Semiotic Analysis of Cyber Literature
Mini-Fiction @*fiksimini*

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ABSTRACT
This study is aimed to describe hidden meaning of mini fiction by (1) the reading of heuristic and hermeneutic, (2) describe indirection expression, and (3) metrics, model, and variant, show from mini fictions. This is qualitative descriptive study because the sources are from cyber social media twitter and journals. The research data were in the form of tweets by the users who retweeted any tweets from @*fiksimini* account and the data are word, phrase, clause or sentences from that account. The results of the study showed that hides meaning by semiotic analysis Michael Riffaterre with three stages, namely heuristic and hermeneutic reading, indirection expressions, and metrics, models and variants in fiksimini show that the more meanings that appear, the translation of each word as a form of social criticism expression or as the overflow form of the tweeter application user expression.

Keywords: Mini Fiction, Semiotic, Riffeterre

1. INTRODUCTION

In the cyber era, playing social media has become a routine activity that has become a part of human life. Social media is one of the primary needs that cannot be separated and is part of human social life. One of the main benefits that can be taken is the ease of communication between humans. Through social media, humans can communicate freely, seek some information so that they need and other various activities. One of the social media that is often used by Indonesian people is Twitter.

Twitter has been used widely in cyberspace, both for influence and literature. The use of Twitter in forums is one of the social media that is believed to be the latest communication medium. This study aims to explore the meaning of several keywords from @/*fiksimini* twitter account, as one of the literatures in cyberspace. This analysis is using semiotics method, especially Michael Riffaterre's hermeneutic and heuristic reading sequences which involve the emergence of new meanings. The results showed that some randomly chosen key words as *fiksimini* had other meanings. It can be said that these keywords have an ambiguous meaning. This meaning can be created based on the interpretation of each reader. More precisely, the meaning of a word in *fiksimini* can change if it is related to circumstances.

Twitter as one of the social media and micro-blogging is still widely used to spread the desired information because it is simpler and simpler than other social media [1]. Twitter is a 'micro blogging' system that allows you to send and receive short posts called tweets. Tweets can be up to 140 characters long and can include links to relevant websites and resources [8]. Twitter first entered Indonesia in 2006. In 2009, Twitter began to be popular and widely used by social media users. Until now, Twitter is still one of the most popular social media for Indonesians [2]. Through twitter, people are getting to know various kinds of literary works, even the emergence of cyber literary works called "Mini Fiction". Agus Noor in his stellar account revealed that mini-fiction is a literary work with a minimum number of words criteria. The form of *fiksimini* can be flash fiction or micro-fiction. In Japan, a type of literary work similar to mini-fiction is called poetic, "hand-drawn stories". In America, it is called sudden fiction and in France, it is called Novellas. Brief words are not considered to be a hindrance

Fiksimini originated from 140 characters that were presented through social media twitter. Through these 140 characters, many people are free to write various things according to their wishes and creativity [1]. *Fiksimin*i writers use short characters to present a story. When compared to short stories, *fiksimini* has a shorter

character and storyline. *Fiksimini* frees the creativity of the writer, so that impossible things can be written and displayed in this story. The phenomenon of *fiksimini* brings freshness to literary works. Given that there are quite a lot of connoisseurs and writers of *fiksimini*, accompanied by the emergence of various *fiksimini* communities and an account @*fiksimini* on twitter.

Meanwhile, Kartikasari, Anoegrajekti, &Maslikatin explained that *fiksimini* began to develop in line with the development of the use of social networking accounts in Indonesia [3]. The world of Twitter, which is part of the internet, is the driving force for the emergence of this new type of literary work in Indonesia. *Fiksimini* has grown on Twitter through the @*fiksimini* account since 2010. The growing use of Twitter accounts in Indonesia has made *fiksimini* a new type of work that is easily accepted and developed. In addition, according to Hawe Setiawan, there is the term mini fiction and several other terms such as flash fiction, short-short stories, and micro fiction, and even nonfiction [4]. Although there are differences in the designation terms, *fiksimini* has something in common, namely a very short story build.

