

The power of mass media in literature development in Indonesia

Dedi Pramono

Universitas Ahmad Dahlan, Indonesia
Email: dedi.pramono@idlitera.uad.ac.id

Dani Fadillah

Universitas Ahmad Dahlan, Indonesia
Email: dani.fadillah@comm.uad.ac.id

Abstract

This study aims to reveal how the mass media has a very large role to develop literature in Indonesia. This is important to mention considering that literature is one of the signs of a nation's civilization, therefore support from various directions for developing literature is very meaningful. With this research, it is hoped that the world of Indonesian literature can further develop in the future, especially through the role of the mass media. This research was conducted using a qualitative approach, the data was collected through interviews and a comprehensive review of documents. The data obtained is then reduced and compiled into a scientifically justifiable research report. The results of this study show that the contribution of the mass media is very large in the development of literature in Indonesia. Literature in Indonesia has an important role in the national identity as an international exchange. Literature can be called the nation, language, and literature which has become the glue between a country

Keywords: *mass media, Indonesian literature, development of literature*

INTRODUCTION

The mass media has the power to influence public attention. Audio-visual media, especially television, cannot be separated from the pulse of people's lives because of its effect which greatly influences viewer behavior (Fadillah, Zhenglin, and Long 2022). If there is a question how far the influence of the media on behavior? So the answer will be difficult, although there are several studies that have tried to explore the relationship between media viewing and people's behavior, not all of them are able to clearly reveal this relationship, but what is certain is that these programs influence human behavior (Fadilla and Sukmono 3AD).

The media reflects the state of a society, meaning that the reality that exists in society is then reconstructed back into the media in different ways according to the capacity, institutional structure and ideology of the media (Goda and Abd Elmagid 2019). All of these elements combine and form a picture of the broadcast that is present to the public. It is not surprising that one and the same event such as natural disasters, accidents and ceremonial activities can be presented differently. This is because the media takes it from a different angle and is perceived differently. However, the color of a story is at least determined by the media crew in the field, editors, editorial policies, media vision and ideology. These elements are an integral part of the message production process in both print and electronic media (Rosilawati and Fadilla 3AD).

The effect of the mass media in addition to positive also has a negative impact. It is certain that mass communication managers do not intend to spread negative impacts on their audiences. The mass media must have the effect of increasing knowledge, changing attitudes, driving behavior. The effects that occur in three aspects are the effects of knowledge (affective), feelings (cognitive), and on behavioral attitudes (conative) (Putra & Smolek, 2020). There are several reasons that encourage us to increase the role of the mass media, including so that the media can introduce and integrate innovations needed in people’s lives, so that the mass media broadens horizons that can reduce the tension that accompanies changes in this global era, so that the mass media reduce conflict by providing forum for discussion and dialogue between individuals and between groups in society (Lotan 2019).

This paper wants to teach how the mass media has a major contribution to the development of the world of literature in Indonesia. Manuscripts that discuss the role of the mass media in the development of literature are experiencing significant developments in the last four years. In the Scopus author database, a search was carried out using the keywords “mass media” and “literature”. The search results found 10,195 document results which published texts related to literature and mass media.

Then the author makes restrictions by taking only documents published from 2019-2022, documents are also only focused on manuscripts published in English-language scientific journals. The result found 662 document results. Then the documents are reviewed by Scopus Analyze search results

As can be seen in Figure 1, there was indeed a decrease in the number of publications of research results on mass media and literature in 2020, but then these studies experienced an increase again.

