Cyber Literature: Voicing Social Criticism Of The Indonesian Landscape On Instagram Account

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ABSTRACT

In line with the technological development, the writing of literary works also began to penetrate into cyberspace where the boundary of the text becomes biased and develops beyond the boundaries of space and time reflecting the reality of the dynamics of society that exists today. This study discusses voicing social criticism of the Indonesian landscape on Instagram Account. It is a descriptive-interpretative qualitative study on sociology of literature. The results show that the poet reveals about social criticism including the lack of public appreciation for the services of heroes and the lack of a sense of nationalism for young people; the low tolerance of certain groups to differences in society; social gap; misuse of social media; consumerism culture; the culture of "silence" and speaking out loud is suspected of various accusations.

Keywords: cyber literature, social reality, Indonesian landscape, Instagram account, Voicing Social Criticism

INTRODUCTION

Digital technology has been part of our society for some time now, and its influence can be perceived in almost every aspect of our lives. Modern society has evolved into an information or communication society, and this change requires the reconceptualization of progress in the cultural field. (Viires in http://www.folklore.ee/folklore/vol29/cyberlit.pdf).

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New forms which synthesize various ways of expression have also emerged in literature. Various media are used by writers to publicize their works so that messages conveyed through their works can be enjoyed by readers. The interconnectedness of computer technology and literature is one aspect of this complex and new set of problems. The virtual space generated by the computer network functions here as new media.

Nowadays, social media is the most popular media used by the public to convey a message to others. One of the popular social media is Instagram. Various messages, information, and visual and nonvisual images can be uploaded in this media and enjoyed by the public. The poet also uses social media like Instagram to convey his work so that readers can quickly enjoy it. Instagram is a mobile application that can be used to share pictures and videos and has the advantage of being a social media platform that is also widely used throughout the world. Instagram has managed to turn things around by accommodating the publication of cyberspace literature that can reach a much broader audience coverage than blogs because of its easy accessibility and the many features it offers, synthesizing visual problems in the form of videos and images with written things through text. The emergence of literature on Instagram fosters unlimited potential for people to create content that is not limited to photos, but also text that can be displayed in image format. This not only makes it easier for people to access cyber literature, especially short forms of literature, e.g. short stories, poems, or quotes from Stanzas, but this also gives a more visually appealing nuance and attracts more people to see it, so that the exposure is broad.

Cyber literature is a literary work published through the medium of the internet or information technology. The development of cyber literature raises the pros and cons of the people, especially lovers of Indonesian literature. Emerging debates have been recorded as historical actions in the emergence of new alternative media for the distribution of literary works through the internet. Apart from the pros and cons, what is clear is that the public cannot reject the progress of social media on the internet as a result of the modernity of public communication. The community must be wise in utilizing advances in communication technology, including as a medium for literary works. For   Mahayana (2017), through social media on the internet, the writer (in this case the poet) easily raises his work before the reader because there is no strict selection of the literature. Donny Anggoro in (Heikal, 2017) acknowledges that cyber literature has been born and cannot be denied its presence in the arena of modern Indonesian literature. Cyber literature opens a vast space for the growth of alternative literature which rebels against the establishment, against a common aesthetic, and not only becomes a media of duplication of the tradition of print literature.

Poetry is a work that consistently exploits the potential of words used strictly and meaningfully. The power of poetry lies in the use and selection of words and the

forms of expression. The significance meanings contain, if not mostly, sometimes ambiguous and multi interpretation. Since their words are ambiguous and multi interpretation, so they provoke the readers to react and write comment. Cyber literature favors the short form. In cyber literature, the relation between author and readers are cyberistic relation, where they never meet (Rahman, 2017). Thus, through cyber literature poets are freer to express their abilities compared to conventional print media, such as books or magazines and newspapers with strict selection before being published.

The phenomenon of cyber literature in Indonesia seems to require even greater attention because it is believed to be able to contribute to the development of literature in Indonesia. Not only that, the existence of cyber literature itself is believed to be a reflection of the reality of the dynamics of society that exists today. The presence of cyber literature does indeed bring its own uniqueness in the treasures of Indonesian and world literature because through its new media, it grows as an implication of the development of increasingly modern times. In addition, cyberspace literature is also considered as a way to respond to the dynamics of social life that occur in society. This paper focuses on one of the virtual world literature in the form of poetry taken on Instagram Sajak Liar in 2016 (active in 2016 with 23,700 followers of data for June 2017). This account is also active in holding discussion forums on cyber literature and uploading works in the form of poetry. In 2016, this account contained 336 poetry uploads with 220 untitled poems. In this study, not all poems were examined, but several poems as samples that represented every problem in them. Issues discussed in this study are: (a) what problems were expressed by poets on Instagram Sajak Liar in 2016, and (b) what style of language is used to solve the problem?