1.1. Related Work

There are some of the previous qualitative researches on *fiksimini*, the first is the production of messages and the formation of "Theater of Mind" in *Fiksimini* on Twitter (*Studi Deskriptif Kualitatif Persepsi Penulis Fiksi mini dalam Memproduksi Pesan yang Membentuk* "Theater of Mind" di Twitter) by Ariesta in 2013. The research concluded that the message on *fiksimini* formed "Theater Of Mind". The hanging story makes the reader imagine in his mind. In addition, there is another research of *fiksimini*, "*Wacana fiksimini bahasa indonesia: Analisisstruktural, keterpaduan, permainanbahasa, dan fungsi* " by Cicik Tri Jayantip in 2015. This research discusses the structure and integration of elements in *Fiksimini*'s discourse, (2) Language games in *fiksimini*'s discourse and (3) the function of *fiksimini*'s discourse. The third is "*Fiksi Mini Sebagai Kesustraaan Mutakhir Dalam Pendekatan Sosiologi Sastra*" by Anggino Tambunan Indonesian Study Program (FIB) UI 2017.

Fiksimini contains language games that are very varied and creative because the number of characters is small, various perspectives will arise in the readers [4]. In addition, fiksimini has its characteristics compared to other narrative genres. One of them is the implied meaning through a sign. This sign can be interpreted in different ways according to the understanding of the *fiksimini* reader. These signs can be identified and analyzed using a semiotic perspective to make it easier to understand the meaning of these signs. Thus, researchers are interested in researching *fiksimini* through @*fiksimini* cyber literature using a semiotic perspective.

Based on the background that has been described, the problem in this study is the implied semiotic method of

fiksimini's tweet from the @*fiksimini* account. This study aims to elaborate more broadly on the possible meanings implied by 140 characters on twitter, called *fiksimini*. Through the @*fiksimini* account, many people write *fiksimini* based on their story ideas with only one keyword.

Based on those stories, this study chooses tweet from account twitter @*fiksimini* as the object of the study. This study focuses on the semiotic analysis by using semiotic method which is developed by Riffaterre. This research used a semiotic theory developed by Michael Riffaterrre. Generally, the theory of Riffaterre [5] in his book entitled Semiotic of poetry proposes four steps in understanding and interpreting a poem.

1.1.1. Heuristic and Hermeneutic Reading Method

The first step is tweet can be understood by heuristic and hermeneutic reading method. The heuristic reading is based on the conventions of the language. Heuristic reading will clarify the relationships among words in one line and lines.

1.1.2. Indirection expression

The second step is the indirection expression. There is three cause of indirection expression of poetry namely displacing of meaning, distorting of meaning, and creating of meaning.

1.1.3. Matrices, models, and variants

The matrix is central to significance. Matrix is the keyword or essence of a series of texts. The matrix is an abstract concept that is never actualized or appears in the text. The matrix can be in the form of words, phrases, clauses or simple sentences. The main form of a matrix is a model. This model was later expanded into variants so as to reduce the overall text. Model is the actualization of the matrix that presents in text. The model can be such of certain words or phrases that have poetic characters and reflect the matrix. The variant is the transformation of a model that can be found in lines or stanza of the poem.

2. METHOD

To find the result of this research, it is necessary to formulate the research objectives to be achieved. The research objective in question is to find out the hidden or implied meaning of the keyword from @*fiksimini*'s tweet on Twitter. The data in this study were Fiksimini's tweets. The tweet is an idea from the writer's fiksimini who was retweeted on the @*fiksimini* account. The data source used in this research is the written data source. The source of the written data is in the form of tweets from the @*fiksimini* twitter account.