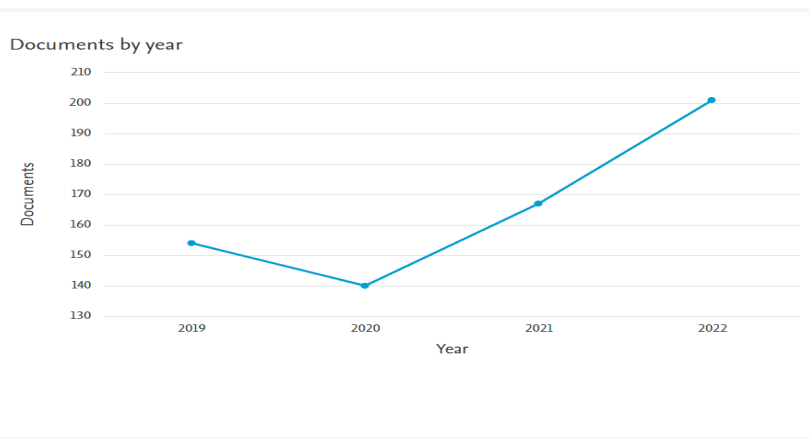


Figure 1 Perkembangan publikasi penelitian mengenai media mass adan sastra

Then in Figure 2 it can be seen that there are five journals that are detected to most often publish research results on mass media and literature.

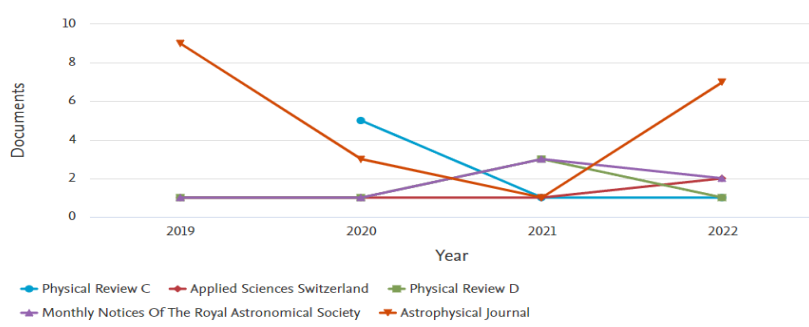


Figure 2 publikasi dokmen mengenai media massa dan sastra di jurnal internasional bereputasi

From these two figures, it can be concluded that the study of literature and media is a type of research that is still popular today, which means that there is still a great deal of research needed on literature and media from various other perspectives. For this reason, this manuscript was then made to be published for the sake of the development of science, especially those related to literary studies

LITERATURE REVIEW

Media and Literature

In an article titled “The Role of Intellectual Today” (Theory, 2002: 4), Bourdieu shows that the media has become an effective external determinant, in addition to economics, politics and religion. He said that autonomous fields, such as the scientific, artistic, literary, and philosophical fields, were threatened by media interference and its effects originating from the power of heteronomous consecration (P. Bourdieu 1989).

Media can import heteronomy principles into autonomous fields. The (philosophical) journalist can import references and values, and especially the value of the plebiscite (popular vote) which is the value of success based on the largest number, where it is the only criterion of recognition as a result of competition in the arena (Pierre Bourdieu 2002).

According to Bourdieu, media is an element that tends to reinforce “commercialization”, sometimes undermining initial intent on agency activity in all arenas. In particular, agents are highly vulnerable to the temptations of economic and political forces, at the expense of the principles and values of their profession. In order to understand how this happens, it is necessary to see that the field of journalism is all structured like any other field, and also that the market in which it is composed has a heavier weight of power over and above any other field. In all arenas, the media or journalistic arena bestows agents towards a wider market.

Theory of Media Effect

According to McQuail, the effects of the mass media can be seen from three approaches, namely: The first approach is the effect of the mass media related to the message or the media itself. The second approach is to look at the types of changes that occur in mass communication audiences in the form of changes in attitude (McQuail 2014) at a distance, and to many in a short space of time” (4. Feelings and behavior or in terms of cognitive, affective and behavioral changes. The third approach is the observation of audiences (individuals, groups, organizations, communities or nations) that are subjected to the effects of mass communication.