LITERATURE REVIEW

Neuage (1997) states that cyber literature was born for the first time in 1990, but only since 1998 began to reach its popularity. After that, cyber literary communities have sprung up by utilizing technologies such as sites, mailing lists, forums and now also blogs. Not only that, various social networking sites and features that offer the public to develop creativity also facilitate it through Wattpad, Fan Fiction, Twitlonger (the development of Twitter), the notes feature on Facebook, and so on. The internet seems to provide a real climate of freedom, without censorship. Everyone can display their work and everyone can also appreciate it from all over the world. The term cyber literature is derived from the terms electronic literature and digital literature. Many terms have been used to refer to cyber literature. As stated by Rahman (2017), some cyber literature researchers have referred it as literary machine (Nelson, 1993), cyber text (Eskelinen, 2012), digital literary (Hoover et al., 2014), digital media (Ryan, 2013), digital literature (Sanz and Romero, 2007), electronic literature (Hayles, 2001), and also, online literature (Yongqing, 2011). In this research, the term cyber literature is used because it apparently alludes to two things: the

conventional literary tradition and the literary on the internet (Rahman, 2017) (Octoveria et al. 2019).

The most comprehensive definition of cyber literature develops from the concept of digital literature and serve as an umbrella term. Piret Viires in her article "Literature in cyberspace" grouped the cyber literature into all literary texts available in the Internet (WWW) including prose or poetry texts that are available at the home pages of professional writers; anthologies of prose or poetry published and digitized; collections of classical texts; online literature magazines, etc.; non-professional literary texts available at the Internet, covering home pages of amateur writers, groups of unrecognized young authors and might also include peripheries of literature, such as fanfiction or blogs describing people's daily life, also text-based role-playing games and collective online novels; and hypertext literature and cyber texts including literary texts of more complex structure, which exploit various hypertext solutions, but also intricate multimedia cyber texts as authentic example of multimedia artefacts, merging literature, visual arts, film, music (Viires, 2005).

Cyber literature reinforces the productivity of literature as it opens itself to a wider spectrum of readers and writers (Amritha et al., 2019). Cyber literature can be placed under a broader term namely Meta-Modern Literary Culture. Meta-modernism is a new addition to contemporary literary theories. Metaphysical mismatches and self-awareness of postmodernism pave the way for meta-modern literary culture. Online poets and novelists introduce innovative styles to refreshing narratives or forms that postmodernism is trying to do. Although it is not an emerging form of literary work, cyber literature has become a subject of discussion and research by literary experts. The presence of cyber literary texts and cyber media is changing the perception of readers towards reading methods and influencing their reading behavior. Reading fictional literature on-screens (cyber literature) is seen as more practical than printed matter. Academic discourse over cyber literature has been relatively active since the late 1980s (the first conference on hypertext was held in 1987, see Koskimaa, (2000) and shows no signs of fading. This discourse consists of arguments that support and oppose cyberspace literature. Apart from that, all parties agreed that the spread of computer technology had brought the need to make certain amendments in the study of humanities. A new phenomenon of cyberspace literature has emerged and many writers use this complex and versatile genre.

Cyber literature in Indonesia began to emerge towards the end of the 1990s, and in May 2001 an anthology of virtual poetry, entitled Graffiti Gratitude, was published; This anthology includes works by the Multimedia Sastra Foundation, including poets such as Iwan Soekri Munaf, Nanang Suryadi, Cunong Nunuk Suraja, Tulus Widjarnako, and Medy Loekito. Arguments for and against cyber literature then promote interesting discourse about the medium. The debate became more heated after Ahmadun Yosi Herfanda, editor of Republika, described cyber literature as "a trash bin" in his 2001 article "Cyber Poetry: Genre or Wastebin". He made this statement because he considered cyber literary works to be of such low quality that they would never be accepted or published by print media. Apart from the various

opinions that have been made about cyberspace literature - both positive and negative - it cannot be denied that this media has opened up new space for the development of alternative literature that is "rebelling" against the established establishment and aesthetics; cyber literature does not only duplicate print literature. Cyber media has become a place for people with freedom of creativity (however wild) and a desire to write, those who have been recognized by print media, both in the literature, magazine, or anthology column. Cyber literature offers equal opportunities for all writers, both professionals and amateurs.

Many observers have discussed cyber literature from various dimensions. Endraswara (2008) says that the term virtual world literature can be traced from its origin, namely the virtual world in English does not stand alone, but is intertwined with other words, such as cyberspace, cyber Nate, and cybernetics. Then, in Indonesian this term became cyberspace literature. This follows the mention of various types of literature based on the medium, such as magazine literature and newspaper literature. Lukito (in Situmorang, 2004), said that there are three reasons for the development of cyberspace literature, especially poetry. First, the internet is an effective channel for seeding or therapy against the frustration of poets who cannot wait to see the uncertainty of publishing their work in print. Second, the internet is an alternative channel for poets to deal with unfair attitudes from the mass media that prioritizes the names of famous poets and eliminates space for lesser-known poets. Third, the internet is a bridge for multicultural civilization. That is, through the internet literary works can be accessed by people in the world who have different cultures. When traced on the internet, there are several research titles that raise cyber literature as an object of research, including (a) Destiana Widiane with the title "A study on Lukman A Sya Stylistic Poetry (Cyberliterature Case Study)", source: online journal academia .edu (accessed on October 5 2017); (b) Staff of Yogyakarta State University with the title "Characteristics of Cyber Short Stories", source: staffnew.uny.ac.id (accessed on October 5, 2017); (c) Hilda Septriani from the Faculty of Cultural Sciences, Pajajaran University with the title "Cyber Literary Phenomenon: Progress or Decline", source: susastra.fib.ui.ac.id (accessed on October 7, 2017) (Septriani); (d) Encik Savira Isnah with the title "Mechanics of Digital Poetry in Anthology of Cyberpuitika Digital Poetry of Multimedia Literature Foundation", source: fib.unair.ac.id (accessed on October 7, 2017), Aprian Kurniawan with the title "Language Style in Indonesian Meme: Literary Studies ", source: eprints.undip.ac.id (accessed on 7 October 2017).

