CYBERTEXT POETICS: INTERNET, MULTIMEDIA, AND PLURALISM PHENOMENA OF INDONESIAN LITERATURE

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Abstract:

The multimedia era supported by the sophistication of the internet system raises serious problems regarding poetic, either textual poetic in general or literature in particular. This paper is an attempt to introduce the poetic of cyber text over the development of media and the rapid internet in the case of Indonesian literature. The examples of this idea are the appearance of memes and poems on the web Dewan Kesepian Jakarta that spread to various networks by the internet. The main idea is that print culture or print literature is no longer dominant, and followed by multimedia in pluralistic digital packaging. The tendency is consist of four (4) main ideas, namely: imitation, transformation, fusion, and creation. The conclusion is that the cyber text poetic is produced by media plurality. The literary boundaries of print literature has become fuse, not dominant, not single. New genres of Indonesian literature emerged in a form that was not original—incomplete, changed as it pleased, appeared in the form of fusion and certain creations.

Keywords: cybertext poetic, plurality of media, plurality of Indonesian literature

INTRODUCTION

The dominance of print culture (print media) is very significant in many fields. The influence is not only attached to literacy, but also to culture in general, social, political, economic, and so forth. Such dominance also spawned a variety of approaches, theories, and methodologies based on "print culture orientation". In turn, the orientation of the print culture influences the mindset and consciousness of the subjects living in it and living the culture.

The phenomenon puts print media as a single medium. Therefore, "sometimes" its role is not only central but also perceives other media as peripheral. If associated with truth in a certain sense, then the absolute truth in many aspects is the truth of "print culture". It is built and developed in either the academic world in particular or the general public in a broad sense.

Some of the definitions related to science, in general, are also not spared from the dominance of print culture. It is also experienced by literary works that are recognized as "literary" when it meets the requirements of the print culture. It lasted long enough until the internet began to introduce, offer, and bring up new ways to "be" in the form of multimedia. The nature of literary existence in print culture and multimedia culture, in turn, changes overlapping or overlaps irregularly.

Print literature flourishes with the dominant singularity. This is evidenced by the argument that noncreator literature is a low literary or non-iconic type. Poetica literary printing is also a major measure. All aspects of supporting the printed poetry poetic are structured in such a way that they are always dominant. In contrast, the non-printed literary poetics-born and live in the multimedia world like the internet does not automatically fall into the category of essential poetics and does not automatically become part of the printed literature poetic (meaning it must still be corrected in parts whether it is feasible and qualified or not).

The question then is whether literature (literary poetic) will defend its dominance as the main essence, or is it open to other wider possibilities? For example, literary poetics began to open up to the possible nature of its pluralist existence rather than staying in it's fomer singular nature, like perceiving and adapting the possibilities of other media coming in and accepted as part of its essence.

However, combining different media in the same space is not an easy task. Generally, rules can be combined in single and non-plural arguments. The announcement has the potential of an opportunity of contradiction that will complicate the overall understanding.

In fact, the internet has been so fast offering a variety of media complexity. The internet as ta media is a manifold source of production. The nature of literary existence in the plurality of internet media needs to be questioned: is it literature that is "stranded" in a "weird" space with a pile of media? Or has the literary work the very nature of its own existence as well as its position in print literature? Then, what

kind of nature is possible in such a situation? Therefore, it is necessary to rethink what kind of formula poetic literature developed in the production of internet media posses.

The Development of Media and The Existence of Literature

The nature of literary existence is strongly influenced by the media. As stated by Walter J. Ong (2002) and Marcel Danesi (2002) oral media as the beginning of communication technology has several tendencies, namely direct interaction, voice articulation, and memory. This tendency puts human and media in a strong bond. The media devices used by humans are devices that are attached to the human himself.

In the context of language, the nature of language is determined by-and depends on the human himself. Oral language as the origin of speech does not separate language with humans (Macneilage, 2008). This also applies to literature that is oral literature.

Orality is too dependent on humans who are considered as dynamic sources. They are influenced by the passion and soul that is changing so that the truth is also changing. Language thus cannot be used as an authentic guideline. The structuralists try to separate such tendencies from a language system (langue). This effort of human segregation with language is contrary to the assumption of Jaques Lacan (Fink, 1997), (Shepherdson, 2008), (Homer, 2005), (Marini, 1986) who argued that human existence and language cannot be rejected and bargained.

