Oasis of Advancement: Crossroad Arts Become Literature

Muhammad Hamdan Mukafi
Master of Literary Studies Program, Universitas Gadjah Mada
Bulaksumur, Caturtunggal, District of Depok, Sleman,
Yogyakart Post Code 55281, Indonesia
dorr.dreamers@gmail.com

Abstract

Time change records the advancement of all fields, including arts transformation in which literature exists. It starts from oral tradition until paper and ink answering the new necessity – writing tradition era. Now, the era is signed by the advancement of technology and information which make a transformation. From 2011, I found some art works that hybridize some digital systems and medias to make an audio-visual-text art. Even though the art is audio-visual, aesthetic text is the core that unites their gens. Until today, in *youtube.com* or *instagram* we can find many artists are making it. In order to explain it, I choose two art works entitled *Tentang Kita* (Fahd Djibran and friends (2011)) and *Sarwa Karsa* (Emhaf and Ank (2018)). According to those art works, I made a hypothesis that audio, visual, and text assemble in the crossroad to transform into a cross-media literature. Moreover, with Jane Stokes genres theory, I noticed that this transformation leads to a newborn genre which can be put at literary genres classification. Through my research which is guided by Stokes theory, I explored narratives and semiotics category to characterize the genre of those literary works. It is completed by the elements of *histoire* and discourse by Benjamin Chatman and semiotics theory by Roland Barthes in order to decipher the codes of genre. All of this leads to an unavoidable triumph, as *smartphone* which creates a new communication room that unbind the distances and as letter paper that is now digitalized. Advancement attempts to transform literature as cross-media that will develop new literary genres theory. Writing tradition is once an oasis at the oral tradition era, but now cross-media literature is an oasis of advancement era. Finally, my research aims for proving the invention of the genre in literature.

Keywords: Literature, cross-media, advancement, transformation, oasis, genre

Introduction

Objective

The advancement era of technology and information puts a step in time records. So, the development of all things can be felt as digital forms. While fine arts started from paint and brush, today the born of digital era offers computer graphic designs system. This also happens in literature, where the cyber room becomes publication media without any strict filtration as done by book publishers with their contestation of royalty. The cyber room now becomes an opportunity to transform literature not only into a form of textual but also in multiform. The sign of the literature transformation had started since the picture is completed by the verbal description in some literary works. For example, in the sequel of *The Lord of The Rings* novel by J.R.R. Tolkien, there is a map to descript the journey of the ring holder from place to place. Moreover, it signs all race characters territory which will be blurred if it is only in the form of text narration. A transformation like this can be called as hybridization

13th International Conference on Language, Literature, Culture and Education & 3rd International Mobile Education & Learning Technologies
18th & 19th March, 2019

62

of texts with visual. With the technology advancement, gens of other arts can be hybridized with them, such as in the form of audio. It will be a starting point for literature transformation from its behavior as text become cross-media with text as its core.

Works entitled *Tentang Kita* (in the next paragraphs are abbreviated as *TeKi*, created by Fahd Djibran, Futih Al-Jihadi, and Fiersa Besari, 2011) and *Sarwa Karsa* (in the next paragraphs is abbreviated as *SaKa*, created by Emhaf dan Ank, 2018) are chosen as the research objects to prove that there are crossroad arts in the form of literature, the invention of the genre. Those works are chosen because they hybridize audio-visual arts, with texts as their core. They also utilize digital technologies to be produced and published. Furthermore, they were created by some young artists who are recently closely related to todays intellectual current. Moreover, *TeKi* has been watched by 17.000 people in *YouTube site*. Meanwhile, *SaKa* has been watched by 397 people in *YouTube* and *Instagram*. In addition, Fahd Djibran (known as Fahd Pahdepie) official Channel provides videos which has been watched by up to 1.500 people in 4-5 months. Not far differet from it, *Emhaf & Ank Channel* has been watched by 18.101 people since August 2017 until now. Sketchily, they are only a little part of literature era *signifier* in this technology and information advancement. Their decent and totality in creating artworks is explained in findings which leads to genres description of their works. As the data completion, some literary works which have the same form are provided.

Research Question

The research questions of this study are how the transformation to cross-media can be called as literary works? The other question is how do those works utilize the advancement of technology and information can be called as sign of literature development? In order to answers to these question, it can be started by genres explanation which leads to so-called oasis in the advancement era.

Theory

Stokes (2003: 83) stated that genres do go through transformations. In order to see how far the transformation happens, Stokes explained the characterization of literature through narrative and semiotic studies. The finding of the narrative category is explained deeper using Benjamin Chatman theory which can analyze the elements of *history* and discourse. Moreover, Roland Barthes semiotics theory was also used to help to decipher the semiotic category.

