely Instagram Reels. Coupled with distinctive features such as the writing style and technique developed by Nizar Qabbani is to depart from traditional norms or in other words, his modernist approach can also be seen with the use of unique symbols, revolutionary expressions and elements that go against conventional poetic traditions (Abbas, 2021: 422). So that it is easily accepted from time to time by the public, especially by young people, as expressed by Al-Musawi, 'Nizar Qabbani's poetry captivates many readers, especially among the younger generation' (al-Musawi, 2006: 97).

The present study has identified Instagram Reels as a pertinent research site, given its embodiment of the metamodern principle of new sincerity or authentic emotional connection. This concept, as previously outlined, has a profound impact on the metamodern audience, rendering them more receptive to poetry within the context of digital culture. A notable example of this phenomenon is Nizar Qabbani's instapoetry, which employs a distinctive amalgamation of visual elements to resonate with contemporary audiences. This phenomenon bears resemblance to the shifts observed in European society, as elucidated by Tanja Grubnic in Knox's Global Instapoetry article. Grubnic posits that the emphasis on visual aesthetics in Instagram can be employed to promote happiness and enhance relationships within and between Canadian First Nation communities, who were indigenous prior to European colonisation (Knox, Mackay & Nacher, 2023: 10). The notion of visual aesthetics, which has been referred to as a medium for 'repairing relationships', will be further examined as a component of the development of literary reception in the digital age, also referred to as 'societal healing'.

In order to undertake this research, it is necessary to employ an analytical knife, in the form of a theory, to explore how literary texts are studied by focusing on the readers who respond. The theory selected for this purpose is that of literary reception theory (Abdullah, 1991: 72). This theoretical framework is ideal for the purposes of this research, as Hans Robert Jauss emphasises how the reception of literature has evolved over time. Jauss advocates 'historical perception', and asserts that understanding literature requires contextualising it within its temporal and cultural environment (Jauss, 1982: xii). This lens is useful in viewing Nizar Qabbani's instapoetry as a form of historical and socio-cultural change.

The advent of Nizar Qabbani's instapoetry serves to underscore the advent of a digital cultural transformation (cultural change) in his poetry, concomitant with shifts in social responses (social changes). These social and cultural changes are poised to exert an influence on the community's 'Horizon of Expectation'. The concept of 'Aesthetic Distance', coined by Jauss, is employed to denote the discrepancy between readers' expectations and their actual experiences when engaging with works of art (Holub, 2013: 59). This disparity is influenced by their historical, cultural, and experiential contexts (Jauss, 1982: 25).

While Jauss discusses the distance between the reader's expectations and actual experience, Wolfgang Iser introduces a complementary concept in his theory of reception: 'gaps' in literary texts. These gaps are deliberate textual uncertainties that the reader must actively fill in using his or her imagination and personal experience. In short, Jauss is concerned with the connection between expectation and reality, while Iser is concerned with the filling of textual gaps. (Holub, 2013: 92). Iser also introduces the concept of the 'implied reader', which she defines as the way in which the text leads the reader to understand its potential meaning through the reading process (O'Hara & Iser, 1979: 35). Iser then extends the idea of the two poles that make up the reading experience (text and reading process) mentioned earlier. He says that although literature is fiction, it still functions as a means of understanding and reflecting reality through its structure and effects on the reader, or what Iser calls 'the reality of fiction' (O'Hara & Iser, 1979: 56).

From this, it can be seen that the elements in Hans Robert Jauss's theory of reception include: (a) historical perception; (b) horizon of experience; and (c) aesthetic distance (Jauss, 1982). Whereas the elements of Wolfgang Iser's theory of reception include: (a) the void; (b) the implied reader; and the reality of fiction (O'Hara & Iser, 1979). The point is that Jauss looks at the larger historical picture (macro-level) of how works are received, while Iser examines the specific mechanisms of how individual readers interact with texts (micro-level). The synthesis of these two concepts is crucial for

understanding the dynamics of audience interaction with digital poetry. The digital medium has the capacity to transform the gap between expectation and reality, as well as the space for interpretation within the text itself. In the context of this research, the focus will be on creating a new framework for interpreting poetry in the context of digital media by mapping audience responses based on how Jauss' macro-level reception concept influences Iser's micro-level reception concept (individual interpretation).

With regard to literary reception research on Nizar Qabbani's poetry, similar research through a metamodern perspective has never been conducted before. Meanwhile, research on Nizar Qabbani's poetry with similar titles has been carried out through semiotic analysis, as in the research (Fikri et al., 2022). Furthermore, the analysis that has been done on Nizar Qabbani's poetry through a contemporary lens and aspects of modernism depicted in Nizar Qabbani's poetry, but not through metamodern glasses, as in the research (Anis & Al-Hamzi, 2023; Assadi & Joudallah, 2024). Previous research on Nizar Qabbani's poetry also mostly focused on the realm of text analysis without analysing the reader's response, for example, in research (Abalkheel & Sourani, 2023; Hajizadeh et al., 2023). Meanwhile, some literary reception research on the works of Indonesian writers in the research only focuses on the analysis of synchronic reception (a circle) of poetry, for example, in research such as (Fadilah et al., 2020; Fitriarti & Monica, 2020; Irwanto, 2019; Mangudap et al., 2022; Wicaksono, 2020).

Audience response to Arabic poetry that has undergone transformation into digital platforms, especially metamodern audience response, is an area of research that requires in-depth study. The focus of this research objective will be on 3 main areas, by making points 1 and 2 into one discussion, as follows: (1) The nature of the metamodern audience response to Nizar Qabbani's 'Risalah Min Tahta Al-Ma'' instapoetry, as influenced by Jauss and Iser's models of reception, and (2) The integration of three domains, delineated by Jauss's reception, Iser's reception, and metamodern sensibilities towards Nizar Qabbani's "Risalah Min Tahta Al-Ma'" instapoetry. The subsequent section will present the method of analysis employed for the focal point of the research.