METHODS

The study departures from the paradigm that considers literary works, as the object of study, whatever forms they may take and through what medium they are expressed, are reflections or representations of social reality. The theory used in this research is the semiotic theory. The basic view of a semiotic theory is to assume that everything in the world is meaningful signs. The semiotic theory is a continuation or reaction to the previous theory of structuralism which came to be known as dynamic

structuralism (Teeuw, 1983). Semiotics is the science of sign (North, 1990). The intended sign has a certain meaning that is determined by the reader as an interpreter. According to Zaimar (2008), not only literary works that can be examined with semiotics but almost all other fields of science. Therefore, the poem on Instagram Sajak Liar 2016 is also a meaningful sign and the task of researchers to find the meaning of these signs. To express the meaning of the signs in the object of this study, the semiotic theory of Riffaterre (1978) is used. The meaning of the sign in the poem could be accessed through two stages of reading. The first is heuristic reading, through the reader language or linguistic competence. At this stage, the reading is based on the structure or convention of the language, namely by paraphrasing the poem concerned. Second, retroactive or hermeneutic readings. At this stage interpret the meaning in accordance with the literary conventions. The semiotic theory proposed by Riffaterre is considered suitable to find the meaning of signs in a poem because it is simple and in accordance with the nature of poetry. The research made use of a qualitative method with a focus on literature studies and the data was obtained through intensive reading of the poem on Instagram Sajak Liar 2016 and then interpreted by applying hermeneutic interpretation techniques. To express the meaning of the poem, heuristic and retroactive or hermeneutic readings are carried out simultaneously for each Stanza. Then, the general meaning is concluded.

RESULTS AND DISCUSSION

Various social problems were expressed by poets in the Instagram Sajak Liar 2016. They expressed their thoughts and ideology freely because they did not go through the editing process. One of the social problems that were expressed was about the lack of respect for the services of the national heroes and the thinness of today's youth nationalism. This can be seen in Stephani Febiola Valentina's poem entitled "1928 vs 2016".

Stanza 1	Kami yang dulu terpontang panting
	bersimbah darah melawan para penjajah
Stanza 2	Kami yang dulu nyawanya hilang satu
	persatu demi Indonesia ini bersatu
Stanza 3	Kami...Ya kami para pemuda zaman dahulu
Stanza 4	Kami yang lelah.
	Kami yang mati..
	Dan hasil jerih payah itupun tak sempat
	kami nikmati
Stanza 5	Namun kini…
	Kalian yang sudah kami merdekakan
	Kalian yang sudah kami satukan
Stanza 6	Dengan mudahnya kalian hancurkan
	harapan kami

Stanza 7	Tiap-tiap tetes keringat dan darah ini tak pernah dihargai
Stanza 8	Kini kalian tak hanya berbangsa satu tak hanya bertanah air satu dan tak lagi berbahasa satu
Stanza 9	Kalian lebih memuja Inggris, Korea, Jepang dan Arab Tetapi membenci mereka bukanlah hal yang kuharap
Stanza 10	Kami hanya ingin mayat ini dihargai
Stanza 11	Kami tak ingin mati membusuk bersama cacing dan tanah dengan sia-sia begini
Stanza 12	Kami sudah kaku dibawah sini
Stanza 13	Kami mohon lanjutkan perjuangan ini
Stanza 14	Wahai pemuda pemudi masa kini Jangan karena agama kalian saling mencaci maki Jangan karena suku kalian ribut sana sini
Stanza 15	Kami mati tidak mengatasnamakan suku, ras dan agama Tapi agar Indonesia bisa dinikmati oleh kalian semua
Stanza 16	Mohon ingatlah akan kami Mohon hargai jasad kami ini.

From Stanza 1 up to 4, the poet wants to convey the feeling of being ignored in spite of their sacrifice their struggle and life to unite Indonesia. This statement is reflected by the confession in Stanza 1: // Kami 'We' ('the heroes') yang dulu (berjuang) terpontang panting// (sampai) bersimbah darah melawan para penjajah// 'who used to rise and fall covered in blood fought against the invaders'. The hyperbole language style (terpontang panting 'rise and fall' and bersimbah darah 'covered in blood') reinforces this meaning.

Stanza 2: // Kami (para pahlawan) yang dulu nyawanya hilang (atau meninggal) satu//persatu demi Indonesia ini bersatu 'We (the heroes) who lost their lives (or died) one by one // for the sake of Indonesia to be united //, seems to emphasize again Stanza 1 about 'the sacrifice of the heroes to be united against the invaders'.

Stanza 3: // Kami (para pahlawan) ...Ya kami para pemuda zaman dahulu // 'We (heroes) ...Yes we were young men from earlier times//, reaffirms the meaning of the previous Stanzas about 'the role of youth in fighting the invaders' without any vested interest to gain compensation for their sacrifice. This is supported by Stanza 4: // Kami (para pahlawan) yang lelah (berjuang). //Kami (para pahlawan) yang (telah) mati..//dan hasil jerih payah (kami) itupun tak sempat//kami nikmati/ meaning that 'the heroes who have sacrificed their lives for independence have never enjoyed the fruits of their struggle'. This meaning is reinforced by the use of repetition style of the word kami 'we' and kalian 'you'.