About that, Stokes (2003: 83) said that genre is also a narrative category: the boy-meets-girl structure of romance is an invariable deep structure of any movie of the genre. Here, Stokes studied movie as her main object, yet she underlined her theory from the development of art and literature as a whole. Thus, the theory can be applied to analyze the literary genre. Additionally, Stokes (2003: 83) argued that `If you've seen one, you've seen 'em all'. we may hear people say this line in horror films, or action movies (every film in one genre room looks the same). So, structural constructions of the narrative make artworks with the same theme have one same basic framework.

The narrative structure is the basic force of literary work which is found in aesthetic texts. Chatman (1980: 20-21) explained the three primaries of narrative structure which are *wholeness, transformation,* and *self-regulation*. Those three primaries are the indications of how literature independently can stand alone and change dynamically and all of it has done by itself. This is the main concept of narrative structure theory which liberates it from any other ideas. Additionally, Chatman (1980: 19) also explained that each narrative has several parts: a story (*history*), the content or chain of events (actions, happenings), plus what may be called as the existents (characters, items of setting); and a discourse (discourse), that is, the expression, the means by which the content is communicated. The *history* point is the main

13th International Conference on Language, Literature, Culture and Education & 3rd International Mobile Education & Learning Technologies
18th & 19th March, 2019

63

concept of narrative. However, in order to comprehend it completely, the outside universe idea is needed, therefore discourse comes.

Those elements' existence is analyzed in cross-media artworks from data which are shown by its media. Either audio, visual, or text has a chance to use the elements to create a story. However, the use of aesthetic verbal texts as their core indicates the artworks to be called literature. This is the reason why the analysis starts with the narrative structure.

Before understanding the *discourse* point of narrative structure, the analysis needs to overcome the bridge which is semiotic category. Stokes (2003: 83) said that genre is also a semiotic category in that there are codes and conventions which films of a genre share. The codes in the cross-media artworks are beneath the elements of audio, visual, and text. Those three are coded system that should not be separated to construct cross-media artworks as literary genre. Stokes (2003: 83) made some examples of the parts in semiotic category, such as location, style, and *mise en scène…* a coded system which one can be identified through semiotic analysis. Here are the bridge, *location* is the *signifier* for *setting of place* in narrative structure, while the *style* is the way how the narrative structure constructed to be a story to tell. Meanwhile, *mise en scène* is the last part which is used in every repertoires (of cross-media), so the artworks could be called as literature. In this, we start to understand the *discourse* which is brought by literary works. Pavis (2013: xv-xvi) explained that *mise en scène* is an essential concept in judging how the theatre is set into play, and to some extent in judging how its very existence plays out. The analysis of those starts from the basic knowledge of semiotic.

The basic knowledge of semiotic is about understanding the *signified* and *signifier*. Barthes (1967:42) said that signified is not a 'thing' but a mental representation of the 'thing'. It is about a concept, which is in narrative can be seen as some descriptions in the story. This concept – or description, refers to something manufactured as representation of common knowledge, called as *signifier*. Barthes (1967:47) also mention word mediator… which distinguishes matter clearly from substance: a substance can be immaterial (in the case of the substance of the content); therefore, all one can say is that the substance of the signifier is always material (sounds, objects, images). Moreover, this leads to understand how the construction of narrative texts bonding with audio-visual by exploring the codes to create cross-media artworks.

One of Barthes theories which is related to cross-media, hybrid product, is about *press photograph*. Barthes (1977:15) said that the press photograph is a message – considered overall this message is formed by source of emission, a channel of transmission and a point of reception. By *emission,* we can see a group of information, spread by channel of transmission, and in the end it is the people's right to comprehend the meanings of those group of information (*reception*). Since *press photograph* unite the news texts, it has to be, not always reality, but a *perfect* a*nalogon* to build an imagination of how news is written (*not an isolated structure*). It is also happened through music. Barthes (1977:179) said that music by natural bent is that which at once receives an adjective. Music can be understood as *signifier* that receives a feeling from its *signified* to compose mental season. Even more, Barthes called it as *coded expression* which creates *imaginary*. This *imaginary* flows the texts to its fantasy which is created from coded expression, showing that every construction of its tone has to be systematically arranged by *signified* referring to *signifier*. Based on that, there is a connection between text and music, as how texts narrated aesthetic verbal filled by many expressions, music comes to concreate its fantasy.

Barthes (1977: 157) explained the text is a process of demonstration… exists in the movement of discourse. Point of *discourse* becomes the main bridge connecting semiotic theory to narrative structure. Text as the *movement of discourse* works in the meaning room

13th International Conference on Language, Literature, Culture and Education & 3rd International Mobile Education & Learning Technologies
18th & 19th March, 2019

64

of *perfect analogon* along with the audio and visual answering the form of *signifier* which is alive at narrative construction (*signified*).

