



# Construction Pentagraph as Indonesia's Digital Literature

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**Abstract.** This study aims to prove that the pentagraph written on the Facebook of the *Kampung* Pentagraph Indonesia's Community is part of Indonesian digital literature. This research method is a qualitative method, a phenomenological approach. The data is in the form of information about Indonesian digital literature and the *Kampung* Pentagraph Indonesia's Community. Data analysis technique in this research is genealogy technique. This research produces proof that pentagraph written in the Facebook group of *Kampung* Pentagraph Indonesia's Community are Indonesian digital literature. The main detail in this study is the construction of the pentagraph as one of the digital literatures in Indonesia.

**Keywords:** Pentagraph · Digital literature · Cyber literature

## 1 Introduction

The difference between literature and non-literature according to Wellek and Warren [1] is the existence of (1) organization/unity in diversity, (2) personal/contemplative expression, (3) processing and delivery through the media, (4) impractical goals, and (5) fictional or imaginative. When a work is organized, obtained from the process of contemplation, there is a medium to convey, there is a message, and it is imaginative, it can be said to be a literary work. These five literary characteristics continue to be attached to oral literature, written literature, mass media literature, and digital literature. According to Viires [2], digital literary works are writings or works found on www and on hardware. Ratna [3] stated that digital literature combines science and technology as a determinant of fundamental changes in culture and civilization. Sobur [4] argues that the digitization process in literary works revives and at the same time provides a new space for human life. According to Berry [5], the dynamics of writing digital literature should be more even though many writers are trapped in fixed text or statistical links. The term "fixed text" which is owned by Berry is a structured text with a literacy mindset discipline or a print culture mindset. According to Ryan [6] digital literature includes (1) all literary texts such as prose or poetry, digital anthologies of prose or poetry, online magazine literature, and collections of classic texts available on the WWW; (2) non-professional texts available on the internet, and (3) hypertext and cybertech literature in relation to literary texts and more complex structures. The third criterion mentioned by Ryan is indeed general. According to Megawati [7] digital literature is a collection of

texts that have linguistic aesthetics, complete with other accompanying elements such as (1) virtual space, (2) media elements, and (3) digital space. When these elements, according to Megawati, influence each other.

The existence of digital literature cannot be separated from the existence of literature in the era before digital technology was invented, namely the era of traditional literature. Sudikan [8] say the traditional written literature exists in palaces, religious centers, and everything in the past, while modern written literature is in the form of poetry, novels, short stories printed in the mass media or in the form of books. Based from Sudikan opinion, so I am argue that traditional literature is then continued with literal literature. According to Ong [9] literacy thinking is certainly more structured than oral. Digital literature is a literary work that is produced and disseminated through digital media. Digital literary work is in the era of transmodernism. Lalena [10] say according to Enrique Dussel, modernism wants to respond to the challenges of the world that are faced with the diversity of tribes, religions, cultures, and all kinds of things. Digital literature is presented both orally and in writing. Digital literature that presents oral literature is often referred to as secondary oral literature or second oral literature. Secondary oral literature is realized through electronic media.

The essence of digital literature follows the essence of the philosophy of transmodernism. According to Saryono, the characteristics of transmodernism are virtuality, telepresence, diversity, network, quality of life, uniqueness of human being, anti-fundamentalism, transnational, glocal, cosmopolitanism, transculture, strategy, integrated chaos, risk society, knowledge economy, cross-border, megalopolis, individual net., static connectivity, intimacy, individual cooperation, cyborg, bit, cybersex (cybersex), transsexual, packaged mass culture, creative cross-group, monitor, hypertext, multimedia, computer, internet, microsoft galaxy, and ultimate fantasy [11]. The existence of digital literature can be seen from the digital media that contains the literary work. Digital literature is divided into five types, namely (1) games or ludology, (2) intermedia literature or holopoetry and biopoetry, (3) ergodic literature, (4) novel applications, and (5) social media platforms [12].

Ricardo said that all forms of expressive works that use electronic media from the process of creation until the results are freely accessible can be referred to as digital art, cybertext, new media art, electronic literature, and digital literature, all of this depends on each author according to their considerations respectively [13]. Another expert, Hayles said that digital literature requires a person to be able to understand various synesthesia in sound, vision, haptic responses (receptors touch the smartphone screen), kinetics, and proprioception technology (installation technology that allows receptors to interact muscle with digital literature) [14]. Wardrip and Furin then gave two main characters related to digital literature. According to them, digital literature is literature related to multimedia characters and contemporary computer networks in the contemporary era [15]. Digital literature enables a reader to have a multi-perspective understanding because each reader has access to literary works from various countries or transnationals [16].