This research is qualitative research using Fiksimini's tweet as the object of research. Data were collected using

note-taking techniques. Furthermore, the research data limitation was carried out by taking data via the @*fiksimini* twitter account from February to March 2020. In addition, the data was taken randomly provided that every 1 topic there were 2 tweets selected for analysis. In this research data, 3 topics were taken with 2 tweets each, so that there were 6 tweets to be analyzed.

After the data was collected, a semiotic reading analysis was carried out on the 6 tweets. There are 3 stages in analyzing. First, is heuristic and hermeneutic reading, second is fiksimini's indirection expression, and third is matrices, models, and variants. The three stages are carried out in stages and sequentially.

3. RESULTS AND DISCUSSION

The results of the data analysis included 3 stages, namely heuristic and hermeneutic reading, indirection expression and matrix, models and variants.

3.1. Heuristic and Hermeneutic Reading

The heuristic reading is paraphrase and based on the conventions of the language. Hermeneutic reading used to give literary meaning to the text of the tweet.

Figure 1 Hermeneutic reading used to give literary meaning to the text of the tweet

Paraphrase from that tweet @/*cengeng 'Bos asik jalan-jalan sementara anak buahnya menjadi tahanan'* is the boss is having fun but on the other hand, his employee to be poisoned.

Hermeneutic reading from this tweet, it can be found in word "*Cuci Tangan*" as a sign. '*Cuci tangan*' has a meaning is irresponsible with his job. In the next sentence, ' *bos jalan-jalan'* is a form of '*cuci tangan*' or running away from responsibility. Furthermore, '*anak buah jadi tahanan'* is the result of washing the hands of the boss. Thus, the superiors assign all mistakes and those who are responsible for the mistakes are their employee.

Figure 2 The paraphrase in *fiksimini* @/ivychininta's tweet

The paraphrase in *fiksimini* @/ivychininta's tweet is that the habit of washing hands before eating is a good habit. So that when you put food into your mouth, your hands are clean, no germs or dirt can get into your mouth.

The hermeneutic reading of the tweet is in the sentence " *Aroma ayam dari tangan hilang* " here is that he keeps the scent of chicken on his hands to serve as a dish on his meal. Because you could say that at that time he did not have side dishes to eat. Referring to the next sentence, "*Aku harus berkhayal lagi*" further reinforces that at this time, he does not have chicken as a side dish. He has to fantasize about getting the pleasure he lost by washing his hands before eating.
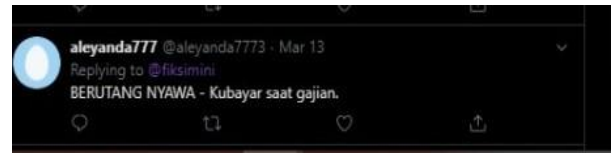

Figure 3 A tweet by @/aleyanda7773 about salary

On this tweet @/aleyanda7773 the theme is about the salary. He will pay the debt when he has received his salary. Thus, he currently has no money to pay off the debt. He is looking forward to the salary that comes every month to pay off debts.

The hermenutic reading of the tweet is the sentence "*berutang nyawa*". Here it can be interpreted that he has received help from someone to continue living. At one point, he was in trouble and he accepted someone's help. The next sentence "*kubayar saat gajian*," is his attempt to pay the debt of this life. However, the true debt of life cannot be paid in material, or money. However, he still tried to pay the debt even though it could not be paid off.

Figure 4 Another tweet about salary

The next tweet is still on the same topic, about the salary. The paraphrase of the tweet is that your character turns into a butterfly because her husband's salary is low. So, to make a living, she is willing to turn into a butterfly to help with household finances.

