

Virtual Stage as Psychic Space: An Appraisal of Digital Youth Theatre and Contemporary Global Narratives

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Abstract

This article examines digital youth theatre as a new form of theatrical space, arguing that the virtual stage functions as a psychic space where young people connect their personal experiences with global cultural narratives. Drawing on psychoanalytic theory and performance studies, it shows how online theatre allows youth performers to explore identity, memory, emotion, and trauma through digitally mediated performance. Rather than being a reduced or disembodied form of theatre, virtual performance is presented as a site of heightened emotional and psychological engagement, often shaped by liminality, fragmentation, and non-linear storytelling. Using examples from transnational youth performances, the article demonstrates how global concerns, such as migration, economic insecurity, environmental crisis, and social displacement, are translated into intimate theatrical expression. The virtual stage thus mediates between individual inner experience and shared meaning, creating new storytelling forms that blur boundaries between presence and absence, privacy and public address. Conceiving digital youth theatre as a form of symbolic self-expression, the article contributes to ongoing discussions about performance, identity, and culture in the digital age.

Keywords: *Digital Theatre, Youth Performance, Psychic Space, Psychoanalysis, Virtual Stage, Global Narratives.*

INTRODUCTION

Contemporary youth theatre increasingly unfolds within digital and virtual environments, challenging inherited distinctions between presence and absence, embodiment and mediation, and materiality and imagination. Across diverse global contexts, young people are not merely adapting theatre to digital platforms; rather, they are actively reconfiguring performance itself as a cultural form shaped by networked technologies, global precarity, and intensified negotiations of identity. As performance scholars have noted, digital youth theatre has emerged as a significant site within contemporary global cultural production, where artistic expression intersects with psychosocial experience and symbolic meaning (Reason 18–21; Dixon 7–9). The virtual stage, however, cannot be understood as a neutral or purely technological medium. Early discussions of digital performance often emphasized innovation, access, or interactivity, yet such accounts risk overlooking the deeper psychic processes at work in virtual theatrical spaces. From a psychoanalytic perspective, Freud's and later theorists' insights suggest that the stage, whether material or digital, functions as a symbolic field in which unconscious desires, anxieties, and identifications are projected, rehearsed, and transformed. The migration of performance into digital environments therefore redefines the stage as a psychic terrain: an affective and symbolic space where subjectivity is enacted and negotiated rather than merely represented, as both are variously theorised (Winnicott 51–53; Rancière 96–98).

Psychoanalytic theory has long emphasised the role of play, imagination, and transitional spaces in the formation of the self. Winnicott's concept of the potential space, situated between inner psychic reality and external social life, provides a particularly useful framework for understanding digital youth theatre. In virtual performance contexts, the screen functions not only as a barrier but also as a transitional surface, enabling performers and spectators to experiment with identity, voice, and agency while maintaining a degree of psychic safety (Winnicott 63–65). These dynamics are especially pronounced in youth performance, where developmental processes intersect with social marginality, historical inheritance, and future-oriented aspiration.

This article therefore, contends that digital youth theatre operates as a critical site in which young performers negotiate identity, memory, trauma, desire, and futurity within global conditions marked by instability and technological saturation. Performance becomes a means of working through personal and collective histories, including experiences of displacement, violence, and cultural erasure, while simultaneously imagining alternative futures. As Freud observes, “artistic creation frequently serves as a socially sanctioned mode of wish-fulfilment and symbolic reparation, allowing what is psychically unresolved to find representational form” (Freud 436–38). In digital theatre, these processes unfold within environments that collapse geographical distance and reshape communal spectatorship, producing new configurations of intimacy, exposure, and mediated engagement.

Theoretical Framework: Psychic Space, Performance, and Mediation

The study applies psychoanalytic theory, including Freudian, Jungian, and Lacanian perspectives, alongside performance studies frameworks to explore how narrative, affect, and embodied subjectivity are mediated through digital platforms. Close reading of recorded performances, promotional materials, and related discourses informed the interpretation of symbolic, narrative, and aesthetic dynamics. Psychoanalytic theory offers a critical framework for understanding performance not merely as representation but as a symbolic process through which psychic life is externalised, structured, and negotiated. Central to this perspective is Freud's conception of the psyche as a dynamic system shaped by unconscious drives, repression, and symbolic displacement. As Freud argues, psychic life extends beyond the individual, finding expression in cultural forms such as art, ritual, and performance. Space itself—whether architectural, theatrical, or virtual—functions symbolically, providing a medium through which unconscious material can be projected, staged, and rendered intelligible through aesthetic form (Freud, *Introductory Lectures* 299–301).