METHOD

This article employs a qualitative methodology, analysing the literary phenomenon of the literary reception of Arabic poetry by Nizar Qabbani entitled 'Risalah Tahta Al-Ma''. The qualitative approach was selected due to the nature of the data, which is in the form of narrative text. This necessitates an in-depth interpretation to comprehend how metamodern audiences respond to modern Arabic poetry on Instagram Reels videos. The approach adopted is the reader response approach, as this analysis focuses on the reader's response (in this case, the term 'reader' is replaced by 'audience' in the context of digital media) in creating the meaning of the text read. As Spirovska notes, "the fundamental premise of the concept of reader response is that the reader assumes an active role in the creation of meaning from the text. Through interaction with the text, readers become co-authors in a sense, as their unique perspective contributes to the interpretation of the work" (Spirovska, 2019: 20-23).

The material object of this research is the poem 'Risalah Tahta Al-Ma'' by Nizar Qabbani, which is displayed on Instagram Reels, specifically through the @naltakil account (accessible through: <https://www.instagram.com/reel/C-YdTe0IaZ9/?igsh=M2hwNG1zdm1vNndq>). The title of the poem is not included in the video footage, but researchers know the title of the poem through the website (<https://www.aldiwan.net/poem6321.html>, accessed: 8/10/24, 23:20). The present research examines audience responses in the comments section, analysing how different readers derive meaning from the same text based on their respective contexts and experiences. The data analysis process is carried out through the technique of re-validation of the material object. The complete data validation technique is divided into three types, including: 1) Increasing Persistence, which is as mentioned earlier; 2) Triangulation, namely validation that includes sources, methods and theories or others; 3) Discussion with experts, namely discussions conducted by researchers during research with supervisors or experts who specialise in related research. The data presented in this study were collected through a combination of reading and recording techniques, as well as a thorough literature study and response documentation.

The formal object of this study employs Reception Theory through the combined framework of Jauss and Iser, with the aim of examining how metamodern audiences interact and interpret Arabic poetry in the digital space. This theoretical framework facilitates the examination of the elements in Reception Theory that facilitate meaning-making. Data analysis employs the Miles and Huberman analytical model (Miles, Huberman & Saldana, 2014) which consists of three stages, including 1) data

Reduction, where data from ‘Risalah Min Tahta Al-Ma’ were summarised and selected to identify sentences relevant to literary reception theory; 2) data Presentation, where the reduced data is presented in the form of tables, graphs and descriptive narratives including elements of audience response, documentary evidence of response, features of reception theory and Venn diagrams; 3) finally, the researcher arrived at conclusions by combining the data with the theory of literary reception and the context of the metamodern audience, and then verified the conclusions by comparing them with previous research.

The analysis is developed in several stages. Firstly, Instagram Reels are observed as a digital literary platform, with a particular focus on Arabic poetry content. Secondly, the original poetry text ‘Risalah Tahta Al-Ma’ by Nizar Qabbani is examined in the digital source. Thirdly, data is collected from audience responses in the Instagram Reels comments section. Finally, Instagram Reels’ rules and features that influence how poetry is presented and received; presentation and discussion of the data collected through the lens of Jauss and Iser’s Reception Theory; and a conclusion drawing regarding how metamodern audiences engage with modern Arabic poetry in the digital space through a fusion with Jauss and Iser’s literary reception theory.

RESULTS AND DISCUSSION

Results

In this section, the researcher will present the findings of the metamodern reception analysis of Nizar Qabbani’s ‘Risalah Min Tahta Al-Ma’ instapoetry on Instagram Reels. This analysis employs the framework of Jauss and Iser’s reception theory, with a particular focus on metamodern audience response. To support the interpretation, the discussion incorporates visual evidence sourced directly from the Instagram Reels platform, including screenshots of the poem as displayed in the video content, screenshots of audience responses (comments and reactions), and the Instagram profile of the user who published the Reel. These visual elements provide contextual authenticity and transparency in the reception analysis and are referenced throughout the discussion below. In order to establish the theoretical framework for interpreting these responses, Table 1 presents the mutually affecting patterns of Jauss’s macro-level reception and Iser’s micro-level reception, as manifested in the digital context of Instapoetry. This conceptual table provides the foundation for the subsequent classification and interpretation of audience responses.

Table 1. Jauss and Iser’s Mutually Affecting Patterns of Literary Reception in a Digital Context

No.	Jauss’s Reception (macro-level)	Digital Manifestation on Instapoetry	Iser’s Reception (micro-level)
1.	Historical Perception (Evolution of poetry consumption)	Media Transformation (Transformation of spoken word poetry to Instagram Reels format)	Reality of Fiction (Reflection of digital reality)
2.	Horizon of Expectation (Framing audience expectations of historical change)	Socio-cultural Change (Audience expectations in the comment section)	Implied Reader (Meaning-making process)
3.	Aesthetic Distance (Audience expectation & experience gap)	Audience Experience (Audience interaction and response in the comment section)	Blanks (Space for interpretation of the meaning of audio-visual elements)

As demonstrated in Table 1, the manner in which literary works are received in the digital age can be understood by examining the interplay between two theoretical frameworks: Jauss’s macro-level reception and Iser’s micro-level reception. These frameworks influence each other, creating a dynamic relationship that contributes to the interpretation, mediation and actualisation of artistic works from the past. In accordance with Jauss’s perspective, “the ability to interpret, mediate and actualise the art of the past lies in the capacity to reinterpret and translate it into the present” (Jauss, 1982: 3). The creation of an aesthetic distance enables the audience to engage in the process of meaning-making and reflection on digital reality by filling in the gaps and entering the text. The following section will present the textual data of the poem (see Table 2).

Table 2. Temporal Structure of “Risalah Min Tahta Al-Ma” on Instagram Reels

No.	Timestamps	Line Poem	Translation
1.	00:02-00:05	لو أني أعرف أن الحب خطيرٌ جداً	If I knew that love was so dangerous
2.	00:05-00:07	ما أحبيت	I wouldn’t have loved
3.	00:07-00:12	لو أني أعرف أن البحر عميقٌ جداً	If I knew that the sea was so deep
4.	00:12-00:14	ما أبجرت..	I wouldn’t have sailed
5.	00:14-00:18	لو أني أعرف خاتمي	If I knew the ending
6.	00:18-00:21	ما كنت بدأت	I wouldn’t have begun..