The hermeneutic reading of the tweet above, in the sentence *'menuju temaram'* is to go into the dim light where the dim place is usually a dangerous place, a place where people rarely pass by because everything can happen in this dim place. However, in the context of the dim tweet sentence here it becomes the work environment of the character '*kamu*'. She became a "*kupu-kupu*" to make a living because of her husband's salary is not enough. The *'kupu-kupu'* in the tweet means a commercial sex worker or subtly prostitutes. Although she understands that being a *'kupu-kupu'* is not a good job, it can provide an income that is more adequate than her husband's salary
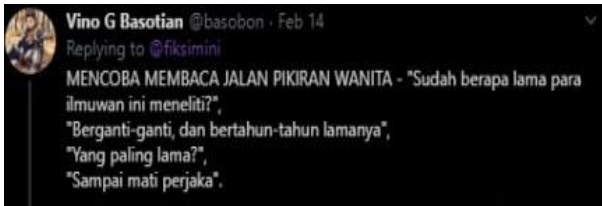
Figure 5 Another tweet about salary

The next tweet is about "*membaca*". The paraphrase in the tweet above is that he tries to read the thoughts of women, and several scientists have been doing research for a long time, until changing scientists and changing years. However, the longest time until he died was still a virgin.

The hermeneutic reading of the sentence "*membaca jalan pikiran wanita*" can mean that he tries to guess what women think and want she want exactly, so that he can understand women well. But in the next sentence, "*sudah berapa lama*" this indicates that this research really took a lot of time and involved scientists researching how to read women's minds. Even though scientists have changed and changed years, research has never ended. Until the longest time, the researchers died in a virgin state because they could not understand the thoughts of women. In fact, by doing this research, he really wanted to know how to understand the female figure. He puts women in an important position, so that women need special treatment to be understood. He does not take a woman easy.

Figure 6 Another tweet about "*membaca*"

The tweet above still has the theme of "*membaca*". Paraphrasing the tweet is that the whole class is in awe of the character '*Kau*'. "*Kau*" here are used to reading everything every day using his father's glasses. So that she understands far above average with her classmates.

The hermeneutic reading in the tweet above is in the sentence "*... membaca lewat kacamata Ayah.*" Glasses in the context of the sentence here are thought patterns and knowledge. So that the character '*Kau*' here reads through Dad's eyes, so she understands things using the same level of mindset and knowledge as her father's. It is where the knowledge and mindset is above the average classmate. Therefore, her friends were amazed by the intelligence possessed by the character "*Kau*".

3.1.1. Indirect Expression

3.1.1.1. Displacing Meaning

Displacing meaning of the tweet above can be seen in the first tweet, "*cuci tangan*" is a metaphor. It is because washing hands is an activity to clean your hand self. However, in the context of the sentence here, washing hands means not to interfere in a problem even though he knows it.

Washing hands on the next tweet, "*Cuci tangan sebelum makan*" is a synecdoche, pars prototo. The meaning of washing hands is in addition to washing hands before eating, but also cleaning all imaginations in the form of chicken scent for his meal companion. The delusion that he had built by storing the scent of the chicken above, disappeared at once when he was washing his hand.

Displacing of meaning was also found in tweets with a theme '*membaca*'. In the sentence, ' *ia membaca lewat kacamata ayahnya* ' is included in metaphorical language. Glasses can be considered a necessary condition. However, in the context of the sentence in the tweet, glasses mean a point of view or mindset that she have. To understand a reading, the character '*ia*' uses a point of view.

Furthermore, in the sentence '*... kenapa harus kupu-kupu'* is included in the symbolic figure. Butterflies are insects that are usually seen from the shape and pattern of their wings. Usually the activity of insects is flying here and there in search of food. In the sentence of the tweet, butterfly means prostitute, she becomes streetwalker because she need a food like butterfly did.

3.1.1.2. Distorting Meaning

The distorting meaning was found in tweets about "*cuci tangan*". In the sentence "*bos jalan-jalan, anak buah jadi tahanan*" is a contradiction in terms. The responsibility of a boss or superior is to manage his subordinates or his employee and be responsible for the welfare and safety of his employee. However, what the '*bos*' character is doing here is very contradictory. He did not want to interfere with a problem and let his employee become prisoners. He prefers to have fun rather than take responsibility for his subordinates.