Within this framework, the theatrical stage may be understood as a symbolic container that organizes psychic energy and anxiety. Freud's reflections on symbolism suggest that spatial arrangements in art frequently serve as substitutes for internal relations, allowing psychic conflict to be externalised without direct confrontation (*Interpretation of Dreams* 350–52). When such principles are extended to digital environments, the virtual stage emerges as an expansion of psychic space, structured less by physical presence than by desire, fantasy, and affective investment.

Carl Jung's theory of archetypes and the collective unconscious further deepens this psychoanalytic account of performance. Jung posits that beneath the personal unconscious lies a reservoir of shared symbolic forms—archetypes—that recur across cultures and historical periods (*Archetypes and the Collective Unconscious* 3–5). Youth theatre frequently activates these archetypal structures through mythic narratives, symbolic roles, and ritualised action. In

digital contexts, the virtual stage functions as a contemporary manifestation of the collective unconscious: a shared symbolic arena in which globally dispersed participants engage recurring figures such as the hero, the exile, the trickster, or the wounded child. Digital mediation intensifies rather than diminishes this archetypal dimension of theatre by abstracting bodies and environments into images, avatars, and fragmented presences. This abstraction, as Jung's later reflections imply, does not weaken symbolic resonance; instead, it enables archetypal material to circulate rapidly across cultural and geographical boundaries. As Jung observes, modern technological forms often reactivate ancient symbolic patterns in new guises, demonstrating the persistence of psychic structures within contemporary cultural expression (Jung 89–91).

Jacques Lacan's tripartite model of the Imaginary, the Symbolic, and the Real provides a particularly incisive lens for analysing virtual performance. The digital stage operates primarily within the Imaginary, privileging image, identification, and specular relations. Youth performers encounter themselves through screens, recordings, and mediated feedback, engaging in processes of self-recognition and misrecognition that recall Lacan's account of the mirror stage (*Lacan 75–78*). At the same time, virtual theatre is embedded within the Symbolic order of language, technological codes, platforms, and institutional frameworks that structure meaning and participation. Yet the digital stage is also haunted by the Real—that which resists symbolization and disrupts representational coherence. Technical glitches, bodily absence, trauma narratives, and affective excess expose the limits of mediation, revealing moments where performance fails to fully contain psychic or social rupture. Such encounters with the Real are especially pronounced in youth theatre that engages histories of violence, loss, or marginalization, where the virtual medium both enables expression and exposes its insufficiency (*Lacan 164–66*).

Viewed through these psychoanalytic lenses, theatre functions as a mediating structure between inner psychic worlds and social narratives. It provides a transitional space in which personal affect intersects with collective meaning, enabling performers to negotiate their relationship to cultural norms, historical memory, and imagined futures. Digital youth theatre extends this mediating role into virtual environments, transforming mediation itself into a central aesthetic and psychic condition. In doing so, it affirms a foundational psychoanalytic insight: that artistic forms do not merely reflect psychic life but actively participate in its organisation, articulation, and transformation.

METHODOLOGY

This article employs a qualitative, interpretive approach to examine digital youth theatre as a site of psychic and cultural engagement. The analysis draws on selected performances from African, diasporic, and Global South contexts, including the Young Playwrights' Digital Collective (Nigeria), the Digital Ubuntu Theatre Project (South Africa), and diasporic ensembles such as the Caribbean Digital Youth Theatre Collective. These performances were chosen for their illustrative engagement with themes of liminality, identity negotiation, trauma, and transnational storytelling. The research emphasises interpretive and reflexive engagement rather than empirical measurement, foregrounding the interplay between psychic processes, cultural expression, and technological mediation. For clarity and coherence in presentation, AI-based language tools were used to assist with drafting and rephrasing portions of the manuscript. All analytic interpretations, theoretical applications, and substantive conclusions remain the original work of the authors.

Digital Youth Theatre as a Transnational Space

Youth subjectivity in late modernity is increasingly shaped by conditions of transition, uncertainty, and ontological instability. Sociological and cultural theorists have observed that young people often inhabit prolonged states of what Anthony Giddens describes as “in-between-ness,” marked by delayed adulthood, precarious futures, and fragmented forms of social belonging (Giddens 54–56; Bauman 2–4). Identity formation under such conditions unfolds less through linear rites of passage than through continuous negotiation across multiple social, cultural, and mediated contexts. It is within this landscape that digital youth theatre emerges as a distinctly liminal cultural form, offering a space in which subjectivity may be rehearsed, contested, and symbolically reconfigured.