(Instagram Reels: [@naltaki1]; Total Duration: [00:22])

As illustrated in Table 1, the textual data of Nizar Qabbani’s poem ‘Risalah Min Tahta Al-Ma’ demonstrates the utilisation of concise, impactful phrases that correspond with the characteristics of the short-form video platform. Subsequent to the presentation of the temporal structure, the visual data from the Instagram Reels video will be exhibited.



Figure 1. Screenshot of Nizar Qabbani’s Poem Instagram Reels
Image Source: Instagram Reels: [@naltaki1]

As illustrated in Figure 1, the visual data comprises a screenshot of the initial segment of the poem ‘Risalah Min Tahta Al-Ma’, which is being recited by Nizar Qabbani. Adawiyah (2023) observes that, “as a form of technological advancement, it fosters extraordinary creativity and innovation in the domain of literature by integrating text, static images, moving images and audio” (Adawiyah, 2024: 143). As observed, under the account name @naltaki1, there is a description in the poetry video equipped with complementary elements in the form of audio or background music entitled Hayat Bir Umur by Toygar Isikli, which is very suitable and in harmony with the melancholy tempo of Nizar Qabbani’s poetry reading. The melancholy of the poetry in the video aligns with Tanja Gubric’s research, which asserts that Kaur and Atticus’ analysis of instapoetry demonstrates that melancholia in poetry and its music reflects a longing for a physical space beyond the screen, such as the poem’s place on the reader’s bookshelf. Furthermore, the visual aspect of nostalgic aesthetics, exemplified by the utilisation of elements reminiscent of bygone media, serves to elicit a sense of ‘longing’ for the past (Grubnic, 2020: 146-147). These elements have the capacity to engender a reflective experience for the audience, even within the context of a digital medium.

As illustrated in Figure 1, the video was published on 8 August 2024. The engagement distribution, as represented in Figure 1, includes the number of likes, comments and shares, as follows.

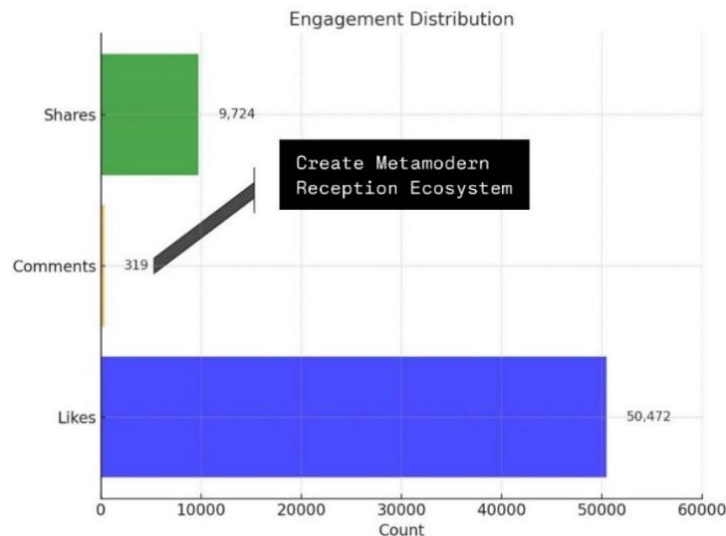


Figure 2. Engagement Distribution that Forms the Metamodern Reception Ecosystem

The graph above provides a detailed explanation of the origin of the digital reception ecosystem, as elucidated by the comments presented between the graphs, without the necessity of focusing on other quantitative data. The following responses, which have been reduced from the digital reception ecosystem in the form of general comments, have been divided into several categories by displaying audience account names with initials in order to maintain audience privacy.

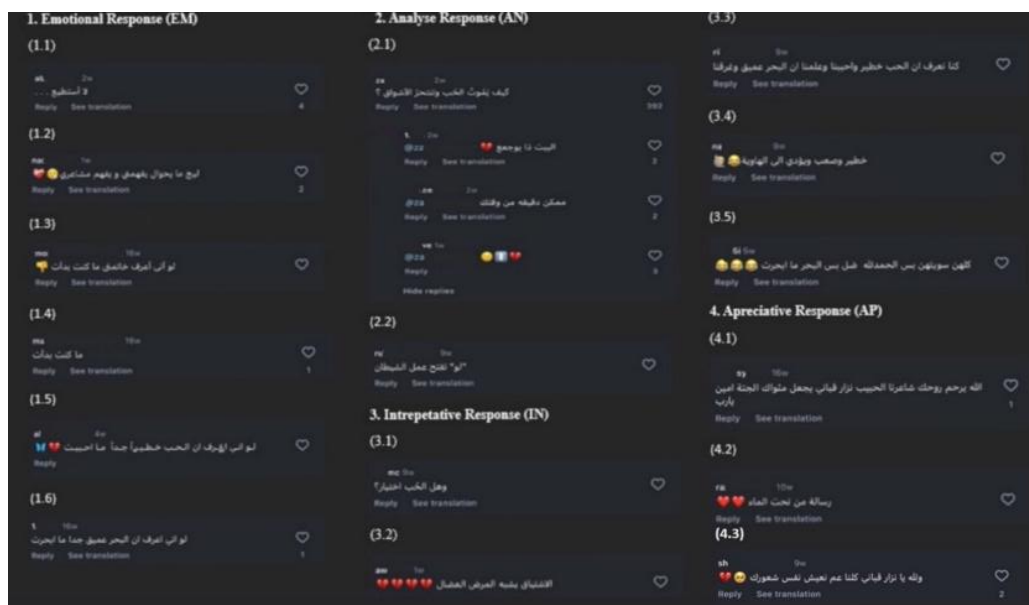


Figure 3. Reduced Audience Responses

Image Source: @naltaki1

The results of documenting some of the audience responses in the comments, which are divided into four categories, namely: emotional response, analytical response, interpretative response, and appreciative response, are presented. This reflects the social engagement with a literary work. Abdullah (1991) revealed that “literary works cannot be understood and researched apart from the social context” (Abdullah, 1991: 71). In this case study, the focus is on the engagement of metamodern audiences in the reception of instapoetry “Risalah Min Tahta Al-Ma” by Nizar Qabbani through the medium of Instagram Reels in the digital age. The subsequent section will delve into the various response categories, exploring their alignment with the reception concepts proposed by Jauss and Iser. Additionally, it will examine the interplay between these categories and the expression of metamodern

sensibility, offering a nuanced understanding of the complex relationship between literary reception, social engagement, and contemporary cultural expression.