The following two Stanzas Stanza 5: // Namun (sekarang) kini…// Kalian (semua) yang sudah kami merdekakan//Kalian (semua) yang sudah kami satukan//. 'But now… // You are those whom we have liberated// You are the one we put together // and Stanza 6: // 'Dengan mudahnya kalian hancurkan//harapan kami// 'You easily destroy // our hope //, bear 'the disappointment of the heroes to the younger generation because their sacrifice is never valued'. This feeling of disappointment is also illustrated in Stanza 7: // Tiap-tiap tetes keringat dan darah ini tak//pernah dihargai//, 'Each of these drops of sweat and blood has never been honored //, with the style of hyperbole (tetes keringat dan darah 'sweat and blood drops') emphasizing the meaning of Stanzas 5 and 6.

At Stanza 8 the poet complained about the attitude of the younger generation who, even though they are independent and have one nation, one homeland, do not respect or feel they have one language, namely Indonesia. Stanza 8: // Kini kalian (semua) tak hanya berbangsa satu//(kalian) tak hanya bertanah air satu//dan (kalian) tak lagi berbahasa satu//, 'Now you don't only become one nation//not only have one homeland//and no longer speak one language//, the meaning is 'young generation now feels they have a nation and a homeland, namely Indonesia, but no longer uses one language, namely Indonesian'. They prefer the use of foreign languages as illustrated in Stanza 9: // Kalian (semua) lebih memuja Inggris, Korea, Jepang//dan Arab//Tetapi membenci mereka bukanlah hal//yang kuharap//, 'You (all) adore England, Korea, Japan // and Arabic more // But hating them is not something // I hope //', indicating that the younger generation loves the culture of other nations more than the culture of the nation itself. However, anti-foreign culture is not expected by poets.

Stanza 10: // Kami (para pahlawan) hanya ingin mayat (kami) ini dihargai// indicates that 'the heroes only want their sacrifice to be appreciated by the younger generation'. This is also emphasized in Stanza 11: // Kami (para pahlawan) tak ingin mati membusuk bersama//cacing dan tanah dengan sia-sia begini// meaning 'the sacrifice of the heroes does not want to be wasted by the nation's successors'. Their expectation is confirmed in Stanza 12: // Kami (para pahlawan) sudah kaku dibawah sini (di dalam tanah)//Kami (para pahlawan) mohon lanjutkan perjuangan (kami) ini//' meaning 'the heroes only hope that the next generation will continue their ideals'. It is further reinforced in Stanza 13: // Wahai pemuda pemudi (di) masa kini//Kami (para pahlawan) mohon lanjutkan perjuangan (kami) ini// 'Dear young people today // We (the heroes) are asking to continue this (our) struggle //'

The idea of national unity and brotherhood of men is reflected by the Stanza 14: // Wahai pemuda pemudi (di) masa kini//Jangan karena agama kalian (semua) saling mencaci// (dan me) maki// Jangan karena suku kalian (semua) ribut (di)sana (di)sini//, hoping that differences may not cause national conflict and advising 'O young people today // Don't let it happen because of your religion (all) become berate each other // (and curse // Don't let it because of the tribe, you (all) become quarreling (there) and here //' Their fight for all children of the nation, not for certain groups is also emphasized in Stanza 15: // Kami (para pahlawan) mati tidak mengatasnamakan (dan untuk) suku//ras dan agama (tertentu)//(te) Tapi agar Indonesia bisa dinikmati oleh//kalian semua// claiming 'We (the heroes) die not on behalf of (and for) tribes // races and religions (certain) // But hope that Indonesia can be enjoyed by // all of you //'.

Stanza 16: //(kami) Mohon ingatlah akan kami (para pahlawan)// Mohon hargai jasad (kami) ini// emphasizes the meaning of the previous stanza, namely that the young generation always remember and respect their sacrifice.

The overall portrayal of the poem above is dominated by the use of hyperbole and repetition that expressed the poet's social criticism of the nation's next generation attitudes that can no longer appreciate the services of the previous heroes. The younger generation admires other nations more than their own. There are disappointments and hopes of the heroes to the next generation of the nation. The most important message of the heroes is that differences should not cause conflict in society.

Another issue raised by the poet in Instagram Sajak Liar 2016 is criticism of the use of social media. Social media that should be used as a means of social communication to advance human civilization is actually used to spread hatred and slander. This can be seen in the following snippets of Sarah Santosa's poem entitled "Fakir Like".

Stanza 1   Maaf bukan kehabisan tema
              Bahasa dunia sampai pingsan koma
              Jejaring sosial mirip panggung drama

Stanza 2   Diriku mengaku sekurang-kurangnya
               sebagai sosial
              Selebih-lebihnya anti sosial
              Tak ada ruang antara nyata dan dunia
              Maya
              Mulai dari yang kenal sampai tak kenal
              Sama-sama mengalami gangguan mental
              Jaman ini sudah edan
              Boleh saja asal jangan merendahkan
              Kalau tak mau dicap cari perhatian
              Jangan seperti mereka yang selagi emosi
              Semua hujatan ditulis layak caci-maki

Berharap banyak kasih jempol
Menurutku tindakan mu malah kayak orang
Tolol
....