The concept of liminality, first articulated by Arnold van Gennep and later developed by Victor Turner, refers to “threshold states in which normative social structures are temporarily suspended, allowing new identities and meanings to emerge” (*Rites of Passage* 21–23; Turner, *The Ritual Process* 94–97). Theatre has long exemplified such liminality, positioning performers and spectators between reality and representation, self and role. In digital youth theatre, this condition is intensified by technological mediation, which displaces performance from physical co-presence while retaining its affective and symbolic force. As Matthew Causey suggests, “the virtual stage operates as a threshold between embodiment and disembodiment, where the body is simultaneously present through image, voice, and gesture and absent as material substance” (Causey 38–41).

From a psychoanalytic perspective, this threshold condition resonates strongly with Donald Winnicott’s notion of transitional space, in which play mediates between inner psychic reality and external social demands (*Playing and Reality* 70–72). Digital performance platforms function as transitional environments that allow young people to explore aspects of selfhood that may be constrained or foreclosed in offline contexts. The screen becomes a surface of projection, enabling unconscious desires, anxieties, and identifications to be staged at a tolerable psychic distance. As Winnicott emphasizes, such mediation is not merely compensatory but actively shapes how embodiment is experienced, imagined, and symbolised in performance (102–04).

Anonymity further intensifies the liminal quality of digital youth theatre. Online performance environments frequently permit pseudonymity, avatar-based representation, or partial concealment, enabling forms of self-fashioning that blur the boundary between authenticity and performance. Drawing on Erving Goffman’s dramaturgical model of social interaction, digital theatre may be understood as an intensified front-stage space in which identity is consciously curated, stylised, and revised (*The Presentation of Self* 22–24). Unlike everyday social performance, however, theatrical anonymity often provides a paradoxical sense of psychic safety, allowing youth to articulate taboo desires, traumatic memories, or speculative futures without full exposure to social sanction (Turkle 180–83).

This dynamic aligns closely with Jacques Lacan’s account of subject formation, particularly his emphasis on the Imaginary as a domain of identification. The digital stage privileges image, mirroring, and specular relations, inviting young performers to encounter themselves through mediated representations that both stabilise and destabilise identity (Lacan, 75–78). At the same time, these performances remain embedded within the Symbolic order of language, narrative conventions, and platform governance, which structure what can be said, shown, or imagined. The tension between Imaginary freedom and Symbolic constraint

produces moments of affective intensity, rupture, and encounters with the Real—those points at which mediation reveals its own limits (Lacan 164–66).

Temporality and narrative form further underscore the liminal character of digital youth theatre. Online performances frequently depart from linear dramaturgy in favour of fragmented, episodic, or nonlinear storytelling, shaped by digital affordances such as looping, remixing, and asynchronous participation. This narrative fragmentation mirrors what David Harvey and Lauren Berlant describe as the temporal experience of late modern youth, characterised by acceleration, interruption, and the erosion of coherent future trajectories (Harvey 240–42; Berlant 192–94). In this sense, digital theatre does not merely represent disrupted time but formally enacts it.

From a psychoanalytic standpoint, such nonlinear narrative structures resonate with Freud's account of the unconscious as timeless, repetitive, and resistant to chronological order (*Beyond the Pleasure Principle* 28–30). Digital youth theatre mobilises this logic by privileging memory, affect, and associative connection over causal progression. In doing so, it enables young performers to rework personal and collective histories—often marked by trauma, displacement, or precarity—into symbolic forms that resist closure while sustaining the possibility of meaning-making.

Overall, digital youth theatre functions as a liminal space in which subjectivity is negotiated at the intersection of psychic life, technological mediation, and cultural narrative. Neither fully embodied nor entirely disembodied, neither private nor wholly public, the virtual stage provides a platform through which young people can explore who they are, who they have been, and who they might yet become. Far from constituting a deficit, this liminality operates as a generative condition, enabling performance to mediate between inner psychic worlds and the unstable social realities of late modern life.