Discussion

Types of Metamodern Audience Responses Based on Jauss and Iser's Forms of Reception

The types of audience responses from several categories that have been found in the previous results will be analysed based on Jauss and Iser's forms of reception, which influence each other. It will be demonstrated that each form creates the same digital manifestation in Nizar Qabbani's instapoetry. As presented in Table 1, the following points will be discussed: (1) historical perception and reality of fiction, (2) horizon of expectation and implied reader, and (3) aesthetic distance and blanks.

Historical Perception and Reality of Fiction

In the context of historical perception and the reality of fiction, a digital manifestation is created through media transformation, whereby oral poetry is converted into the Instagram Reels format. As All-'Isyriy (2014) elucidates in Elgebily, the evolution of media transformation, particularly the transition from pre-Islamic oral tradition to written poetry following the advent of the printing press, up to the present era of the internet and social media, signifies a paradigm shift in the manner in which poetry is not only read but also accessed and engaged with in an interactive manner (Elgebily, 2022: 114). This underscores the notion that historical perception is intricately intertwined with the evolution of literature over time. This phenomenon impacts the audience's perception of reality within the context of fiction.

The reality of fiction is demonstrated by the manner in which the text reflects and interacts with the context of the real world in each period. As Iser asserts, 'literature, which Iser identifies with fiction, should not be seen as an opposition to reality, but rather as "a means of telling us something about reality" (Holub, 2013: 53). The following section will examine the type of audience response based on historical perception and reality of fiction.

- (1) [@naltaki1]: Aku tidak bisa... (1.1/AB/EM)
- (2) [@naltaki1]: Kerinduan ibarat penyakit yang tidak dapat disembuhkan *tiga emoji hati yang patah* (3.2/AW/IN)
- (3) [@naltaki1]: Aku bersumpah, Nizar, kami merasakan hal yang sama sepertimu *emoji wajah dengan berkaca-kaca dan hati yang patah* (4.3/SH/AP)
- (4) [@naltaki1]: Semoga Tuhan mengampuni jiwamu, penyair tercinta kami Nizar Qabbani, bertempat tinggal di surga Aamiin (4.1/SY/AP)
- (5) [@naltaki1]: Surat dari Bawah Air *tiga emoji hati* (4.2/RA/AP)

Response number (1) indicates a state of sadness or an inability to cope with pain, difficulty, or an emotional state related to love or feelings, reflecting an emotional engagement with the text that resonates with the reader's personal reality. Poetry, akin to daydreams, represents another form of childhood play. In this sense, poetry possesses an aesthetic appeal, whether it is to fulfil hidden desires or repressed feelings. This aesthetic appeal can be seen as a form of aesthetic surprise, of things once discovered in childhood play resurfacing through the experience of reading poetry (Robert, Bennett & Bennett 2014: 286). In relation to 'childhood games', if it is associated with the form of response from the commenter, it is his past feelings that the audience could not resolve until he found Nizar Qabbani's poem, which finally reminded him of his feelings in the past.

Furthermore, response (2) shows that literature, which Iser calls fiction, can previously reflect the reality of its readers (Holub, 2013: 53). In this case, some lines from Nizar Qabbani's poem succeeded in becoming a means to reflect the feelings felt by the audience in their real lives. Response (3) shows the audience's deep emotional involvement with Qabbani's poetry. There is a strong element of reality of fiction here, as the audience feels that the emotional experience expressed in the poem is very relevant to their personal lives, with emojis of teary eyes and broken hearts reflecting feelings of longing and sadness. Accompanied by calling Nizar's name in the comments, it becomes a form of nostalgic audience as if interacting directly with the poet. So, in addition to this text being fictional, it also resonates as an emotional reality for the reader.

Response (4) demonstrates the audience's profound respect and appreciation for Nizar Qabbani,

an eminent figure in the annals of Arabic literature. This is associated with historical perception, as the audience acknowledges Qabbani's legacy in Arabic poetry and is cognisant of the tradition to respect and appreciate poets and literary figures. Similarly, in response (5), the audience expresses its appreciation by composing a comment that incorporates the title of the poem in the video reels. The use of three heart emojis serves as a form of appreciation for Nizar Qabbani's work entitled 'Risalah Min Tahta Al-Ma', as well as a manifestation of the metamodern audience longing for contemporary media culture in the past (Schrey, 2014: 28).

As can be inferred from responses (3), (4) and (5), as previously referenced in the caption of figure 1, the digital aspect of instapoetry, with its significant innovation in the literary domain, has the capacity to integrate text, static images, moving images and audio, thereby engendering a reflective nostalgic experience for the audience. According to Boym, "reflective nostalgia thrives on algia, longing itself, and delaying homecoming, fuelling the desire to slow down, retreat and resist progress" (Boym, 2001: xviii). This nostalgia is also related to the historical perception of each individual, as Boym also says in a broader sense. In this sense, nostalgia is a longing for a different time, and a form of resistance to modern notions of time, history and progress. It is a way of revisiting the past and refusing to succumb to the impermanence of time that plagues the human condition (Boym, 2001: xv).

The evolution of oral poetry into interactive poetry, which is more readily accessible on the Instagram platform, has profound implications for the influence that fiction exerts over its audience. It is evident that history and fiction are inextricably linked, as evidenced by the assertion that 'historical narratives use the laws of fiction to make them closer and more integrated with readers' (Jauss, 1982: 54). The reality of fiction constitutes the third stage in the process of constructing the horizon element, a topic that will be addressed in the subsequent section. As Holub observes, "Jauss proposes three overarching methodologies for establishing the horizon: ...thirdly, through the juxtaposition of fiction and reality, and the poetic and practical functions of language, which is perpetually available to the reflective reader during the act of reading as a possibility for comparison" (Holub, 2013: 60).