Literature in turn also follows a linguistic way of obtaining a legitimate existence and is recognized as a scientific study. Finally, the literary system began to apply as argued by Rene Wellek & Austin Warren (1977). Both agree that literature as a language has its own authentic nature of existence. Thus, literary studies like other studies of science can be categorized also as a scientific study. The language system as well as the literary system, then separates the literary works with its author. It can also be said to be an attempt at human exclusion as part of a study.

However, the multimedia era offers a new way for both existences (oral and written, oral culture and print culture). Multimedia provides opportunities for oral culture as well as print culture in the same space. The most obvious example is the internet space also called *Galactic Network* (Danesi, 2013).

The internet not only provides plural space for a variety of media possibilities either in the form of oral, audio-visual, as well as the script but produces the "chaos" of the nature of the existence of each media. The internet offers continuity and conjunction at once. The internet offers an oral culture and print culture simultaneously. Therefore, the internet opens up the opportunity of the new literary existence.

As noted earlier, oral cultures, spoken language, and oral literature depend on humans as the source of the media. Meanwhile, written culture, written language, and literature attempt to nullify human positions as a source of media by creating a system. Both can be set in contrast. The chances of both are combined with the liberation of human nature as the system and the system itself. Humans are no longer the center, nor is the system. Both are willing to orient to plural sense, applicable on both sides.

Each of the natures of existence over the media is not burdened by contradictory meanings, definitions and contradictory orientations. However, both of them open themselves to each other dialectically to bring together the possibilities of the nature of existence that prevails as a whole. Literature is not placed on grace or literacy, but both at once. The authenticity of plural literature is not in the existence of the specificity of whether oral or written but on both dialectic and audio-visual.

Cybertext and Poetic of Literature

The cybertext is the text produced in the internet space. It is open, even very open to the interaction of various kinds of texts though. Production of this cybertext can be from anywhere: it can be authentic (the source is obvious), and also it can be not authentic (the source is not clear). Both can hardly be limited. In cyberspace, there is no special orientation to the text itself. This indicates that authenticity is no longer dominant. The text of the cyber extends far beyond the dichotomy whether it is authentic or not.

Sometimes the text can survive in truth as it may often be represented in the print culture (book culture), but in a short time, the truth becomes blurred by the interference of other media in the same space. Therefore, the acceptability of cybertexts is still a long negotiation in various aspects. It takes a proper dialectic to combine the two.

If the cybertext in question is a literary text that develops with the interference of more than one media. Cyber Texts develop into hypertext and hypermedia. The author of the text does not only provide one kind of text but more than that. In one text there is an interconnect with another text (Barnet, 2013).

Text can be words or images that are connected (also spread) electronically through a network (link) (Landow, 1992). Hypertext develops in the advanced system of the World Wide Web (Alice Bell, 2010). In a short sense, hypertext is how it is made and what it does (Glazier, 2002). For example, the following is a *meme* of poetry that developed in Indonesia.

Picture 1. Meme Poetry Sapardi Djoko Damono in Dewan Kesepian Jakarta Web (Lonely Council Web of Jakarta)

Picture 2. Meme Prose Pramoedya Ananta Toer in Dewan Kesepian Jakarta Web (Lonely Council Web of Jakarta)
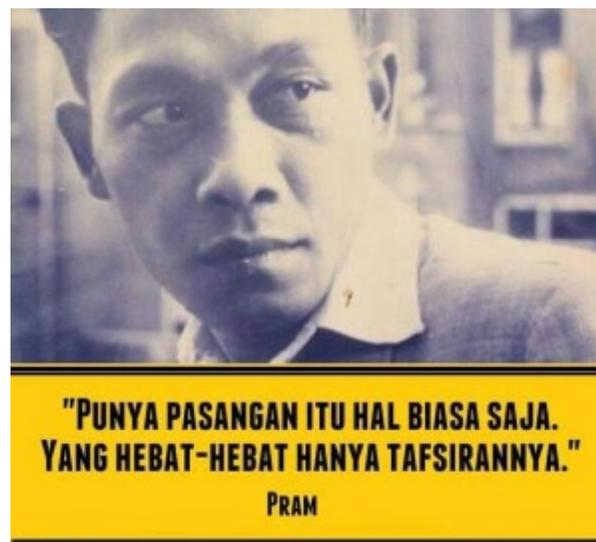
The two images are not just text that consists of "pictures" only, but there are other text links in it. Figure 1 and Figure 2 each contain a photo (author), color, and literature (poetry-prose). The reader may focus on the text of the photo, or the color text, the literary text, or all three. As a text, figure 1 and 2 are not a single text but plural text.