Global Narratives and Local Subjectivity

Digital youth theatre increasingly serves as a transnational form of storytelling, enabling narratives to circulate across cultural, linguistic, and geopolitical boundaries. Through networked platforms, young performers can convey localised experiences while engaging with broader global audiences. These virtual spaces support the co-production of meaning, allowing stories to resonate internationally without erasing the specificity of local culture (Causey 45–48; Reason 22–25). In this way, digital theatre acts as both a conduit and a container for negotiating individual and collective identities within a globalised media environment.

A particularly striking feature of digital youth theatre is its engagement with global crises. Themes such as forced migration, climate anxiety, armed conflict, and socio-economic precarity increasingly shape youth performance, reflecting the overlap of personal and structural vulnerability (Bhabha 108–10; Appadurai 189–91). As Freud observes, such symbolic enactments allow trauma, loss, and uncertainty to be processed: “artistic creation frequently serves as a socially sanctioned mode of wish-fulfilment and symbolic reparation, allowing what is psychically unresolved to find representational form” (*Creative Writers and Day-Dreaming* 437–39; *Moses and Monotheism* 29–31). Through these performances, personal and collective psychic work becomes legible in both local and global contexts.

The transnational scope of digital theatre also highlights the interplay of local memory, cultural trauma, and global media circulation. Youth performances often draw on collective histories of colonialism, migration, or socio-political marginalisation, translating these experiences into forms that can travel digitally across continents (Soyinka 212–14; Ntarangwi

77–79). These performances reveal how the local psyche interacts with global narrative flows, showing that traumatic residues are simultaneously particular and universal, mediated through symbolic enactment and digitally enabled spectatorship (Turner, *The Ritual Process* 96–98).

Illustrative examples from African, diasporic, and Global South contexts demonstrate these dynamics. In Nigeria, the Young Playwrights’ Digital Collective uses online performance to explore urban insecurity, climate disruption, and youth aspirations, blending vernacular storytelling with digital dramaturgy (Osofisan 34–36). In South Africa, the Digital Ubuntu Theatre Project stages narratives of historical displacement and social justice, translating local memory into performances that remain culturally specific yet globally accessible (Kometsi 12–14). Diasporic ensembles, such as the Caribbean Digital Youth Theatre Collective, engage with postcolonial identity and transnational belonging through avatars, multimedia, and interactive formats, simultaneously expressing local rootedness and global circulation (Moses 55–57).

Although these examples are illustrative rather than empirical, emphasizing symbolic and affective dimensions over formal data collection, they collectively show how digital youth theatre operates across psychic, cultural, and global registers. Overall, digital youth theatre functions as a mediating space between localised experience and global narrative circulation. It allows young performers to translate individual and collective psychic histories into performative acts that resonate across borders. By embedding memory, trauma, and desire within transnational storytelling frameworks, digital theatre exemplifies the convergence of art, psychoanalysis, and technology, creating imaginative spaces for engaging both the crises and the possibilities of the contemporary world.

The Emotional Economy of Virtual Performance

The virtual stage is more than a technological interface; it functions as a complex affective economy where emotion, intimacy, and spectatorship circulate between performers and audiences. In digital youth theatre, these affective dynamics are intensified by screen mediation, which both enables and constrains relational exchange. As Massumi observes, “affect operates beyond semantic meaning, generating relational intensities that shape perception and participation” (25–28). Youth performers in virtual environments actively produce, modulate, and receive affect in ways that challenge conventional theatrical hierarchies of presence, embodiment, and authority.

Mediated performance allows the staging of trauma, grief, desire, and resistance as psychic acts. Freud and subsequent psychoanalytic theorists suggest that performance can serve as a form of symbolic working-through, in which unresolved psychic material is represented (Freud, *Beyond the Pleasure Principle* 28–30; Caruth 9–11). Digital platforms enhance these processes by providing controlled spaces where exposure and vulnerability can be carefully managed. Performers can communicate affective intensity without full corporeal exposure, enabling intimate or transgressive content to be expressed while retaining a degree of protection (Turkle 180–83). In this way, the performance of trauma or desire becomes a negotiation of subjectivity, shaped by self-representation, audience response, and mediated space.

The screen functions both as a barrier and a conduit for affective exchange. While it limits physical immediacy, it enables visual, auditory, and multimodal communication across distances. Digital dramaturgy uses this duality to rethink presence, absence, and empathy: spectators encounter both the mediated persona of the performer and affective residues that exceed the interface’s limits (Reason 33–35; Dixon 12–15). The virtual stage thus becomes a

psychic space where empathy is technologically mediated, shaped by attention, gesture, and imaginative projection.