By analyzing cross-media artworks using those theories, the answer of legitimation to literary genre can be proven. This theoretical proofing Stokes (2003: 83) statement saying that genre is one of the most easily identifiable means of classifying films because it is so readily used by the film industry for marketing purpose. The identification of narrative category and semiotic category will show that the genre is ready to be published, accepted by its reader. Later on, this is the work of the critic to introduce, in a topic of cross-media, the kind of virtual rack which becomes its vessel.

Methodology

This research is constructed based on the recent advancement era of technology and information. The born of many digital application makes social activities tend to be virtual and ignite science field. Some literary artists also use this. Then, works like *TeKi* and *SaKa* show up in virtual universe that can be a new field of critics in the development of literary studies. At first, we have to know about the *hashtag* (#) and *topics* (can be in the form of word, phrase, or clause) to search that kind of works in virtual room. *TeKi* dan *SaKa* were found in *instagram* by searching the hashtag *#sastra*, therefore the two of them are like needles in the ricks with so many videos and pictures in literature theme. When we find the needles, we can find their populations. Their appearance in instagram just a small piece that link to their full video in *youtube.com*. The first data from them and their population are the existence of text, video, and music as their constructions. Questions of their legitimation as literature are showed. Jane Stokes theory about genre was used to answer it. Two important points that can be the legitimation answer for cross-media artworks, like *TeKi* and *SaKa* to be called literary genre, are narrative category and semiotic category. Benjamin Chatman's narrative theory use to assist the explanation of narrative category. Meanwhile, Roland Barthes's semiotics theory use to explain the coded system consisting of audio-visual arts tied by aesthetic texts. Moreover, the reability of these worksd have to be proven in order to show the consistency of cross-media artworks to be called literary genre.

Literature Review
Crossroad Arts as Advancement Eras Literature

Teeuw (1980: 12) stated that artwork always in the middle of tension between system and reforming, between convention and revolution, between the old and the new. In the word *between* lies the meanings of *meeting, intersection*, and *interaction*. That is usually happened in the crossroad, when some vehicles, peoples, pets, traffic light, and a policeman – everyone and everything in a harmony to fill and give meaning to each other. It is also happened in the crossroad of arts where the works of audio, visual, and text put their gen to one meeting point until giving birth to a new form of artwork. The unitary of different artworks gen is called hybrid, as it had been done by biotechnology scientist who recreated newborn animal race by mixing some of their gens. The mixing of arts leads to the birth of cross-media from the arrangement of the gens from audio, visual, and text arts in the crossroad.

Cross-media artworks showed an adjective of *multi* (plural) by attending all adjectives of their media ingredients. Because of it, those kind of arts also called as multimedia. Bettencourt (2016: 166) concluded his interview result with Steve Tomasula, that at the same time, it is very exciting to see the birth of a new genre: the novel as multimedia, networked book—a narrative form that seems particularly in synch with our multimedia, networked moment. There is an excitement for the birth of genre in which this multimedia is used, by this research objects *TeKi* and *SaKa*. Either it is what Bettencourt said or those research

objects, two of them shows the strength of aesthetic texts as core in the crossroad of arts so those kind of works can be called as genre in the universe of literature. Although, the same application is done to the other arts as the core, for examples audio, will make those multimedia works become the creation of music arts universe genre. It leads to the aim of this research which is to prove the force of aesthetic text as the core for the crossroad meeting that gave birth cross-media literature, at the same time become the antithesis of Wellek and Warren theory that called literature as *everything in print*.

Findings
Genres Characteristics of Cross-Media Literatures

The explanations are begun by the elements of *histoire*, in order to understand the basic structure of narrative category in *TeKi* and *SaKa*. In order to see the details, look at the table below. I also put some picture for examples but to read (watch) the whole story please make a journey to *youtube.com*.

Table 1

No.	CONTENT		EXISTENT	
	Actions	Happenings	Characters	Settings
1	Kamu membelai Aku '*You caress Me*'	Aku bertemu Kamu '*I meet You*'	Aku 'I'	Tempat tinggi '*high place*'
2	Aku melihat kehidupan kamu, merasa sahabat '*I see your life, filling as bestie*'	Aku dan Kamu hidup berdua '*I and You living together*'	Kamu 'You'	Mobil '*car*'
3	Aku diam cuma membatin '*I in silent just mumbling*'	Kamu putus dengan Santi '*You broke up with Santi*'	Tania	Jalanan '*street*'
4	Aku mendeskripsikan Tania '*I describe Tania*'	Kamu bertenu Tania '*You meet Tania*'	Santi	Rumah '*home*'
5	Aku mendeskripsikan makna cinta '*I describe love*'	Aku terpinggirkan Tania '*I am marginalized by Tania*'		Taman '*park*'
6	Aku mengilhami pertemuan '*I bless the meeting*'	Kepergian aku dari rumah '*The left of Me from home*'		Sore '*afternoon*'
7				Malam '*night*'
8				Pagi '*morning*'