Horizon of Expectation and Implied Reader

The elements of the horizon of expectation and implied reader manifest in the form of socio-cultural changes, which in turn are influenced by the historical perception element. Furthermore, these changes also affect the implied reader and audience expectations reflected in the comment section. The link between reader expectations and how the text guides reader interpretation is effectively established by the horizon of expectation and the implied reader. As previously mentioned, the third approach to establishing these horizons is. The first and second approaches, are as follows: first, through the familiar norms or immanent poetics of the genre; second, through implicit connections to familiar works from the literary-historical milieu is as follows: first, through the familiar norms or immanent poetics of the genre; second, through implicit connections to familiar works from the literary-historical milieu (Holub, 2013: 60).

Iser's concept of the implied reader plays a pivotal role in comprehending this relationship. The implied reader, as delineated by Iser, does not refer to the actual reader, but rather to the idealised reader figure projected by the text itself. According to Iser, "the text provides certain clues, either explicit or implicit, that guide the reader to construct meaning" (O'Hara & Iser, 1979: 34). This means that the implied reader can be considered the interpretative model that the text expects to activate the text's meaning potential. The audience's response in the comment section can thus be seen as a manifestation of their horizon of expectation. The following response types can be seen as manifestations of the horizon of expectation and implied reader.

- (6) [@naltaki1]: *Kata 'seandainya' membuka pekerjaan setan (2.2/RU/AN)*
- (7) [@naltaki1]: *Dan apakah cinta adalah ujian? (3.1/MO/IN)*
- (8) [@naltaki1]: *Seandainya aku tahu akhirku, aku tidak akan memulai *emoji jempol terbalik* (1.3/MO/EM)*
- (9) [@naltaki1]: *Aku tidak akan memulai... (1.4/M4/EM)*
- (10) [@naltaki1]: *Seandainya aku tahu cinta itu berbahaya maka aku tidak akan mencintai (1.5/AL/EM)*
- (11) [@naltaki1]: *Seandainya aku tahu bahwa laut begitu dalam aku tidak akan berlayar (1.6/1/EM)*

Response (6) demonstrates the audience's religious perspective, which exerts an influence on their analytical response to literary texts or Nizar Qabbani's instapoetry. The audience's religious understanding is derived from their familiarity with a hadith narrated by Muslim no. 2664, which states: '...then do not say, "if I had done so, it would not have been like this or like that". Instead, the response advocated is to acknowledge the decree of Allah, emphasising that His will is supreme. This perspective is further reinforced by the hadith's admonition against the influence of Satanic deeds, emphasising the importance of resisting temptation and adhering to divine guidance (<https://muslimah.or.id/3345-perkataan-seandainya-membuka-pintu-satan.html>, accessed: 8/10/24, 23:00). This response, influenced by the audience's own views, aligns with Jauss's perspective that literary texts possess the capacity to transform expectations, functioning as a potent liberating force that effectively liberates the recipient from their preconceived views (Kronegger, Jauss & Shaw, 1985: xii).

Response (7) exemplifies a comment that assumes the form of a question, thereby prompting the audience to ascertain the meaning of whether love is a test. This demonstrates the negotiation of meaning by the reader, as Iser asserts that 'gaps in the text invite the reader to actively participate or become an active reader in creating meaning' (Jauss, 1982: 133). Furthermore, responses (8), (9), (10) and (11) are a form of audience response that rewrites one of the fragments of lines in Nizar Qabbani's poem shown in the video as presented in Table 2. Specifically, response (8) employs the composition of a poem stanza, spanning from [00:14-00:18], accompanied by the use of an upside-down thumbs-up emoji, which serves to accentuate the emotional tone of disappointment. Response (9) articulates a poem stanza that extends from [00:18-00:21]. Response (10) writes a stanza of poetry that reads at duration [00:02-00:07], and response (11) writes a stanza of poetry that reads at duration [00:07-00:14].

It can thus be concluded that the horizon of expectation, which engenders the active reader as a form of implied reader, will also have an effect on the subsequent phase of reception, namely, aesthetic distance. Jauss (1971) asserts that work may fulfil this horizon by confirming the expectations with which it is endowed, or it may disappoint these expectations by creating a distance between itself and said expectations. Jauss designates this phenomenon 'aesthetic distance' (Kronegger et al., 1985: xii).

Aesthetic Distance and Blanks

The concept of aesthetic distance and blanks is employed to demonstrate the digital manifestation of audience experience, which is reflected in the interaction and response of the audience in the comment section. This phenomenon occurs due to the creation of a certain distance. The concept of aesthetic distance in digital platforms, particularly in Instagram Reels featuring Qabbani's poetry, exemplifies a separation and engagement that Jauss asserts is essential for an aesthetic experience, as it allows for emotional identification (Jauss et al., 2014: 286). The notion of aesthetic distance and blanks forms a logical pair, with aesthetic distance measuring the discrepancy between the reader's expectations and their actual experience. The final conclusion is that these distances and blanks are filled thanks to the influence of the previous sections, namely the horizon of expectation and the implied reader.

This suggests that aesthetic distance allows readers to develop a deeper relationship with the text through sympathetic identification that promotes insight and moral action (Jauss et al., 2014: 301). Thus, the blanks are filled in through the interaction pattern of aesthetic identification that occurs between the reader and the text, as aesthetic distance and blanks represent intentional textual uncertainty that readers must fill in with their own interpretations. In accordance with Jauss's assertion that "aesthetic experience involves a distance that allows the reader to engage in a deep process of meaning-making while maintaining critical awareness" (Jauss et al., 2014: 287). The following categories of audience responses are observed based on aesthetic distance and blanks.