The meaning of what is contained in the poem above can be explicated Stanza by Stanza. Stanza 1: //Maaf bukan (karena aku) kehabisan tema//Bahasa dunia (membuat aku) sampai pingsan (dan) koma//Jejaring sosial mirip (dengan) panggung drama//, indicates that 'social networking is similar to a drama stage with hyperbole language style, and makes people forget (black out)'.

The line //Tak ada (kulihat) ruang antara nyata dan dunia//maya has the notion that 'There is no (I see) space between the real the world and // virtual one'// and //Mulai dari yang (aku) kenal sampai tak (aku) kenal, 'Starting from what (I) know until what (I) don't know' //Sama-sama (telah) mengalami gangguan mental//(tampaknya) Jaman ini sudah edan, indicates 'Equally (already) experiencing mental disorders' // '(apparently) This era is crazy' //(bila) Galau sedikit langsung posting. 'When feeling a little upset immediately post' //Boleh saja asal jangan (sampai) merendahkan (orang lain) 'It's okay as long as you don't (to) demean (others)'// Kalau tak mau dicap (men) cari perhatian (orang) 'If you don't want to be labeled as looking for attention (by people)'//Jangan seperti mereka (itu) yang selagi emosi 'Don't be like those (that) who are emotional' //Semua hujatan ditulis layak (seperti) caci-maki, 'All blasphemies are written worthy (like) verbal abuse or scorn' // (dan) Berharap banyak orang kasih jempol//Menurutku tindakan mu (itu) malah kayak orang//tolol, '(and) hoping that many people give thumbs up // I think your actions (that) are actually like // stupid people'.

Exploiting the hyperbole language style, the two Stanzas of the poem above wanted to portray that social media is nothing more than just a stage in which one can write and say anything, but their use must be with a positive purpose. Social media should not be used as a tool to spread hatred and slander in society. If that is done, then the user is a person who experiences mental disorders and stupid.

Critics of the social gap between the poor and the rich are also expressed by poets. This is evident from the following poem by Mahardikabilly entitled "For Simugil Tersenyumlah".

Stanza 1   Saat semak belukar menutupi jalanmu dan
            pekat melukis tubuhmu. Gelap adalah
            kawan, dia ada untukmu saat ini.

Stanza 2   Saat duri menancap tangan kecilmu
            tersayat haru, mengalir darah sebab itu.
            Merah adalah kawan, dia ada saat dirimu
            terluka

Stanza 3   Bahkan semua yang kau lakukan adalah
                  kawan, saat kau anggap itu bukan lawan.

Stanza 4   Berat yang kau pikul tak seberapa dengan
                  berat para petinggi yang menopang perut
                   buncitnya, meminum semua hakmu.

Stanza 5   Lantas untuk itu, tersenyumlah. Tak ada
                   pandangan yang lebih indah saat senyum
                   ikut serta, tak ada pemandangan yang lebih
                  indah daripada senyum saat duka tertawa

The meaning of what is contained in the poem above can be explicated as follows. Stanza 1: (pada) Saat semak (dan) belukar menutupi jalanmu dan 'When bushes cover your path and //pekat melukis tubuhmu 'deep darkness paints your body' (suasana) Gelap adalah//kawan (mu), dia ada untukmu (pada) saat ini 'Dark is a friend, it's there for you right now'//, carries the notion that 'your life (a child as a symbol of the poor) which is dark filled with suffering and poverty at the moment'.

The suffering I s further indicated Stanza 2: // (pada) Saat duri menancap (di)tangan kecilmu (itu) '(on) When the thorn stuck in (your) little hand (that)' //tersayat haru 'was cut open', (dan)mengalir darah (dari)sebab itu 'blood flowing because of that.'//(darah)Merah adalah kawan(mu), 'Red (blood) is your friend' dia ada (pada)saat dirimu//terluka //, 'it is (there) When you are // injured'. It means 'the suffering of the child is so heavy and painful and has become a part of his life'.

Stanza 3 reemphasizes the meaning of the previous Stanzas, i.e. the obstinacy of the child to accept fate'. // Bahkan semua yang (telah)kau lakukan adalah//kawan, (pada)saat kau anggap itu bukan lawan 'Even everything you (have) done is // friend, (when) you think it's not an enemy //

Stanza 4: // Berat (kehidupan) yang kau pikul tak seberapa (dibandingkan) dengan//berat para petinngi yang menopang perut//buncitnya, dan meminum semua (hak)hakmu 'The weight you carry is nothing (compared) to the weight of the dignitaries who support their distended stomach, drink all your rights //. The hyperbole language style ('drinking all your rights') shows the meaning of 'the suffering that you (the child) experienced is actually not as heavy as the officials in supporting his distended stomach because of living in luxury'. The official lifestyle is luxurious because it has deprived the living rights of the poor.