The table above shows the elements of *histoire* of *TeKi*. Those elements affect and fill each other to become narrative. In the *happening* of '*I meet You*' there is an *action* of '*You caress Me*' which are showed by the texts of "senja itu aku tertunduk… kau duduk dan membelai kepalaku". The afternoon time setting signed by the word *senja* also with a picture of man sitting in a high place (*location*), turning back (to see *I*) in the foggy season that slowly *getting thicker*. Right before it, there was a photo of a hand (own by *You*) holding steering wheel while in his watch showed the time at 04.53, and the word *senja* legitimately calls it 04.53 pm.

Figure 1

From that we know the bond of narrative structure with semiotic. Generally, (textual) literary works give verbal description to seek from what it is represented. The *signified* is verbal arrangement, while the (*perfect analogon*) *signifier* always at the outside literature. Imagine, the word *kamu* 'You' that will not mean *a man* if there is no picture that showed a whole or a part of a man's body. The characther of *You* have a nature of protector, caring, and love giver (as first) which is in the word of *caress*. Meanwhile, *I* with open heart accepting the *caress*, as the type of characterizing a woman. Is character of *I* woman? This work gives a mystery in almost all of the story, but physics construction of *I* will be shown at the end. Before that explanation, we jump to the element of *histoire* in *SaKa*.

Table 2

No.	CONTENT		EXISTENT	
	Actions	Happenings	Characters	Settings
1	Aku diam '*I keep silent*'	Perenungan Aku '*My contemplation*'	Aku '*I*'	Di depan pintu '*in front of the door*'
2	Aku bernarasi '*I am narrating*'	Pertumpukan *aku* dengan dirinya di masa lalu '*stack of I with his past character*'	Aku masa lalu '*I from the past*'(*Past I*)	Lorong '*hallway*'
3	Dirinya di masa lalu bergerak, menari '*his past character moving, dancing*'	Pengilhaman menjadi dewasa 'The *revelation of growing adult*'		Di depan kaca '*in front of the glass*'
4	Aku dan dirinya saling menyilang dan bersandar '*I and his past interlance and lean to each other's*'			Ruangan '*a room*'
5	Aku dan dirinya melakukan gerak kesadaran atas rasa sakit untuk menjadi dewasa '*I and his past moving in contemplation of*			Waktu terang '*time of bright*'

No.	CONTENT		EXISTENT	
	Actions	Happenings	Characters	Settings
	being in pain to be adult'			
6				Waktu dini hari; 01.45 '*Before the dawn; 01.45*'

The narration of "01.45/ seorang, aku dari yang lampau/ selimut malam, setabur pasir, dan kenang-kenangan" has been shown as *SaKa*'s preposition. Those narrations illustrate *actions* of '*I keep silent*' and '*I am narrating*' in the *happenings* of '*My contemplation*" and *stack of I with his past character*'. The deep contemplation rises to give meaning of the meeting of a man with his past character, fantasy creature that moves as reality. The settings are *in front of the door, hallway, in front of the glass,* and *time of bright*. It is not clear for what kind of *time of bright* because it only shows a video in a bright place (set *location*). The concept of bright contradicts with the first narration "01.45". The way it is written is signed of time, *before the dawn, still dark,* and *in a few light*. However, the wardrobe worn by *I* and *Past I* are black, the sign of dark before the dawn, "01.45". It is also strengthened by the next phrases, such as *black rose*, *self-laying by thorns, ichor tears,* and the contradiction of *falling-waking* just before the ending. The narration is full of contemplations of wound and pain which means to explain "dalam menjadi tua dewasa – *the way to be grown as adult*".
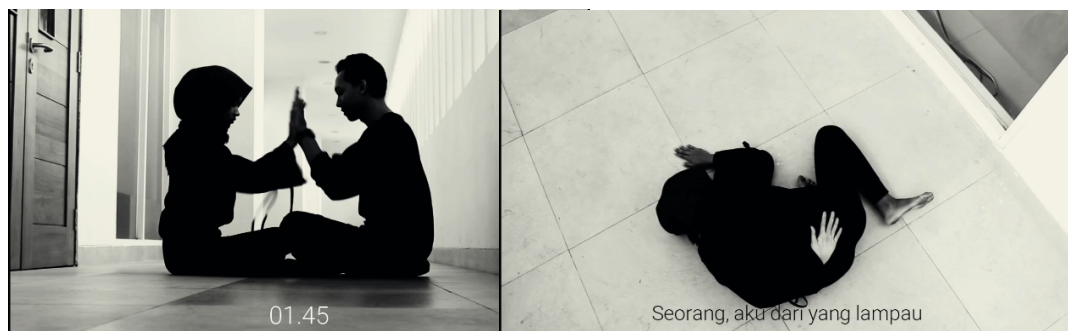

Figure 2

Deep contemplation is appeared in the manufacturing of *Past I* as a woman. Does this a sign that *I* was a transgender? I think it is not any of it, instead it is gentle, expressive, and freedom as the bigger picture of woman (in the horizon of hope), the soul that is taken by the past story of *I*. It is confirmed by the silent and stagnation of *I* in every frame, but *Past I* always starts to move, *I move, I* retrieve to the past memory before being an adult. Moreover, adultness is considered as *thorny bank* creating silent man, which is in the other word is *having no empaty*.