- (12) [@naltaki1]: *Bagaimana caranya cinta memperbaiki luka dan memperbarui hati?* (2.1/ZA/AN)
 → *Bait ini sangat menyakitkan* (2.1/1./AN)
 → *Bisakah saya meminta satu menit dari waktumu* (2.1/CE/AN)
 → **emoji mengangguk dengan hati yang patah** (2.1/VE/AN)
- (13) [@naltaki1]: *Berbahaya, sulit, menggiring kepada neraka hawiyah* (3.4/NA/IN)
- (14) [@naltaki1]: *Semuanya Sudah kulakukan, alhamdulillah, tinggal laut saja yang belum aku arungi *tiga emoji tertawa** (3.5/EM/IN)

- (15) [@naltaki1]: Tidak mungkin dia bisa memahamiku dan memahami perasaanku (1.2/NA/EM)
- (16) [@naltaki1]: Kita tahu bahwa cinta itu berbahaya, namun kita tetap mencitainya. Kita juga tahu bahwa laut itu dalam, namun kita tetap tenggelam (3.3/RI/IN)

Response (12) is indicative of the manifestation created by aesthetic distance and blanks in the form of the audience's experience through the interaction created by the comments exchanged with each other to project their emotions and experiences into the text, ranging from the form of reflective questions asked, to emotional responses with the addition of a broken heart emoji. This phenomenon aligns with Iser's (1979) "concept of 'aesthetic distance and blanks', which he describes as the gaps or blanks that emerge from the dialogue and stimulate the reader to fill in the blanks with projections" (O'Hara & Iser, 1979: 168). The subsequent response (13) exemplifies the manner in which the audience contributes to the completion of these lacunae, thereby illustrating how aesthetic distance and these lacunae prompt readers to articulate subjective interpretations of the text through the prism of their religious convictions.

Response (14) shows a tone of humour and reflection as the reader acknowledges the journey that has been made, despite the challenges that remain. Still, it faces it all with laughter, as the three laughing emoticons at the end of the comment suggest. As for response (15), it expresses a sense of despair and incomprehension, showing how the reader feels the emotional distance created by the text. Responses (14) and (15) show that the relationship between the text and the reader described by Iser is often one-way, or seems to function to evoke certain emotions in the reader and then help to relieve them. In reality, however, there are many forms of interaction between text and reader that do not always follow such a simple pattern. As Lesser in Iser explains, "literary texts have many layers of meaning that can be interpreted differently by different readers" (O'Hara & Iser, 1979: 48). This creates gaps that readers must fill with their personal interpretations, and this is where aesthetic distance lies.

Response (16) shows the audience's interpretation of the verses recited at [00:02-00:07] and [00:07-00:14]. It reflects an awareness of the risks of love and shows that the reader is able to identify universal themes in the text. Responses (15) and (16) show how aesthetic distance and spaces function to encourage the reader in the process of reflection and interpretation, showing that literary works are dynamic and interactive structures, in line with Mukarovsky's idea that 'when we seek to identify the boundaries of the aesthetic field that distinguish it from the non-aesthetic, we must always remember that the two fields are not completely separate or disconnected. There is a dynamic, habitual relationship between them, as well as Mukarovsky's idea that "all art develops interactively (so that the development of one art cannot be fully understood without taking into account the parallel development of the other)" (Mukařovský & Short, 2015: 286-289).

As such, aesthetic distance and blanks not only create opportunities for deeper engagement but also facilitate dialogue between the text and the reader. In a broader context, the discussion of aesthetic distance and spaces also relates to the previous sections. They work in synergy to create a complex aesthetic experience in which the audience not only projects its own meanings but also engages in a larger collective dialogue. As Mukařovský puts it, "aesthetic evaluation is collective and binding, and this is reflected in individual aesthetic judgments" (Mukařovský & Short, 2015: 299). In order to fully understand the previous metamodern audience response, the explanation of Jauss and Iser's concept of reception will be combined with the metamodern sensibility in the next section.

The Fusion Between the Two Forms of Reception and the Metamodern Sensibility

The types of audience response that have been identified based on the Jauss and Iser reception forms will be rendered comprehensive when the two domains are combined with the metamodern sensibility's realm of expression. In this section, the combination will be explained sequentially, starting from historical perception, reality of fiction, horizon of expectation, implied reader, aesthetic distance, and blanks.

Defined by James and Seshagiri (2014: 88) as "a dual engagement with modernism, both as an aesthetic and as a historical moment". By engaging with Qabbani's poetry on digital platforms, these metamodern audiences exhibit a distinctive temporal stance, enabling them to simultaneously acknowledge the historical context and reinterpret its significance in the present. This earlier model of audience reception aligns with the "transnational turn" in modernist studies, which has decentered

modernism's Anglo-European axis and situated it among diverse non-Western histories and cultural forms (James & Seshagiri, 2014: 90). Thus, the reception of Qabbani's instapoetry on digital platforms not only mediates a dialogue between past and present but also demonstrates how metamodern audiences actively reconfigure literary heritage within contemporary media ecologies. This suggests that digital interaction functions as a site of historical reception, where tradition is neither rejected nor passively preserved but dynamically renegotiated through audience engagement.

Metamodernism posits a novel approach to comprehending reality, characterised by the presentation of content that fosters a sense of authenticity. This methodology draws upon the tenets of postmodernism, yet yields works that are more profound and intricate. The profundity of these works mirrors the interdependent relationship between individuals and the structures that influence their lives. Ultimately, these works prompt the reader to assume a sense of responsibility towards the reality depicted, whether it is fiction or a depiction of reality (Omari, 2023: 6). Iser's concept of "reality of fiction," which posits that fictional literature functions as a means of perceiving reality, finds a close alignment with the expression of a metamodern sensibility.

Metamodernism, as defined by Vermeulen and Van den Akker, is a "feeling" characterised by "an oscillation between a distinctly modern commitment and a distinctly postmodern scepticism" (Vermeulen & Akker, 2010: 2). This concept signifies the failure of postmodernism and the subsequent return of a newfound modernism. In addition, metamodern sensibility, as mentioned by Dilmi & Benmezal, places significant emphasis on New Sincerity, a cultural paradigm characterised by a return to authenticity and sincerity in communication. This metamodern literary device is employed in literary texts to foster a sense of hope in readers by engaging with them through storytelling (Dilmi & Benmezal, 2021: 20). This observation underscores the interconnection between metamodern sensibility and Jauss' concept of the horizon of expectation, highlighting the integration of literary and cultural dimensions in metamodern expression.