The circulation of affect in digital youth theatre also invites reflection on intimacy and relational ethics. In virtual settings, vulnerability is staged and experienced at a remove, forming what Ahmed describes as “contact zones” where bodies, histories, and desires intersect through mediated encounter (57–59). Youth performers working with grief, anger, or desire develop strategies that assert agency, invite recognition, and resist erasure. These dynamics highlight affect as central to virtual dramaturgy, showing that digital youth theatre is not merely representational but a site where psychic, social, and cultural intensities are enacted and circulated.

Overall, the affective economies of the virtual stage reveal how digital youth theatre mediates emotion, relationality, and subjectivity. Screens act as psychic interfaces, allowing performers to express interior life and co-produce affective worlds. Through performances of trauma, desire, and mediated intimacy, youth reconfigure notions of presence, absence, and empathy, foregrounding the complex interplay of technology, affect, and symbolic meaning in contemporary global performance.

Narrative Structure and the Digital Unconscious

Digital youth theatre operates at the intersection of narrative experimentation and psychic expression, offering a space where disrupted time and non-linear storytelling mirror the workings of the unconscious. Online performances frequently use techniques such as looping, montage, and repetition, which challenge conventional narrative progression and emphasize associative rather than linear logic. Freud notes that in dreams and symptom formation, “meaning emerges through displacement, condensation, and recurrence rather than chronological order” (*The Interpretation of Dreams* 157–60). For young performers, these formal disruptions provide ways to engage with trauma, loss, and desire, translating internal psychic processes into performative action and mediated imagery.

Memory and dream logic are central to these narrative strategies. Drawing on Freudian and Jungian perspectives, digital theatre can be seen as a space where symbolic images arise from both individual and collective unconscious sources (*Jung, Man and His Symbols* 63–66). Recurrent motifs, avatars, and digital objects often act as symbolic carriers, linking personal affective experience with broader social narratives. The virtual medium amplifies this effect, allowing scenes and images to be repeated, rearranged, and reframed, producing layered constellations of memory, fantasy, and reflection (Causey 52–55; Dixon 18–20).

Digital theatre also enables forms of narrative engagement akin to psychoanalytic self-reflection. By presenting fragmented or non-linear stories, youth performers externalise aspects of the psyche that might otherwise remain unarticulated, making them available for recognition and shared interpretation. As Cathy Caruth observes, “narrating trauma is itself a process of working through unresolved psychic material, allowing past experiences to be revisited and partially integrated” (4–7). In digital youth theatre, this process is heightened by multimedia tools, interactive platforms, and audience participation, fostering symbolic co-creation between performer and spectator. In this way, storytelling functions both as self-exploration and as collective meaning-making. By projecting desire, fear, and imagination onto the virtual stage, performers navigate personal histories alongside culturally recognisable narratives. The virtual stage becomes a site of psychic revelation, where associative logic, symbolic imagery, and creative experimentation converge, producing performances grounded in individual

subjectivity while remaining legible within shared digital cultures (Reason 37–40; Masumi 32–34). Overall, the narrative structures of digital youth theatre provide a performative form to unconscious processes. Through looping, montage, and dream-like imagery, online performances transform memory, affect, and desire into symbolic expression, enabling young people to explore subjectivity, negotiate collective meaning, and experiment with new forms of temporal, spatial, and psychic coherence.

Ethical and Cultural Considerations

Digital youth theatre presents rich opportunities for creativity, experimentation, and psychic exploration, yet it also raises significant ethical and cultural concerns. Online performance situates young participants in conditions of heightened visibility, where personal histories, emotional expression, and unconscious material are performed and circulated beyond the immediate context. From a psychoanalytic perspective, the digital stage can therefore be considered a site of psychic risk. As Caruth observes, narrating trauma in such contexts exposes material “under conditions of partial control” and opens it to potential misrecognition (7–9). Similarly, Freud notes that creative expression allows unresolved psychic material to find representation, yet its public projection carries inherent vulnerability (Creative Writers and Day-Dreaming 438–40). This vulnerability is further amplified by the power structures embedded in digital platforms. Surveillance, algorithmic filtering, and content commodification can convert personal narratives into widely circulated objects, often beyond the performer’s awareness or consent (Boyd 115–18; Turkle 187–90). Youth performers occupy a particularly precarious position: while digital theatre can foster visibility, agency, and self-expression, it also exposes participants to external scrutiny, cultural appropriation, and the potential instrumentalisation of their stories for commercial, political, or institutional ends (Ahmed 61–63; Bhabha 108–10). These conditions highlight the necessity of examining how psychic agency functions within mediated spaces structured by unequal socio-technical power.