The simple illustration above shows the narrative structure and semiotic works in *TeKi* dan *SaKa*. These works are a tense and overlap of narrative structure that cannot unbind their reference. It can limit the reader's fantasy to imagine how verbal illustration becomes visual views because the visual itself has been seen as a whole work. However, the limitation is precisely being the *revolver*, coded system, which is signing that the cross-media literature plays its origin. The way they are shown by *TeKi* dan *SaKa*. For axamples, *TeKi*'s narrations indicated *I* as woman, such as illustrated by "…aku selalu ingin berada di dekatmu: *masuk ke dalam selimutmu… - I always want to be close to you: be in beneath your blanket*" or "…*then*

we sit together… I ensconce to your armpit", and so on. Moreover, the visual illustration shows a *glowing light, the meet of two different types of fingers from two different hands* (based on the measurement of man and woman), and other romantics stuff. After that, the hidden character (*I*) shows the sign of *living the home* with the photo of cat turns it head to back (the home). All of deceit in the whole work deciphers at the end, and this is the kind of *revolver* to talk about.

Meanwhile, *SaKa* created frame plays, the appearance of *I* in the beginning and the end of the video. The meaning of freedom and expression are illustrated by *Past I* that always in the move, dancing, changing settings, and *I* meet with *Past I* in the last setting. The searching of true self becomes the main frame. Finally, the meeting happens, in the end, sitting down by leaning back together means to reunite *I* and *Past I*. This shows the remembrance of another soul who is more alive inside *I*.

Perfect analogon has been explained above – the construction of narrative structure that refers its *signified* to the *signifier* which is in the form of text and visual. Moreover, it is not enough because the *imaginary* is perfected by music and narrative reading (as voice over), in the audio room. *TeKi* with its contemplation of cat to romance story, a group of feeling from the cat that is inspired by human love story. The music exists there is a flat romantic, in the process it becomes sadness because the cat left *You*. Besides, *TeKi* has voice over *I* with the sound of human (woman), one of it saying "Cinta macam apa yang megekang kebebasan? – *What kind of love that take the freedom?*". It is then become the force of audio in *TeKi* which plays people who hear imaginative woman, but turns out to be a deceiving cat at the end. Other line in *SaKa*, voice over fill from beginning to the end with the style narration of poetry reader. It is sound so mystical and satire. It becomes the red line to unite sound with theme that created *Past I* from *I*'s fantasy to become reality. The backsounds completed by filling with feel of horror and thriller (can be found at the movie with the same genres name). For the record, even this research can describe the audio-visual by verbal analysis, the best way to understand more is by seeking *TeKi* and *SaKa* in *youtube.com*.

The crossroad now can be seen more clear from the meeting of arts in forms of audio-visual with the aesthetic text as the core. On this kind of transformation, their uniting cannot be separated. Because, for examples, if it just visual image that showed up in *TeKi*, image turned back cat to the home without its text will cannot be understand that the whole illustration of woman in the whole work is a female cat. Beside that, the form of sitting with leaning back together from man and woman in *SaKa* will not ever be meaning for the meeting of *I* and *Past I* without knowing the textual plot constructed from the beginning. It also will happen in music without text and visual which will end up as music just as feeling expression, while the story will built depent on who hear. Therefore, cross-media deseigned the style to uniting all those three medias in one vessel. But, it is not finish yet, one or two works can is not enough to prove the born of genre. Next section will explain position of *TeKi* and *SaKa* in the universe of cross-media artworks and in all literature.

Become the Literatures Oasis

Since 2011, cross-media artworks had been introduced in Indonesia through *youtube.com*. Meanwhile, term of cyber literature also had been born together with consumerism of virtual social media, such as *friendster, facebook, twitter* etc. as media to share language need, and more for the aesthetic text. Situation that have been happening until now just like what can be seen at *facebook, twitter*, etc. is the freedom for aesthetic language without filtration from book publisher, in the form of lyrics or short narrations to describe real events or fictions, written by many people who do not need to be called as an artist. Do that writings can be called as poetry or new fiction, new literary genre? They might use

13th International Conference on Language, Literature, Culture and Education & 3rd International Mobile Education & Learning Technologies
18th & 19th March, 2019

69

digital media, yet they are still in a verbal form. Therefore, the works which use digital media for publishing media only without creating any innovation cannot be called as a new genre.