What is interesting about the two images is the literary content that deviates from the print culture. The words that are raised are not complete words as they are from the book. Figure 1 is a web version that reads: // The mortal is the ex-boy/girlfriend // we are immortal //, while the printed version (book version) reads: // The mortal is the time, we are immortal // (Damono, 1991). The difference is very clear that the way image 1 works as a *meme* is to create a funny space. The stress generated is serious

literature and humor. Sapardi Djoko Damono as a poet whose poetry was quoted there as if he was talking about an ex-boy/girlfriend with a very serious picture like a poet reading poetry in the pulpit.

The same can also be seen in Figure 2. The web version reads: "Having a couple is an ordinary thing, a great one is just interpretation", while the print version (book version) reads: "Life is very simple, a great one is just interpretation "(Toer, 2006). If you look closely, there is a leftover print version left intact: " a great one is just interpretation". This indicates that the text does not want to be released from the print version or the book. However, once again the goal is not for serious things, but for the purpose of humor. The *meme* of the picture is presumed as if the great Indonesian authors such as Pramoedya Ananta Toer were talking about such jest as jealousy to someone else's boy/girlfriend.

These two examples illustrate that cybertexts tend to be hypertext or hypermedia. The most important element that drives it to happen is the multimedia internet. The Internet provides more "free" production spaces than print spaces, print culture, book culture. The particles that have been in the print world forbidden, may appear in a more "fluid" form by being violated just like that. Other versions of the cybertext are the music of Reda and Tatyana poems that are uploaded to youtube sharing sites like the following.

Picture 3. Screenshot Musical Poetry Sapardi Djoko Damono: "I Want" by Reda & Tatyana on Youtube

Figure 3 is Sapardi Djoko Damono's poem music entitled "I Want to Love You Simply" by Reda & Tatyana. The position of the poetic music text is a plural position. There are music texts, vocal texts, lyric texts-which is also the poem itself, and also the web link address as the home address of his poetry music. If someone wants to play the poetry-music on youtube then they need to make sure that the link is correct or the keyword is correct.

Poetry music itself has a poetic language that is likely to be combined with the musical composition (Englund, 2012). The combination is also termed intercultural aesthetic (interart aesthetic) (Dayan, 2011). The concept is no longer single, but plural. The concept is no longer "closed" for possibilities, but "open" to many possibilities. In addition, the jargon of poet readers can be overcome with internet and then equipped with audio-visual, just like the lack of information.

In the three images (figure 1, figure 2, figure 3) there are several tendencies of cybertext. The main trend is a plurality of texts. Then how can we know the tendency of poetic? In classical terms, poetic is understood as all aesthetic aspects that allow literature/poetry to "exist" (language [diction], norms, rhymes, etc.) (Abrams, 1999), (Petraki, 2011). However, such poem seems to need to be adapted into the

cybertext. The reason is—classical poetic is still based on oral or written tradition that tends to be opposed from one to another. Classic poetic is more interested in a single essence than plural essence.

Cybertext Poetics: A Dialectical Possibility

The cybertexts that thrive in the internet are a production and consumption machine of signs consisting of media, operators, and interconnected links (Eskelinen, 2012). Eskelinen (2012) argues that the relation of the signs in the text is called *textons*, and the sign links that appear to the reader are referred to as *scriptons*.

Textons are more open because one sign with another sign can cross each other, especially in the cyber world. Puitika cybertext means the possibilities of dialectic textons consisting of several parts of the text. The tendency of the text in the cyber world is at least four, namely 1) imitation, 2) transformation, 3) fusion, 4) creation.