The value in digital literature can be seen from Ahmadi's research which describes the five advantages of digital literature. The five advantages of digital literature are (1) it is easy and fast to access, (2) effectively avoids plagiarism, (3) easy to collect data, (4) easy to publish, and (5) low cost [17]. It can be compared with written literature.

Digital literature is not marginalized written literature. Indonesian literary critic, Maman S Mahayana said that various websites grew everywhere, hand in hand with everyone's efforts to create their own blog in the midst of the hustle and bustle of poetry jumping on social media: Facebook, twitter, Instagram, even recently What's App was infiltrated by poetry waste [18]. The mention of literary works (in the quote is poetry) as digital waste certainly needs to be corrected again. Degrading the position of digital literature and comparing it with newspaper or magazine literature (writing) is a banality and a waste of time.

Writers in the digital realm have aesthetics and ethics that are much different from written literature. The two cannot be equated let alone judge which one is better or worse because they are in different realms. Therefore, it is a big mistake to compare the quality of written literature with digital literature. There are many other studies that are more interesting to discuss about digital literature than being trapped in the superficiality of comparing written literature with digital literature. Narratology in every genre of digital literature, complete with poetry and multimodality, are interesting studies that will often be discussed in digital literature in the future.

In 2015 in Indonesia, a digital literary community emerged called the *Kampung Pentigraf Indonesia's Community* [19]. This community contains writers of three paragraphs of mini fiction [20]. Pentigraf is an abbreviation of a three-paragraph short story [21]. The essence of a pentigraf is a short story, three, and a paragraph [22]. Pentigraf's writers are called pentigrafis [23]. Pentigrafis write a pentigraf and some publish their work on Facebook. This study aims to prove that the pentigraf written on the Facebook of the *Kampung Pentigraf Indonesia's Community* is part of Indonesian digital literature. This study also aims to look at the construction of the pentigraf as digital literature. Positioning the pentigraf as a part of Indonesian digital literature is the main urgency in this research. This is also a confirmation of the fundamental roots of the pentigraf literary genre, which is a literary genre from Indonesia. Positioning the pentigraf in digital literature is also an effort to provide innovation for forms of literary research whose material objects are in the digital space. Researchers try not to be easily trapped in the old approach framework (writer, reader, and environment). This research framework is categorized as "transformation of sensibility" within the framework of literary research, not the obsolete "canonical transformation". That is why, once again, the construction of the pentigraf as cyber literature in Indonesia is very up-to-date to be investigated.

## 2 Methods

This research method is taken from qualitative research methods. The approach taken is a phenomenological approach from Creswell [24]. Phenomenology departs from facts. According to Kirkham [25] facts are a collection of evidence to explore the same question or understand an investigation. The facts as well as the source of data in this study are data on Indonesian digital literature, especially the *Kampung Pentigraf Indonesia's Community*. The data were then analysed using genealogical analysis techniques from Michel Foucault [26]. Genealogical analysis technique is done by looking at random historical event fragments and then reconstructing them again [27].

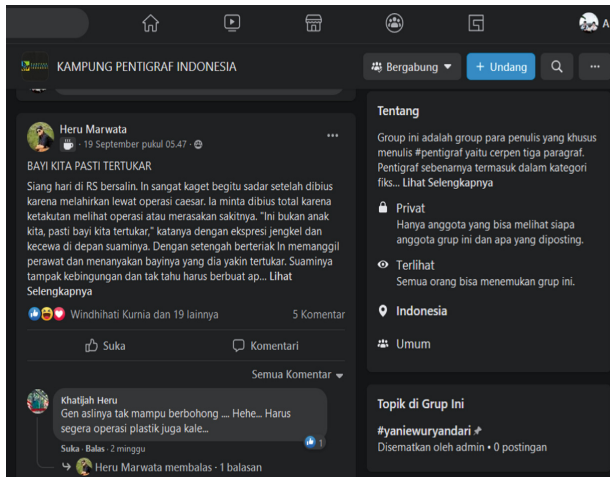
### 3 Results and Discussion

In Indonesia, digital literature is often referred to as cyber literature. According to Faruk [28], cyber literature opens up new alternatives in literary exploration. A decade after that, Mahayana [29] baptizes writers who work in the realm of Facebook under the name Facebook writers. Of course, this has drawn criticism, one of the critics who is quite loud is Saut Situmorang. According to him, comparing Facebook to newspapers, especially literary magazines, is the same as not working and seeking attention because the public sphere between Facebook and newspapers and magazines is different [30]. This critique has caused literary researchers to judge that cyber literature is a resistance in Indonesian literature [31]. Ida Bagus Manuaba tries to be more neutral in interpreting by saying that cyber literature is all literary works written on the internet digitally, using Blogs, Facebook, Instagram, Twitter, Amazon, Line, and What's Up [32].