The characters in the literary work elicit a sense of earnestness, thereby demonstrating the author's commitment to reconstructing the narrative. In examining contemporary literary works, we perceive how the new sincerity emanates effortlessly from literary texts, urging us as readers to share the burden with the author. This new sincerity, when employed as a literary device, serves as an interpretation of the vulnerability exhibited by characters and the author's nonchalant approach to crafting fiction that resonates with the reader. It embraces discomfort for the sake of meaning (Dilmi & Benmezal, 2021: 20). Consequently, it becomes evident how the reader is guided by his reading as Iser's implied reader element.

This process of meaning-making through Instagram Reels exemplifies the evolution of modernist practices. The platform's format creates a natural "void" for users to fill, while the interpretative response of the audience reflects how authors "challenge traditional narrative forms by focusing on external reality rather than psychological depth" (Jauss et al., 2014: 94). The metamodern approach to narratives, characterised by its focus on external reality rather than psychological depth, finds resonance with Jauss's reception theory, which emphasises the influence of external cultural and historical factors on hermeneutical reception processes, as opposed to prioritising individual psychological depth (Holub, 2013: 61). Consequently, both Instagram Reels and the approach of Jauss and metamodernism underscore the evolution of narratives (literary works) from psychological introspection towards engagement with external reality, thereby allowing for more dynamic and diverse interpretations from the audience.

Iser's concept of "blanks" is related to the concept of metaxis in the context of metamodernism. While Iser describes "blanks as empty spaces in the text that the reader must fill through interpretation" (O'Hara & Iser, 1979: 169), metamodern narratives also use blanks to create a participatory dialogue that emphasises the emotional and intellectual connection between writer and reader. This assertion is pertinent to the depiction of metaxis in metamodern narratives, particularly the tension between the contemporary pursuit of meaning (sens) and the postmodern interrogation of meaning itself (Vermeulen & Akker, 2010: 6). The following section presents an illustration of metamodern audience responses interacting with each other in the comments section. The amalgamation of the three domains can be observed in the Venn diagram delineated by the researcher (see Figure 4).

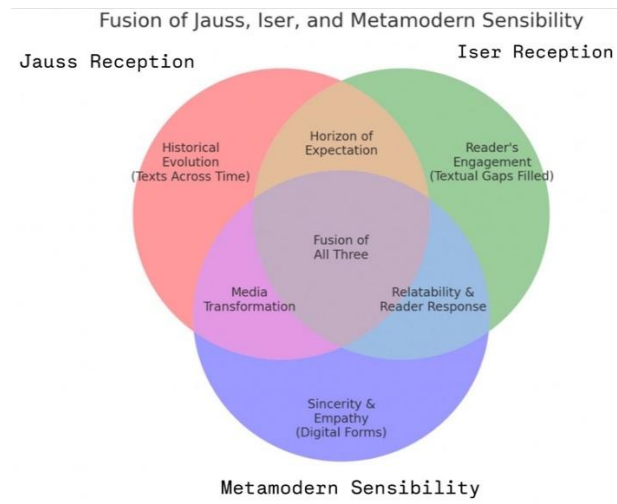


Figure 4. Venn Diagram of the Fusion of Three Research Domains (Jauss Reception, Iser Reception and Metamodern Sensibility)

CONCLUSION

The present study explores the engagement of metamodern audiences with Nizar Qabbani's poem "Risalah Min Tahta Al-Ma" on Instagram Reels, illuminating a pronounced shift in literary reception within the digital era. This research delves into the emergence of metamodern sensibilities in the context of appreciating Nizar Qabbani's poetry through Instagram Reels. The integration of three domains, namely Jauss's macro-level reception, Iser's micro-level reception, and a metamodern sensibility characterised by new sincerity and empathy, has enabled the revelation of how readers construct meaning through intricate interactions between historical context and personal experience.

The findings of this study validate the metamodern framework through the analysis of audience responses that demonstrate oscillations between modern and postmodern sensibilities. Expressions of new sincerity are evident in the audience's sincere search for meaning, while empathy emerges in response to the poignant stanzas raised in Qabbani's poetry. This is reflected in the categorisation of audience responses, which show the level of social engagement in delving into digital texts. The interplay between Jauss and Iser's reception demonstrates how poetry evolves and reflects real-world contexts in digital world platforms, while metamodernism provides a framework for understanding how metamodern audiences bridge the gap between tradition and modernity.

This study establishes a foundation for future research endeavours aimed at elucidating the intricacies of literary reception in the digital age. The methodological framework employed in this study integrates three distinct domains, offering a comprehensive approach to examining audience reception of earlier works in digital formats. The findings of this study contribute to theoretical understanding of literary reception and provide a practical framework for digital literary education and cultural preservation. This framework reflects the intricate relationship between literary traditions and modern digital platforms in the context of metamodernism.

ACKNOWLEDGMENTS

The researcher wishes to express profound gratitude to Dr. Abdul Basid, S.S., M.Pd., Head of the Arabic Language and Literature Study Program, for his inspirational leadership and unwavering encouragement. These factors were instrumental in motivating the researcher to complete this research. Additionally, the researcher would like to extend their sincere appreciation to Muhammad Hasyim, M.A., for his supervision and patience throughout the research process. Finally, the researcher would like to express their gratitude to the reviewers of *Litera* for their constructive feedback and suggestions, which contributed to enhancing the quality of this research.

REFERENCES

- Abalkheel, A., & Sourani, M. (2023). Unveiling semantics: A multifaceted analysis of emotion, Prosody, and artistry in Nizar Qabbani 's elegy. *Kurdish Studies*. 4883, 5552–5566