Stanza 5: // Lantas untuk itu, (maka) tersenyumlah. (karena) Tak ada (lagi)//pandangan yang lebih indah (daripada pada) saat (kau ter) senyum/ ikut serta, (dan) tak ada pemandangan yang lebih//indah daripada (ter)senyum (pada)saat duka (yang)tertawa//, 'Then for that, smile. There is no sight more beautiful than when a smile accompanies, there is no view more beautiful than being able to smile and be able to laugh when sad//, with the paradoxical style of language ('smile when sadness laughs') its meaning 'smile always even in a state of suffering because smiling is a

beauty in life. The full meaning of the poem above is that the poor person symbolized by 'the little one' must be strong in facing life. Poverty is caused by the behavior of high-ranking officials and state officials with the symbol of 'protruding belly' that takes the rights of the poor. For poor people smiling is a way to face life's suffering because smiling is beauty. The meaning above is strengthened by the use of hyperbole and paradoxical language styles.

Social criticism is also expressed by other poets. The problem that is highlighted is the state in which the community is awry. Silent is wrong, if you speak loud it is also wrong because it will be suspected and get various accusations. This is evident from the poem entitled Diam 'Silence' by Aksa.

Stanza 1	Aku hidup di negeri yang memperhatikan diam
	di mana diam selalu dijadikan sasaran
	orang-orang diam kerap kali dijadikan umpan
	bagi makhluk berdasi yang tergila-gila jabatan
Stanza 2	Aku hidup di atas tanah yang tak pedulikan diam
	dianggapnya semua tenang tak perlu dihiraukan
	padahal di sana banyak tangis dan jerit kelaparan
	tak bersuara namun menyayat perasaan.
	Mereka tak indahkan dan putar haluan
Stanza 3	Aku hidup di tempat yang anggap diam
	penebar kebencian
	....

The heuristic reading of the Stanza above is as follows

Stanza 1: // Aku hidup di negeri yang memperhatikan//(orang)diam//di mana (orang) diam selalu dijadikan sasaran//orang-orang (yang) diam kerap (se)kali dijadikan//umpan//bagi makhluk (yang)berdasi yang tergila-gila (oleh)jabatan, 'I live in a country that pays attention to silence // where (people) silence is always targeted // silent people are often used as bait for creatures who wear ties who are crazy about the rank of office.// The meaning is "silence is not necessarily good because people who are silent are often victims of people who want to take office or position"

Stanza 2: // Aku hidup di atas tanah yang tak pedulikan//(orang) diam 'I live on a land that doesn't care about silence' //dianggapnya semua tenang (dan) tak perlu dihiraukan 'silence is considered as all the calm that need not be ignored' //padahal di sana (ada) banyak tangis(an) dan jerit(an)//(karena kelaparan//(mereka) tak bersuara

namun menyayat perasaan(ku) 'when in fact there are many cries and screams of hunger that are silent but heartbreaking'//Mereka tak (lagi) (meng)indahkan dan (me)putar haluan 'They did not heed and turn around'//; with a hyperbole language style ('there are a lot of crying and screaming of hunger') reinforces the meaning that 'I (the poet) feel alive in a country where people are blind and deaf or apathetic because people are silent means calm and need not be noticed, even though many people are crying and screaming because of hunger. Their heartbreaking screams and cries were not noticed, instead, they looked away'

Stanza 3: // Aku hidup di tempat yang (meng)anggap diam//(sebagai) penebar kebencian//, maknanya 'aku (penyair) hidup di negeri yang aneh karena orang yang diam dianggap sebagai orang yang menebarkan kebencian, 'I live in a place that considered silent spreaders of hatred.

The poet's view (I) above is reinforced in the next Stanza which illustrates that the poet (me) lives in a land that is awry. Silent is wrong, loud voice is wrong too.

> Aku tinggal di negeri yang serba salah
> dalam diam.
> Tak ada kebenaran bagimu yang diam
> tak selalu pula kau menang meski bersuara
> lantang.
> Kau tahu apa yang bisa buatmu menang.
> Uang bergelimang dan gelar yang bebas
> kau timang
> ....

The heuristic reading is: // Aku tinggal di negeri yang (menurutku) serba salah//(di) dalam diam 'I live in a land that is awry in silence // tak selalu pula kau (akan) menang meski(pun) (kau) bersuara//lantang (sekalipun)//Kau tahu apa yang bisa (mem)buatmu menang// (yaitu hanya) Uang bergelimang dan gelar (dari hasil pendidikanmu) yang bebas// kau timang//, There is no truth to you who is silent. You don't always win even if you speak loudly. // You know what can make you win. // have a wallow of money and a title that you are free to weave //, the hyperbole language style reinforces the meaning that's difficult to live in a land that is awry. Loud or silent voice does not make you noticed and appreciated. Only money and position make you valued and always win in everything.

The above poem is repeated again in the following Stanza as the concluding part of this poem, the poet questions 'I' live in a strange land where.

> Aku ada di tengah orang komunis (?)
> ada juga Agamis (?) Nasionalis (?)
> dan banyak –is lainnya.
> lalu apa
> Diam.

Heuristically, // Aku (ini sebenarnya) ada di tengah orang komunis? (kah)//(padahal) ada juga agamis? dan nasionalis?//dan (masih) banyak –is yang lainnya//(kita)sadar (bahwa kita) diadu domba (oleh) kaum borjuis//lalu apa (yang bisa kita lakukan)//(ya) Diam/ 'am I in the midst of communists (?)// (even though) there are also religious? and nationalists? // and (still) many other -ist // // we are aware (that we) are pitted (by) the bourgeoisie // then what (can we do) // (yes) Silence //, the style of rhetorical language reinforces the meaning that 'we who live in a country that is awry, that mean a communist country, even though the society is religious and nationalist. Actually, according to the poet (I) being pitted by the bourgeoisie. Shut up, that's what should be done for people who live in a land that is awry.