3.1.2 Metrics, models and variants

The matrix is a keyword in a poem. The matrix is an abstract concept that is never actualized or appears in the text. The matrix can be in the form of words, phrases, clauses or simple sentences. The main form of a matrix is a model.

In the first tweet, the matrix was found namely the leader who is not responsible. The model form of the matrix is in first sentence '*cuci tangan*' because that is the key to understanding the next sentence. The second tweet was that the food was served incompletely. The model of the matrix is marked "*Aroma ayam*" because it is an imaginary object that has been lost by washing hands before eating. Furthermore, in the tweet with the theme of salary, the matrix is a help, the model form of the matrix is "*berutang nyawa*" which is the responsibility of the character and he tries to pay it off with his salary. The next matrix is not fulfilling life needs with the matrix model, namely '*gaji*'. Her husband's salary is not enough then makes the character "*kamu*" change into a butterfly. In the last tweet theme, '*membaca*', the matrix found is the understanding of women; the matrix model is "*membaca*". Many researchers conduct research with the aim of being able to understand a woman's mind. Then, in the last tweet the matrix is broad knowledge. The model of the matrix is in the word "*kacamata*" because it is a keyword that makes him smart.

Based on the above analysis data, there are many meanings that can arise from a single keyword that has been determined by @/*fiksimini*. In the keyword "cuci *tangan*", "*cuci tangan*" changes the meaning of the word, as a form of warning that the boss character is out of responsibility or does not care about mistakes made by his subordinates in the case of Tweet *fiksimini* @cengeng.

"*Cuci tangan*" in the second *fiksimini* is more of a form of hope and insinuation to the authorities that the condition of a character who experiences delusions about having chicken as a side dish. It means that the authorities fail to make their people prosperous.

Both of these meanings can be related to the failure of the authorities to protect and take responsibility for what they are responsible for. This shows that one of the keyword '*cuci tangan*' can have a broad meaning, not just the activity of cleaning hands from dirt.

Another keyword is "*kupu-kupu*". The word "*kupu-kupu*" is changed by the writer in the meaning of the word which tends to be a bad meaning or it can be called *peryorasi*. In fact, butterflies are animals that have a very beautiful and attractive pattern. However, this tweet became an insult to someone. This is of course a new finding, especially in changing the meaning of words that had previously become lower.

4. CONCLUSION

The object of this research is a tweet by retweet of @/fiksimini. The researcher uses semiotic of poetry by Riffaterre to analyze. From the result and discussion above, the researcher finds some points of conclusion. From the heuristic and hermeneutic reading, they are any

gap between them. The heuristic reading results performed and paraphrase on each tweet show that this tweet has an ambiguous gap. Then by reading hermeneutically the ambiguous meaning can emerge with the reader's interpretation. The gaps in the tweets are shown with significant signs.

In the tweets that have been analyze before, the writer find indirect expressions including displacing meaning and distorting meaning. Not all tweets have a displacing meaning or distorting meaning. The use of figurative language in the form of metaphors and pars prototo is found in several tweets in the displacing meaning. For distorting meaning, ambiguity and contradiction are found.

Based on the results of the semiotic analysis with three stages, namely heuristic and hermeneutic reading, language in expressions, and metrics, models and variants in fiksimini show that the more meanings that appear, the translation of each word as a form of social criticism expression or as the overflow form of the tweeter application user expression. The use of paraphrasing in fiksimini shows that there is a level of second language use in the form of paraphrasing language styles used by tweeter application users. In contrast to the use of word choices in other forms of social media applications that tends to be straightforward without metaphorical language in the form of paraphrases. This is a form of aesthetic value in increasing the use of word choice among users of cyber literature. Based on the matrix in fiksimini, it shows that the ability of the fiksimini writer to develop keywords shows a very interesting clutter and word play, because fiksimini writers are more likely to be able to use words that look straightforward but are able to read twice like understanding the meaning reading in poetry.

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