- Abdullah, I. T. (1991). Resepsi sastra: Teori dan penerapannya. *Jurnal Humaniora Universitas Gadjah Mada*, 1(2), 71–76. <https://journal.ugm.ac.id/jurnal-humaniora/article/view/2094>
- Adawiyah, R. (2024). Regulation and production of contemporary literature: An examination of literary evolution in the digital age. *Litera*, 23(2), 139–153. <https://doi.org/10.21831/ltr.v23i2.72965>
- al-Musawi, M. J. (2006). *Arabic poetry trajectories of modernity and tradition*. Routledge. <https://doi.org/10.4324/9780203965412>
- Anis, M. Y., & Al-Hamzi, A. M. S. (2023). Arabic translation works in expressing a resistance: Case study in colonized land poetry of Nizar Qabbani. *Langkawi: Journal of The Association for Arabic and English*, 9(1), 28. <https://doi.org/10.31332/lkw.v0i0.5405>
- Assadi, N., & Joudallah, A. (2024). The poetic female persona in Nizar Qabbani's work versus contemporary female poets. *International Journal of Linguistics Studies*, 4(3): 44-63. <https://doi.org/10.32996/ijts.2024.4.3.7>
- Boym, S. (2001). *The Future of Nostalgia*. Basic Books
- Dilmi, S. A., & Benzemal, F. (2021). A metamodern disclaimers of postmodernism in literature, *Algerian Scientific Journal Platform*, 3(2), 15–23
- Elgebily, S. A. (2022). The modern Arabic poem from orality to interactivity. *Journal of Arabic Language and Literature*. 109(3), 109–127. <https://doi.org/10.26389/AJSRP.C160122>
- Fadilah, D. F., Zuriyati, Z., & Herlina, H. (2020). Resepsi pembaca terhadap unsur pembangun puisi Afrizal Malna dalam antologi puisi Berlin Proposal. *Deiksis*, 12(02), 116. <https://doi.org/10.30998/deiksis.v12i02.4686>
- Fikri, M. M., Al Anshory, A. M., & Ramdhani, M. M. (2022). Semiotic analysis on the concept of love in Nizar Qobbani'S Risalah Min Taht Al-Mā'I. *The 3rd Annual International Conferences on Language, Literature, and Media*, 4, 162. <https://doi.org/10.18860/aicollim.v4i1.1942>
- Fitriarti, K., & Monica, I. M. (2020). Analisis intertekstual karakter Dewi Uma di dalam puisi "U.M.a." karya Putu Fajar Arcana. *Jurnal Salaka: Jurnal Bahasa, Sastra, Dan Budaya Indonesia*, 2(1), 16–25. <https://doi.org/10.33751/jsalaka.v2i1.1834>
- Grubnic, T. (2020). Nosthetics: Instagram poetry and the convergence of digital media and literature. *Australasian Journal of Popular Culture*, 9(2), 145–163. https://doi.org/10.1386/ajpc_00024_1
- Hajizadeh, M., Gheibi, A., & Ahmadi, G. (2023). Semiotics of female character in Nizar Qabbani's poems based on Philip Hamon's theory. *Journal of Woman in Culture and Art*, 15(4), 517-538. <https://doi.org/10.22059/JWICA.2023.357437.1908>
- Holub, R. C. (2013). Reception theory: A critical introduction. In *Reception Theory: A Critical Introduction*. <https://doi.org/10.4324/9781315016061>
- Irwanto, I. (2019). Resepsi sinkronis alumni mahasiswa FIB UNS terhadap keindahan puisi berbahasa Indonesia dalam lagu A Rose in the Wind karya Anggun. *Nusa: Jurnal Ilmu Bahasa Dan Sastra*, 14(3), 376. <https://doi.org/10.14710/nusa.14.3.376-386>
- James, D., & Seshagiri, U. (2014). Metamodernism: Narratives of continuity and revolution. *Pmla*, 129(1), 87–100. <https://doi.org/10.1632/pmla.2014.129.1.87>
- Jauss, H. R. (1982). *Towards an aesthetic of reception*. (T. Bahti, Trans.). University of Minnesota Press. (Original work published 1970)
- Knox, J. E., Mackay, J., & Nacher, A. (2023). Global Instapoetry. *European Journal of English Studies*, 27(1), 3–13. <https://doi.org/10.1080/13825577.2023.2206452>
- Kronegger, M., Jauss, H. R., & Shaw, M. (1985). Aesthetic experience and literary hermeneutics. In *Rocky Mountain Review of Language and Literature*, 39(2). <https://doi.org/10.2307/1347336>
- Mangudap, D. J., Polii, I. J., & Rotty, V. N. J. (2022). Resepsi nilai-nilai moral pada puisi "Sajak kepada Bung Dadi" karya Wiji Thukul dengan penerapan model pembelajaran inkuiri. *Kompetensi: Jurnal Ilmiah Bahasa dan Seni*, 2(12), 1856–1864. <https://ejurnal.unima.ac.id/index.php/kompetensi/article/download/4957/2845>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). SAGE
- Mukařovský, J., & Short, D. (2015). Aesthetic function, norm and value as social facts (Excerpts). *Art in Translation*, 7(2), 282–303. <https://doi.org/10.1080/17561310.2015.1049476>
- O'Hara, D. T., & Iser, W. (1979). The act of reading: A theory of aesthetic response. *The Journal of Aesthetics and Art Criticism*, 38(1), 88. <https://doi.org/10.2307/430052>
- Omari, A. Al. (2023). A review of the beginnings of 'metamodernism' in relation to other movements:

- Are We Ready ?. *Journal of Contemporary Thought*, 24(2), 45-60
- Jauss, H. R., Bennett, B., & Bennett, H. (2014). Level of identification of hero and audience. *New Literary History*, 5(2), 283–317. <https://www.jstor.org/stable/468397>
- Schrey, D. (2014). Media and nostalgia. *Media and Nostalgia*, January 2014. <https://doi.org/10.1057/9781137375889>
- Spirovska, E. (2019). Reader-response theory and approach: Application, values and significance for students in literature courses. *SEEU Review*, 14(1), 20–35. <https://doi.org/10.2478/seeur-2019-0003>
- Vermeulen, T., & Akker, R. Van Den. (2010). Notes on metamodernism. *Journal of Aesthetics & Culture*, 2(1), 1–14. <https://doi.org/10.3402/jac.v2i0.5677>
- Wicaksono, A. (2020). Resepsi sastra mahasiswa terhadap puisi antikorupsi dalam antologi puisi Menolak Korupsi 6. *LOA: Jurnal Ketatabahasaan dan Kesusastraan*, 15(2), 140. <https://doi.org/10.26499/loa.v15i2.2656>
- عباس, أ. أ. (2021). مظاهر الحداثة في شعر نزار قباني السياسي. *مجلة اللغة العربية و ادبها*، 5(2) ، 421-440