First, imitation. The initial inclination of a cybertext is to imitate or create a clone. Because cybertexts tend to be plural and free imitations can flourish freely. This tendency to imitate is possible because of the simplification of access. To simplify an access obscures originality or at least puts originality, not as the main thing. Imitation provides an artificial alternative to text in large quantities by dividing it through links. With such a large number of copies, his originality becomes chaotic. It can be seen in the following chart.

Picture 4. Imitation Text
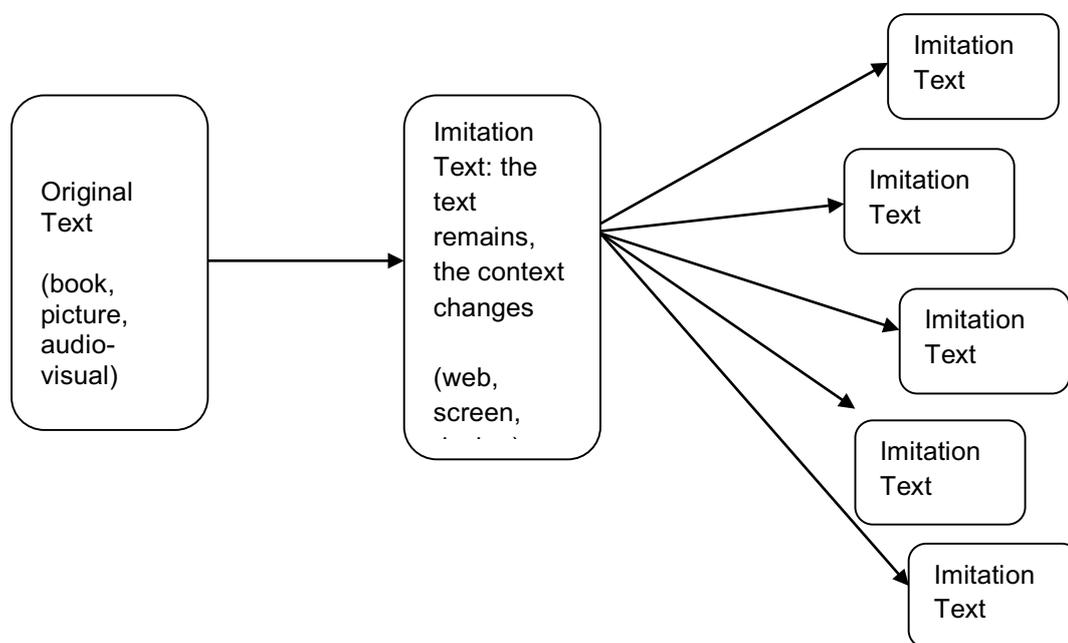
Imitation text is produced from the original text, it can be word, image, or audiovisual. The nature of imitation text still resembles the original. For example in the case of the literary *meme* example that is in figure 1 and figures 2 above. In imitation text, the original text can still be found and dominant and the difference is the context. If the original text is only attached to the book, the encyclopedia, the main record, etc., the imitation text puts it into another context of the multimedia context.

The text may still be original, but space and place have changed. For example, there is a quoted text of a poem taken from a book. The text in the book may be referred to as original or original text, whereas quotes, fragments, or copies, perhaps also photographs, or screenshots, will occupy new space and become imitation text.

Imitation text is still easily recognizable as it still resembles the original text. Chaos usually occurs when there are variations of colors, lines, photos, maybe audiovisuals, attached to the same space. Readers may not be interested in arguing which text is original because there are so many imitations of the text in the same space. The attached texts may also be imitation texts which are also taken from other texts. It is very difficult if the situation of the imitation text becomes like this. The nature of the text in this case is not singular because it opens the possibility to be aligned with other imitation texts.

The plural text imitation is still confronted with other online properties of "share". The Internet also produces a sharing facility that allows one to share the text (either original or imitation) throughout the space. As a result, the imitation text evolves into another very broad context, or may also be said to be infinite. There is an imitation text that joins a variety of other imitation text in a space. All of those things can happen in just minutes, even seconds.

The text of this imitation is widespread and free. Although, when you want to return to the original text, it still can be found because it usually still looks intact. However, not many are interested in returning from the imitation text to the original text because the context or space is too complex. The context of imitation text usually contains many interesting things, other imitation text options that are large, and obscures everything: as if there were many texts in one room as a whole, or as if there were unity of text but in reality, there were many texts.