In short, with the style of language used, the meaning of the poem above is that people who are always silent in facing various problems actually become targets for people who pursue positions. People who speak loudly will not survive either. Survivors and winners are people who have a lot of money and positions. Faced with such circumstances, only 'silent' can be done by people who want to survive.

In addition to the lack of respect for the services of the national heroes and the thinness of today's youth nationalism portrayed by the previous poem, Senjataaksara highlights the behavior of the younger generation in the face of consumerism propaganda. The poet expresses this in his poem entitled Deras Propaganda Konsumerisme 'Heavy Propaganda of Consumerism'.

Stanza 1	Belanjalah terus sampai mati.
	Hanyutkan diri dan rupiah kita dalam
	sungai modernisasi.
	Ketidakpuasan atas namakan impresi.
	Muara dari dekandensi prestasi.
Stanza 2	Telah lahir anak haram globalisasi.
	Lahir dari rahim pelacur teknologi.
	Budak nafsu korporasi industri.
	Menyulam kebencian terhadap saudara
	sendiri
Stanza 3	Inilah kontestasi strata sosial.
	Kampium-kampium berotak dangkal.
	Menangkan pertandingan melawan moral.
	Miskin kepekaan pada hal vital.
Stanza 4	Skeptis, apatis generasi instan penyembah
	hal praktis.
	Buah tangan iblis-iblis kapitalis.
	Yang pandai beretorika dengan segaris
	senyum sinis

Kondisi kita kian kritis.

The heuristic reading of the Stanza 1 reflects the poetical cynical tone of the fact that we shop without control due to the influence of modernization. //Belanjalah terus (kamu) sampai mati 'Keep shopping till (you) die'.// //Hanyutkan diri (mu) dan rupiah kita dalam//sungai modernsasi 'Immerse yourself and our rupiah in the river of modernization.// Ketidakpuasan (meng)atas namakan impresi//Muara dari dekandensi prestasi, 'Dissatisfaction in the name of impression' // 'becomes the estuary of the decadency of achievement.'//

Stanza 2: // (kini) Telah lahir anak haran (bernama) globalisasi//Lahir dari rahim (seorang) pelacur teknologi// (yang menjadi) Budak nafsu (dari) korporasi industri//(yang) Menyulam kebencian terhadap saudara//sendiri//, '(now) an illegitimate child of globalization has been born. // Born from the womb of (a) technology whore // (who has become) a slave to (from) industrial corporation // (who) embeds hatred towards relatives // itself //'; the style of hyperbole ('An illegitimate child born of globalization // Born from the womb of a technology whore'), carries the notion that 'the age of globalization marked by technological advancements does not make humans better, but instead destroys fraternal relations'.

Stanza 3: // Inilah (yang namanya) kontestasi strata sosial 'This is (what is called) contestation of social strata' //Kampium-kampium (yang) berotak dangkal 'Shallow brained champions // Memenangkan pertandingan (dalam) melawan moral 'able to win a match against morals'.//Miskin kepekaan pada hal (itu) vital 'but poor regarding sensitivity to vital things'//, In such circumstances, there is a difference in social status and there are petty people who do not have a sense of sensitivity to their social environment.

Stanza 4: //Skeptis, apatis (dari) generasi instan (yang) menyembah//hal (hal yang bersifat) paktis 'Skeptic, apathetic (of) instant generation (who) worship // things (things that are) practical' // (itu adalah) Buah tangan (dari) iblis-iblis (kaum) kapitalis//Yang pandai beretorika dengan segaris// (dengan) senyum (yang sinis 'the work of the capitalist devils.'// 'Those who are good at rhetoric with a line of cynical smile'//. Kondisi kita (kini) kian kritis 'Our condition is increasingly critical'// with a hyperbole language style ('the hand of the capitalist demons') all indicate that   'the young generation at this time is too practical and selfish resulted from the influence of capitalist thought. Conditions like this need to be watched out for.'

In general, the meaning of the poem above is that the young generation today is strongly influenced by capitalist ideas due to the influence of modernization. They have no social sensitivity, are practical, skeptical, and apathetic towards the environment even with their siblings'. This meaning is getting stronger with the use of hyperbole language style

The poem entitled "Merah" 'Red' written by Ilhamjilum highlights the lack of tolerance of certain groups of people towards differences that causes social conflict in society. This is described by the poet as follows.
Stanza 1   Kekerasan mengatas namakan agama

Pantaskah?
Pantaskah kau coreng muka agama
 Dengan ego murkamu?
Pantaskan wahai bapak-bapak?

Stanza 2   Lihatlah jerit mereka!
Lihatlah keringat mereka!
Mereka menawarkan nyawa!
Demi hak-hak manusia yang seharusnya di
tegakkan!
Demi hak-hak anak cucumu kelak
 Wahai bapak!

Stanza 3   Jerit anak cucumu derita kami!
Jeritku
Bahkan tak seharga bau ludahmu!

Stanza 4   Kenapa?
Kenapa kau lucuti semangat ini
Dengan ego kebencianmu?
Kebencian yang takkan hilang!
Sampai kebebasan ini menang!