The underlining that should be known is the use of digital media. Besides being publisher media, it has to be a media which create (produce) something. *TeKi* and *SaKa* are just two works among the jungle of cross-media artworks that have been present at *youtube.com* and *instagram*. Another work for example is *Kembali Jatuh Cinta* (by @khairulleon, 2017) in the form of motion words and voice over the grey white background and music filled with the season of sadness. The work like that can be called as cross-media, but in the popular room, easy to create, and does not have any deep contemplation which mix narrative structure with semiotic because the *signifier* still needs to be found outside the texts. In addition, there is also cross-media work entitled *Kepada Orang yang Baru Patah Hati* by Raditya Dika (one of romance comedy writers in Indonesia) in 2014. That work has been watched by up to 2,7 million people until today. It has a unique way performing voice over the narration with fluctuating expression of music background to illustrate the processes of *happiness-sadness-happiness* from a girl who had lover, then broke up, and finally contemplating an inner self. Besides, the visualization moves as digital cartoon which has mimics of human expression. This can be called as complex cross-media with the use of narrative structure and semiotic that mix the textual construction and coded reference in the illustration in the form of audio and cartoon. However, the romance theme used is simple, thus it is easily understood even without any deep contemplation. *TeKi* and *SaKa* are different though it combines the complexity of audio, visual, and text in the play of contemplation so it can be called as a high literature. Meanwhile, those two comparisons are popular literature.However, the explanation of the comparison of cross-media literature in the form of popular or high still needs deep analytical research in the classification of cross-media literature which is outside the limitations of this paper.

After the temptation of comparison, we back to the topic of the discourse of cross-media literature. The mental projection from the cross-media artworks actually is the discourse of technology and information advancement. Through the interpretation method, discourse shown by every literary works is the same as the contemplation of writing or oral literature. However, cross-media literature method created by uniting art gens of audio, visual, and text as the core indicates a strong force of technology and information advancement era. This kind of force is the analogy of paper and ink invention which becomes media to record, signed new tradition after oral works then become a new media to document everything. It also can be happen in the power of rapid advancement of technology and information which flows every product as digital, notes the attendance in virtual room in which literature exist.

Discourse is explained by the ability to operate technology and information advancement in *TeKi* and *SaKa* to show the main theme which is romance. The whole story of *TeKi* shows love that does not always happen to a couple of human, but also can be happened as cross-creatures – cat to human or reverse. Contrary, in a satire-mystic way, *SaKa* shows romance which births the understanding of the character itself, *I* missed *Past I* to heal (give love and care) to his adult version (*thorny bank*). In order to perform such discourse, the creation needs *mise en scène*.

Mise en scène is used by Stokes from the stage performance for the utility of film which is one of multimedia forms – at once its reflection is used for cross-media literature. *TeKi* and *SaKa* use audio-visual as their *essential concept*, have basic operation of audio-visual art to perform (*judging*) the verbal narration complexity. The romantic theme of those works, is performed (told) by giving holes in narrative construction to be filled by audio-visual arts on purpose. For example in *TeKi*, in spite of the verbalized *glowing light*, it chooses the photo of *glowing light set background*. As it can be felt in music that is used by

SaKa, season of mystical and darkness does not need to be described as sentences, instead through a satire-mystic music. With that, the works are *set* to perform (*plays out*) so can be explain as romantic discourse. Because the romantic discourse uses (as media to create and publish) advancement of technology and information, than it is constructed as a new form literature. The main factor to construct it is the meeting of three arts, which are audio, visual, and aesthetic text as the core – in the crossroad.

In the universe of literature creation, cross-media works, such as *TeKi* and *SaKa* have the right to be called as literature with all the purposive design with text as the core in the body of audio-visual. The transformation of production and publisher media with digital system ignites to legitimate them as a sign of literature advancement, a change of form answering the technology and information advancement. Literature in this era is beneath the comfort of the wide *sahara desert* area. Therefore, the born of cross-media literature can refresh the literature production universe. This refreshment can be called as an oasis in creating literary works.

Discussion

Limitations

I make an analogy of cross-media literature as oasis in the advancement era which is signed by the advancement of technology and information. Refreshment of creation style is continued as tense just like Teeuw said. If writing literature which notes the verbal texts have been through oral tradition process before, then cross-media literature can be called as shape shifting mode from writing to digital. However, this shape shifting mode has given birth to the possibility of art mix in the force of literatures narrative. For now, arts which meet the aesthetic text (literatures narrative) in the crossroad are audio and visual art.