Second, transformation. The next trend is changing the form. This transformation can be said to be necessary. If imitation context alone changes, then the text is open to the opportunity to change shape according to context. It can be seen in the following chart.

Picture 5. Transformation Text
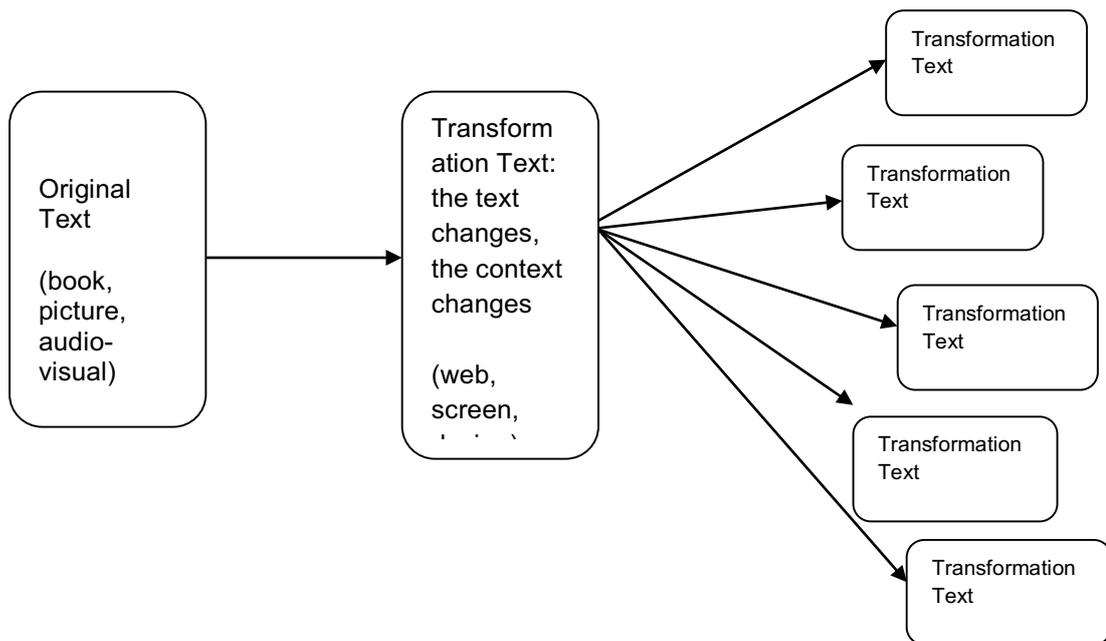
Transformation text is more complex than the imitation text. In the transformation text, the original text is unclear, as well as the context. For example, the change of the word (in poetry) to tone, image, color, line, audio-visual, and so on. In addition, the context of the space also changed. In fact, the change is possible not just once but can be repeated many times.

The reader is no longer interested in the original text or imitation text, but in the change. There are no rules for the process of changing. The transformation that occurs is a full shock transformation. In fact, surprises like that become interesting in the world of the internet. Imitation texts can easily become transformed texts, but transformation texts can no longer be imitation texts.

Third, fusion. What happens to the text of imitation and also the transformation text is a fusion. These fusion tendencies tend to be hypermedia or multimedia that opens opportunities for interlocking with one another. This opportunity makes a single text an incomplete text. The text becomes complete when joining other text. It can be seen as in the following chart.

Picture 6. Fusion
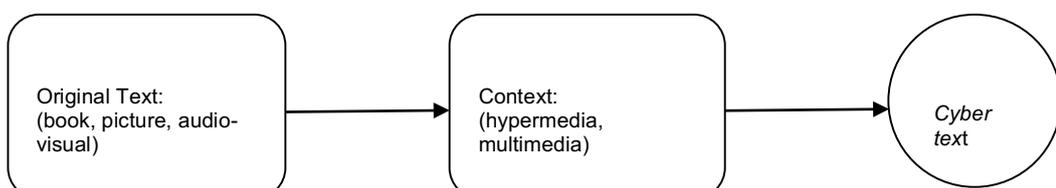
In the cybertext as seen above, the necessity of a text is a fusion. Cybertext always opens opportunities (or rather produces) media openness. Such openness means the necessity for a fusion because in general, the new media offers a new way of looking. This novelty offer is much more interesting than it seems to stick to the old way.