In 2021, a cyber-literature researcher in Indonesia from Gajah Mada State University named Muhammad Lutfi Dwi Kurniawan made a major revision of the interpretation of cyber literature in Indonesia. According to him, cyber literature is different from digital literature because cyber literature has cybernetic values. There are three values of cybernetics, namely (1) control, (2) interaction, and (3) cyber media [33]. Poetry in cybernetic literature is seen from the reading process. The reader must be immersed in the work or it can be called as ergodic literature. Aarseth distinguishes between textonomy and textology [34]. Aarseth's theory was criticized by Katherine Hayles because Aarseth was blind to the content. The method offered by Hayles is teknoteks which contains (1) text layers, (2) multimodality, (3) separation between storage and performance, and (4) temporality fracture. Five years later, Markken Eskelinen examined user variables such as (1) autonomy, (2) mobility, and (3) position [35].

All literary works presented on the internet can be referred to as digital literary works. However, not all digital literary works have cybernetic values. Perfect digital literature is followed by its poetic textually, namely cybernetics. Stuttering in exploring digital literature occurs when digital literature reviewers are still blunt in discussing digital literature. Discussing digital literature means discussing the literary media used. While discussing cybernetics, it means discussing textually in the digital work. In fact, every digital literary work has its own poetry, depending on the digital application used. *Kampung Pentigraf Indonesia's Community* presents digital literary works with appropriate poetry for the Facebook media application. The digital literature presented in the *Kampung Pentigraf Indonesia's Community* has an interaction between the writer and the reader, but does not completely control the narratology in the literary works that have been presented. Nevertheless, the literary works presented in the *Kampung Pentigraf Indonesia's Community* can still be called digital literature. Literature in the *Kampung Pentigraf Indonesia's Community* can still be categorized as digital literature even though it does not have perfect cybernetic textual values. It is said to be imperfect because the quality of digital literature presented in *Kampung Pentigraf Indonesia's Community* is not balanced with a digital mindset. There are still literacy residues in digital literature in the *Kampung Pentigraf Indonesia's Community* (Fig. 1).

Even though it is presented through digital media, digital literature still has a civilized value. Civilization in digital media is called netiquette. There are four netiquette backgrounds, namely (1) the heterogeneity of the background of social media users, (2)



**Fig. 1.** Pentigraf as digital literary on Facebook.

Group ini adalah group para penulis yang khusus menulis #pentigraf yaitu cerpen tiga paragraf. Pentigraf sebenarnya termasuk dalam kategori fiksi mini, hanya mininya dibatasi dengan konsep 3 paragraf.

**Ciri-cirinya:**

1. Panjang tulisan adalah 3 paragraf, Sekitar 210 kata.
2. Paragraf harus mengikuti pengertian paragraf yang benar. Satu paragraf, satu gagasan pokok.
3. Secara teknis penulisan di komputer: satu paragraf, satu kali ENTER.
4. Sebagai cerpen, pentigraf juga memiliki ciri-ciri narasi yaitu: a. ada alur (dalam alur ada konflik), b. ada tokoh yang menggerakkan alur, c. ada topik, persoalan yang dialami tokoh, d. ada latar (entah waktu, ruang, keadaan), entah latar fisik maupun latar rohani, d. selalu ada kejutan yang tak bisa diduga pembaca.

Demikian serba ringkas tentang pentigraf. Selamat berkarya.

Selain penjelasan mengenai pentigraf, ada beberapa hal yang harus dipatuhi oleh seluruh warga Kampung Pentigraf Indonesia saat mengunggah tulisan di group ini.

1. Tulisan yang diunggah hanya cerpen tiga paragraf, bukan tulisan lain.
2. Tidak boleh mengangkat tulisan yang berbau SARA, apalagi bemadaprovokasi.
3. Tidak boleh unggah jualan, jualan apa saja. Kecuali unggah buku-buku pentigraf karya sendiri sebagai wujud kreativitas yang pantas diapresiasi.

Siapa saja yang melanggar ketentuan tersebut akan dikeluarkan dari group dan di-block.

Terima kasih.