The basic for this research is the birth of cross-media literature in the creation universe of literature to answer the need of literature development in the advancement era of technology and information. In the following paragraph, we can see an image to illustrate this research findings, which is continued by a discussion.
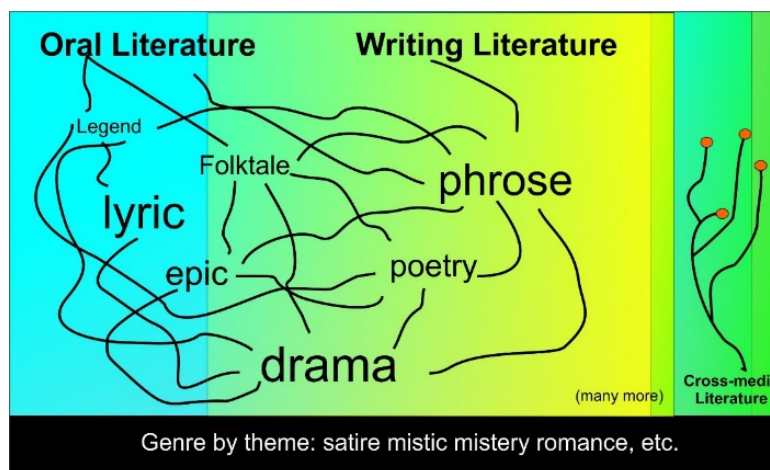

Figure 3

The illustration above gives an image of creation room universe and literary genre. Oral literature in blue room has been giving influence until today because anyway the oral method, such as *voice over*, song, and music are the products of continuous transformation since oral literature has been known. Some of the genre, such as folktale, legend, and mythology lyrics become the basic ingredients of reproducing over and over with some of

13th International Conference on Language, Literature, Culture and Education & 3rd International Mobile Education & Learning Technologies
18th & 19th March, 2019

71

development of many recent versions. For a simple example, Cinderella movie starts from folktale that has been known since feudal era, however, its transformation is still considered to be interesting until recently. Then, writing literature in the yellow room was born as new method to create literature, once an oral by mouth to mouth becomes a paper with ink scratch that simplified to record the literatures authenticity. Today, we know that advancement of technology and information makes literature needs to record its development. Cross-media literature has been coming as filler in green little room which is in struggle to extend its area, being the answer of the era as seed that grows, has textual media just like writing literature as the core, and gives a room for the hearers to enjoy oral literature. Moreover, it also has visual illustration as contents to fill some holes which is deliberately done by its artists. That kind of creation is possible because the recent technology can be utilized to do. It is also possible, since besides romance theme that is illustrated by *TeKi*, deep narrative of satire that is shown by *SaKa* will be showed up, then ignite creation of another genre with different theme to be born – and probably with some struggle can be found in virtual room today.

The whole of my research has proven what Stokes said about process *transformations* to give birth for genre. The excitement *to see the birth of a new genre* that Sandra Bettencourt once said at her research strengtenth this finding of cross-media literatures as genre. Its also implicate what Paolo Gerbaudo (2017: 487) sentenced with his research entitled "From Cyber-Autonomism to Cyber-Populism: An Ideological History of Digital Activism" which said that form of activism (digital activism) reflects the themes, attitudes, and motivations of connected social movements, besides technological factors. Hence, the tradition of how to create literature also can be transform with the impact of *cyber populism*. Result to that has proven what Stokes made it explicit to the born of genre among genres to place in a genre room because it is identifiable means of classifying. For now, the classification which can be showen is the birth of creation room, forming, cross-media literature in the universe of literature. The next identifiable classification need some studies of hierarchy of classification. According to that this research recommend conseptual genre room for cross-media literature that will be useful before this research can be advanced.

Recommendation

The birth of cross-media literature becomes more variative with the amount that needs statistic accuracy to count it in *youtube.com* and *instagram*, it is also possible that another applications also have been be the publisher and producer. It makes cross-media literature requires a room to accommodate the concept. Through this research I propose a name of *Jengkar sastra* to be the room of cross-media literatures. The words *Jengkar* is taken from Javanese language which means *change* 'transformation' and *sastra* which comes from Indonesian language that means *literature*. It is the first step to introduce the cross-media literature to show the answer of literature sign for the era.

We cannot disagree that situations in every era always changes. In oral tradition era, bed story or conversation around camp fire is the wisdom to use speech organ. It can be a proof of the invention of knowledge of body function. Time changes, paper and ink had been found, and oral story changes to be written on paper that is worked by, such as, hermes in scriptorium. Starts from industrial era until today, scriptorium changes to be media publishers with its commercial idea. Todays' digital era put the steps of past advancement, but a shape shifting mode produces and publishes the works to virtual room, and it needs legitimation.