The ethical responsibilities of artists, facilitators, and scholars are therefore central. Facilitators must ensure that young performers can express themselves safely, establish clear consent protocols, and attend to psychological well-being (Reason 41–44; Kometsi 14–16). Scholars interpreting digital youth theatre must similarly balance critical inquiry with ethical care, avoiding analyses that sensationalise vulnerability or ignore cultural context. As Ahmed emphasises, ethical engagement requires attention to the ways emotions, memories, and desires circulate within mediated relations (67–69). Bhabha likewise stresses the importance of accounting for historical and cultural asymmetries that shape the reception and circulation of narratives in transnational digital contexts (112–15).

Digital youth theatre also invites reflection on the cultural politics of representation. Performers navigate overlapping concerns of identity, heritage, and global visibility, making performance choices with symbolic consequences beyond the individual level. Ethical practice in this domain extends beyond safeguarding participants to considering how affect, memory, and trauma travel across diverse cultural and psychic frameworks. The digital stage thus functions simultaneously as a site of creative possibility and ethical negotiation, where psychic, cultural, and technological forces intersect.

Overall, the ethical and cultural dimensions of digital youth theatre reveal persistent tensions between empowerment and exposure, agency and vulnerability, and local specificity and global circulation. Addressing these tensions responsibly requires sustained critical attention from artists, facilitators, and scholars, promoting practices that respect both the

psychic interiority of young performers and the broader symbolic significance of their narratives in mediated environments.

CONCLUSION

Digital youth theatre illustrates that the virtual stage is more than a technological interface; it functions as a critical psychic and cultural space where affect, narrative, and identity intersect. Across analyses of liminality, global narratives, affective economies, narrative experimentation, and ethical considerations, the virtual stage emerges as a site where youth actively negotiate selfhood, memory, trauma, desire, and sociocultural engagement. As Causey notes, these digital environments both mediate and amplify such processes, enabling imaginative explorations of subjectivity while simultaneously revealing the vulnerabilities inherent in mediated presence (58–61). Turkle similarly observes that "online performance allows for both intimate expression and controlled exposure, highlighting the complexities of relationality in virtual spaces" (190–92).

From the perspective of theatre studies and psychoanalytic theory, digital youth theatre demonstrates how the unconscious is performed, how space carries symbolic meaning, and how emotion may be aestheticised. By examining techniques such as non-linear storytelling, looping, and montage, scholars can trace how psychic material, including dream logic, memory traces, and unconscious desire, is externalised, staged, and shared in collaborative, participatory contexts (Freud, *Interpretation of Dreams* 157–60; Massumi 34–37).

In this sense, the virtual stage serves as a laboratory for both theatrical experimentation and psychic exploration, bridging performance studies, psychoanalysis, and digital humanities. The implications for understanding youth agency in a mediated, globalised world are significant. Digital platforms allow young people to construct, circulate, and negotiate narratives across local and transnational contexts, balancing exposure with self-fashioning, intimacy with anonymity, and vulnerability with aesthetic and symbolic control. As Ahmed notes, ethical engagement requires attention to how affect circulates within these mediated relations (68–70), while Bhabha emphasises the importance of considering historical and cultural asymmetries in transnational performance (114–16). These dynamics demonstrate that youth agency is relational, affective, and technologically mediated, rather than solely institutional or juridical.

This study also highlights directions for future theatre scholarship that integrate psycho-cultural insights. Researchers are encouraged to combine analyses of affect, liminality, and digital mediation with careful attention to ethical and cultural concerns, foregrounding the voices and subjectivities of young performers.

Comparative and transnational approaches, particularly in the Global South and diasporic contexts, are crucial for understanding how digital performance expresses local memory, cultural trauma, and global circulation. By situating theatre as a space where psyche, society, and technology converge, scholars can continue to explore the transformative potential of performance for both individual subjectivity and collective imagination.

In conclusion, the virtual stage of digital youth theatre offers a rich site for rethinking theatre, psyche, and youth futures. It is simultaneously experimental, affective, ethical, and culturally resonant, providing critical insights into contemporary performance and the psychic life of global youth.

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