Reading at the heuristic stage, it appears that Stanza 1 raises the question //Kekerasan (yang) mengatas namakan agama//Pantaskah (itu)? 'Is it appropriate for violence in the name of religion? // Pantaskah kau (men)coreng muka agama//Dengan ego(mu dan) murkamu? 'Is it appropriate for you to smear the face of religion with your angry ego? // Pantaskah wahai bapak-bapak? (semua) 'Is it worth, gentlemen?'// The Stanza shows that 'the poet asked in a rhetorical style that it is inappropriate to do violence against others in the name of religion because it tarnishes religious teachings. It is not appropriate if due to a sense of ego and anger to do violence under the pretext of practicing religious teachings'

Stanza 2: //Lihatlah jerit mereka! (itu) 'Listen to their screams!'//(dan) Lihatlah (juga) keringat mereka! (itu) '(and) Look (also) at their sweat! (that)' //Mereka menawarkan nyawa(nya) 'They offer their lives' // Demi hak-hak manusia yang seharusnya di//tegakkan 'For the sake of human rights that should be upheld' //Demi hak-hak anak cucumu kelak (di kemudian hari) 'For the sake of the rights of your grandchildren (later)'//Wahai bapak! // O fathers!'//, indicate that 'they scream sweating to accept violence and the lives they sacrifice to defend human rights to their children and grandchildren '.

Stanza 3: // Jerit anak cucumu (adalah) derita kami! (juga) 'Your grandchildren's scream is our pain (Also)'// Jeritku//Bahkan tak seharga (dengan) bau ludahmu, 'My screams // Not even worth the (smell) of your spit'//, meaning 'The

suffering of your children and grandchildren is our suffering (poet's) too. Your suffering is not worth the smell of your saliva of the perpetrators of violence.

Stanza 4: // Kenapa? //Kenapa kau (me)lucuti semangat(ku) ini//dengan ego(mu dan) kebencianmu? (itu)// 'Why did you strip this spirit with your hateful ego?' //Kebencian(mu) yang takkan hilang 'Hatred that will not disappear' !//Sampai kebebasan ini menang. 'Until this freedom wins!'//, carries the notion that 'do not spit your hatred and selfishness because all that will not disappear even if you have realized your mistakes.'

The poem above is dominated by rhetorical language meaning that violence in any form or even in the name of religion is inappropriate in social life. Violence will cause suffering and loss of life in vain. This situation will affect the lives of future generations. Therefore, eliminate anger and selfishness and violence for the sake of future children and grandchildren.

Another poet, Flz & Altafihza, revealed again the struggle of Widji Thukul during the New Order. Widji Thukul is a poet who became a victim of the tyranny of the New Order government. He was lost when he was reciting his poem to oppose the power of the New Order and his whereabouts are still unclear. Flz & Altafihza seems to be reconstructing the actions of Widji Thukul in the past with the poem entitled "Suara Tak Berbadan" "Voice without body". The following is one of the Stanzas of the poem from Flz & Altafihza that depicts the slogan of Widji Thukul when struggling against the tyranny of the New Order. The motto is famous until now

LAWAN! Katamu tatkala dituduh subversif
LAWAN! Jika suara tak lagi didengar dan
dibungkam
LAWAN! Persetan dengan aturan fasik
membelenggu diri.

The heuristic recitation stage of the above poem is: // LAWAN! Katamu (padaku) tatkala (kau) dituduh subversif 'FIGHT! You said (to me) when (you were) accused of being subversive' // LAWAN! (lah) Jika suara(mu) tak lagi didengar dan//dibungkam// 'FIGHT' If the voice is no longer heard and silenced' //LAWAN!(lah) Persetan dengan aturan fasik// (yang) membelenggu diri//, 'FIGHT' 'To hell with the wicked rules to fetter themselves.' with the repetitive language style ('fight') the meaning is getting stronger, clearer, and clearer that 'the poet agrees to Widji Thukul's method of fighting the tyranny, that is to fight fearlessly as long as it is based on belief in the truth being voiced. Fear will only make the authorities act more arbitrarily.

CONCLUSION
In line with technological developments, the writing of literary works also began to penetrate into cyberspace. Literary work also allows for cultural dialogue which is a seedbed of the emergence of new forms of culture. Literary work as an art (mediated by language) has the capacity to break through the dividing wall between humans and

literary works as an art of communication that has a greater capacity to influence people and their culture. From the analysis that has been carried out on Instagram Sajak Liar 2016 it can be concluded that various social problems of the community were expressed by poets. The issue is nuanced social criticism with their respective expressions. Social criticisms include: a lack of community appreciation for the services of heroes and a thin sense of nationalism for young people. In addition, it also highlights the low tolerance of certain groups to differences in society and social inequality. These problems are relevant to the social phenomena occurring in Indonesia at this time.

Social criticism is also expressed by poets towards the life of society in modern times. For example, the misuse of social media that is often used to spread hatred and slander in society, causing social conflict. The young generation is easily propagandized by the culture of consumerism. This problem is currently affecting people in developing countries, including in Indonesia. The reason for the sadness is the neglect of the cultural and traditional way of life, a degradation of morals, the absence of discipline and patriotism. The style of language that dominates to express the social problems above includes repetition, hyperbole, paradox, and rhetoric. The use of this style of language is effective in expressing the social problems observed by the poet, so that the message delivered by the poet arrives precisely

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