Conclusion

Cross-media literature was born in the universe of literature creation that is signed be two samples, *TeKi* and *SaKa*. Those two prove transformation of literary genre from writing method to digital. In this digital mode, audio and visual arts meet at the crossroad which are

united by aesthetic text so they become a work of audio-visual-text. The position of text as the core shows a force of narrative structure as literature *signifier*. Coded system is constructed by audio-visual arts to fill some narrative holes in cross-media literature which is not explained verbally by the artists on purpose. Besides, works of cross-media literature also use principle of oral tradition in the way to create music and voice, so it can be transformation vessel and historical record of literature development. The works of cross-medis literature has been spread to sign historical record of technology and information advancement era in the world of literature (see the attachment: *population objects*). Conceptual room needs to accommodate them. *Jengkar sastra* 'transformation to literature' is chosen to be the conceptual room, a name that can be the vessel of cross-media literatures. Moreover, *Jengkar sastra* can be called as oasis of literature development in the era of technology and information advancement, not to see writing literature as arid desert, but beautiful *Sahara* that welcoming the born on cross-media literature.

References

Barthes, Roland. 1977. *Image Music Text* translated by Stephen Heath from its origin. Londan: Fontana Press.

_____. 1991. *Elements of Semiology* diterjemahkan oleh Annette Lavers dan Colin Smith dari buku asli. New York: Hill and Wang.

Bettencourt, Sandra. "'The novel as multimedia, networked book': An Interview with Steve Tomasula dalam jurnal University of Coimbra". *Impactum* 4.1 (2016). 2182-5530.

Chatman, Seymour Benjamin. 1980. *Story and Discourse*. Itacha dan London: Cornell University Press.

Gerbaudo Paulo. "From Cyber-Autonomism to Cyber-Populism: An Ideological History of Digital Activism". *Triple-C* 15 (2). (2017). 477-489.

Pavis, Patrice. 2013. *Contemporary Mise en Scène: Staging Theatre Today* translated by Joel Anderson from its origin. New York: Routledge.

Stokes, Jane. 2003. *How to Do Media and Cultural Studies*. London: Sage Publication.

Warren, Austin dan René Wellek dan. 1954. *Theory of Literature*. London: Thirty Bedford Square.

Objects Population

These literary works are population objects for the research getting from *youtube.com*. Here these literary works are *Kunang-Kunang* by Dialog Senja (2018), *Kau Yang Mengutuhkan Aku* (2011) - *Tentang Kita,* and *Apologia Untuk Sebuah Nama* – revolvere project Fahd Djibram and his collagues (2012), *Aksara Betha* – Visualisation poetry by Lingkar Sastra (2015), *Kerinduan Senja* by Analisa (2016), *Bagaimana Jika Ibumu Bukan Ibu Terbaik di Dunia* by Fahd Pahdepie (2018), *Hujan* by Ali Sastra (2016), *Kau Biarkan Daku* and *Sarwa Karsa* by Ank and Emhaf (2018), *Kembali Jatuh Cinta* by @khairulleon (2016), *Kepada Orang Yang Baru Patah Hati* by Raditya Dika (2015), *Cahaya Ramadhan* by UNWIR (2016), *Peluk Ramadhan* by Ummul Khair A. (2017), *Hujan Di Balik Jendela* bySenandung (2018), *Siapa Yang Membela Kita Ibu* byFutih Al-Jihadi (2017), *Story of You: Tanpamu Aku Baik-Baik Saja* by Hipwee (2016), *Sajak Anak Muda* karya W.S. Rendra in theatrical poetry by Emhaf (2017), *Arti Dibalik Air Mata Pria* by @Akustikalakadarnya (2018), *Pura-Pura* by Alfin Rizal and Febby Ekaputri (2018), *Jakarta* by @boringpro, *The Guradian Angel* and *Stright to Tears* by Amie Ulil (2014), *Perpisahan* by Ashab Hamand (2018), *Puisi Kangen* by @KataMutiara (2018), *Rumah* and *Cerita Panjang di Hidup yang Singkat* by Fiersa Besari (2018), *Sajadah Ku* by @GphotoNst (2017), *Di Sajadahku* by @signdesign (2015), *Waktu* by @kisah inspirasichannel (2017), *Tuhan tak Pernah Meninggalkan Kita* byEvi Bong (2015), *Tuhan Yang Aneh* by @capunkanakmusick (2011),

Pengikat Cinta byAngot Angot (2018), *Menikahimu atau Mengikhlaskanmu* by @teladancinta (2017), *Ayah* by @kelompokstudiislam (2015), *Ayah* by Rhia (2018), and *Ketika Kamu Sedih dan Putus Asa* – Spoken Word by Merry Riana (2018).

Acknowledgment

13th International Conference on Language, Literature, Culture and Education & 3rd International Mobile Education & Learning Technologies
18th & 19th March, 2019

74