Fourth, creation. The necessity of fusion which is then followed by imitation, as well as the transformation enables the text to evolve in the broader context of creation. In this development, the text (either imitation or transformation) is positioned as a tool of interest. The creation text no longer cares about the original text, imitation text, or text of its transformation. The main focus is information that suits his own desires. To achieve such a text all things can be done. It can be seen in the picture below.

Picture 7. Creation Text
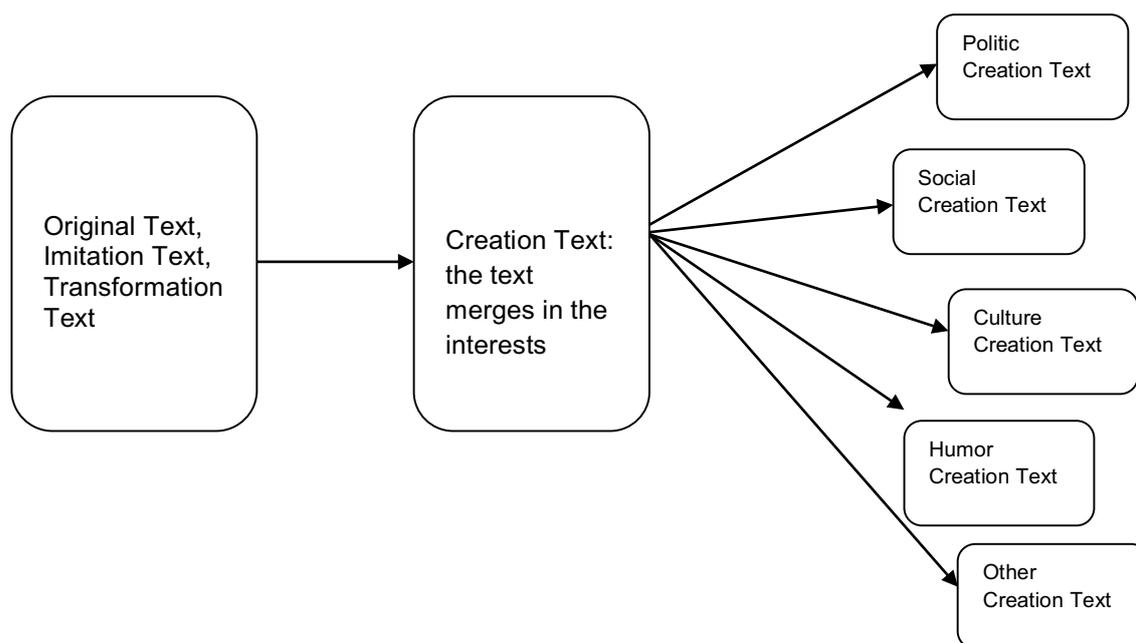
The text of this creation is not interested in overlapping text, context, media, but is more interested in how information is based on its own interests. The interests can be political, social, economic, cultural, humor, and so forth. It can be seen in *meme* image 1 and picture 2 above. The *meme* is a creation text in order to joke/humor. Therefore, the original text is not only transformed but also tendentious and even extreme. Things that are serious, essential, philosophical change become trivial, funny, nonessential, and not philosophical at all. These tendencies develop according to their interests. Text creations can also be said as a text transfer function.

CONCLUSION AND SUGGESTIONS

Cybertext poetic develops in the possibilities of multimedia, hypermedia, or media plurality. The tendency of cybertexts poetic in the literature (Indonesian literature in particular) develops in four texts. *First*, imitation text, which still retains the original text and occupies different contexts or media. *Second*, the transformation text, which converts the original text, fuses with the context changes. *Third*, the fusion text, which gives the opportunity of the intertext necessity, ie the text becomes complete when combined with other texts. *Fourth*, the text of creation, which encourages the text of either imitation or creation into tendentious text and transfer of function. Therefore, the poetics of cybertexts is produced by the plurality of media. The boundaries of printed literary poetry poetic is merges, not dominant, not singular. New genres of Indonesian literature emerged in a form that was not original-incomplete, changed as it pleased, appeared in the form of fusion, and certain creations.

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