Seoul, 7 Juni 2016

Salam,

**Fig. 2.** Netiquette in *Kampung* pentigraph Indonesia's Community

communication on social media is dominated by text alone which tends to be freely interpreted, (3) social media is not necessarily a different medium from the real world so that citizens virtual needs to understand their rights and obligations, (4) social media is a business institution so ethics is still needed for institutions [36]. Based on these four backgrounds, netiquette is necessary. There are 5 forms of netiquette, namely (1) requiring confirmation from users, (2) needing initial procedures, (3) needing company policies and user agreements, (4) listing things that may and may not be uploaded, and (5) include legal or regulatory provisions [36]. The following is a form of netiquette found in *Kampung* Pentigraph Indonesia's Community Facebook group (Fig. 2).

The presence of pentigrafers in the dynamics of Indonesian digital literature has had a tremendous impact on the passion for writing. Pentigraf has meaningful values as follows (1) the three-paragraph format motivates many individuals to write literature, (2) the pentigrafers who are members of the *Kampung* Pentigraf Indonesia’s Community actually come from a variety of different professional backgrounds, (3) writers not only get space stimulate creativity and poetry but also share life experiences, (4) pentigraf answers the human need to express themselves in limited space, time, and opportunities.

### 3.1 Digital Literature Writing

Sudarminta [37] states that there are eight basic knowledge, namely (1) experience, (2) memory, (3) testimony, (4) interest and curiosity, (5) mind and reasoning, (6) logic, (7) language., (8) the needs of human life. As a knowledge, digital literature fulfils these eight knowledge bases. The process of writing digital literature, especially the pentigraf genre in *Kampung* Pentigraf Indonesia’s Community, is basically the same as the process of writing literary works in general. Tjahjono divides three main stages in writing literary works, namely (1) collecting tools and materials in the form of factual reality, (2) writing process by adding imagination and skills, (3) presenting a new reality (Fig. 3).

In the first stage, writing tools and materials can be taken from the accumulated experience of factual reality. In the second stage, the accumulated experience is reconstructed into a story with imagination skills. Especially in the pentigraf, one paragraph contains only one main idea. It takes special skills to process a story into three paragraphs. In the third stage, the work is uploaded on digital media, namely Facebook. When uploaded on Facebook, the pentigrafer gets responses from readers, it can be symbolic responses, criticism, and even input intended for the writer of the pentigraf.

Scientific discipline can be seen in the second and third stages. At this stage, there is a marriage between literature and digital skills. This digital skill can be seen from the ability of the author to upload his work on the Facebook group of *Kampung* Pentigraf Indonesia’s Community. Based on the assumptions and procedures for writing digital literature, it can be concluded that pentigraf is a digital literary work published on the Facebook page of *Kampung* Pentigraf Indonesia’s Community.

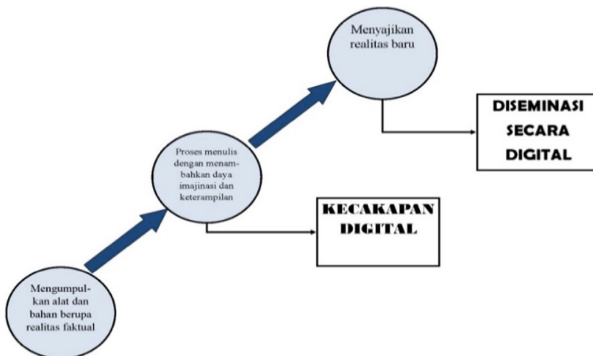


Fig. 3. Digital literature writing’s steps

## 4 Conclusion

Digital literature is literature published in digital media. Digital literature has very different characteristics from written literature and oral literature. Digital literature should be produced with a digital mind-set so that there is no residue of oral thinking or even literacy thinking residue. Digital literature is divided into five, namely (1) games or ludology, (2) intermedia literature or holopoetry and biopoetry, (3) ergodic literature, (4) novel applications, and (5) social media platforms. Each type of digital literature has its own poetry depending on the characteristics of the media to the digital application used. Based on the results of the study, this study proves that pentigrams written in the Facebook group of *Kampung Pentigraf Indonesia's Community* are Indonesian digital literature.

**Authors' Contribution.** Ardi Saputra and Setya Yuwana Sadikan conceived and planned the observation. Prima V. Asteria carried out the observation and the investigation. Setya Yuwana Sadikan, Anas Ahmadi, and Suhartono contributed to analyse and contributed to the interpretation of the findings. Ardi Saputra took the lead in writing the manuscript. All authors provided critical feedback and helped shape the research, analysis and manuscript.

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