This explanation explains that mass media messages have the power to give effect to communicants on cognitive, affective, and behavioral aspects. Three approaches are used to determine the impact of these effects. However, this research only examines the second approach, which is an approach to see changes that occur in audiences covering three aspects, namely (Hawali and Cyrielle 2020):

1. Cognitive The impact that arises on the communicant that causes a person to know or increase his intellect. This means that the mass media as communicators only want to make changes to the thinking, understanding and knowledge of the audience as communicants.
2. Affective Affective impact has a higher level than cognitive impact. At this stage the communicator no longer seeks to simply increase the communicant’s understanding and knowledge but tries to touch the communicant’s feelings, so that certain feelings arise from the communicant such as sadness, anger, joy, joy, and so on.
3. Behavioral Behavioral impact is the impact of mass communication that arises in the communicant in the form of behavior, actions or activities.

With Words Another effect of mass communication at this level has been shown by the response from the audience by taking an action (Lunenburg 2010). The effect on this mass media, researchers attribute to image formation on the cognitive aspect that occurs within the communicant to the stimulus from the mass

media message that hits the communicant within a certain period of time, because the image is formed based on the information we receive, the mass media works to convey information to the public, that information can form, maintain or define something. Research on the effects of mass media on audiences aims to determine the extent to which the presence of a media or the process of conveying messages influences audiences in thinking, behaving and behaving.

METHODS

This research uses a qualitative research approach where qualitative research as a scientific method is often used and carried out by a group of researchers in the field of social sciences, including education. A number of reasons were put forward which essentially stated that qualitative research enriches the results of quantitative research. Qualitative research is conducted to build knowledge through understanding and discovery. Qualitative research approach is a process of research and understanding based on methods that investigate a social phenomenon and human problems. In this study the researcher makes a complex picture, examines words, reports detailed views of respondents and conducts studies in natural situations. Qualitative research is carried out in natural conditions and is a discovery. In qualitative research, the researcher is the key instrument. Therefore, researchers must have theoretical provisions and broad insights so they can ask questions, analyze and construct the object under study to be clearer. This research places more emphasis on meaning and value-bound (Creswell 2014).

The essence of qualitative research is observing people in their environment interacting with them, trying to understand their language and interpretation of the world around them, approaching or interacting with people related to the focus of research with the aim of trying to understand, explore their views and experiences to obtain information or data. required Qualitative research where the role of the researcher is as a key instrument in collecting data, and interpreting data. Data collection tools usually use direct observation, interviews, document studies (Williamson, Given, and Scifleet 2018).

While the validity and reliability of data using triangulation using inductive methods, the results of qualitative research emphasize meaning rather than generalization. Qualitative research is used when the problem is unclear, to find out hidden meanings, to understand social interactions, to develop theories, to ensure the correctness of data and to research historical developments. Given that this research aims to understand and interpret various phenomena that exist or occur in reality as a characteristic of qualitative research, in this case how the mass media has a role in the development of literature in Indonesia, the researcher uses a descriptive qualitative research method. In addition, as stated by Moleong, qualitative methods are carried out with several considerations, First adapting qualitative methods is easier when dealing with double facts; second, this method presents a direct relationship between researchers and respondents; third, this method is more sensitive and more adaptable to the many sharpening of joint influences and to the value patterns faced. Bogdan and Taylor explain that qualitative research methodology is a research procedure that produces descriptive data in the form of written or spoken words from people and behavior. observable (Johnson 2019).

In qualitative research, a researcher talks directly to and observes several people, and interacts for several months to study the background, habits, behavior and physical and mental characteristics of the people being studied. Bogdan and Biklen suggest that the characteristics of qualitative research are: (1) scientific, (2) descriptive data not numbers, (3) inductive data analysis, and (4) meaning is very important in qualitative research (Johnson 2019).

Research on the role of the mass media in the development of literature in Indonesia is relevant to using qualitative research because it fulfills the characteristics of qualitative research, especially in terms of in-depth disclosure of data through interviews, observation and document review of what informants do, how they carry out activities, to continue to develop world of literature in the media in the real mass media reality.

RESULTS AND DISCUSSION

In discussing the literary arena in this media, it refers to print media in the form of magazines and newspapers. The magazines discussed are Indonesian literary magazines that are still 'alive' to this day, namely *Horizon*, as well as cultural magazines that existed before and after the New Order, namely *Ulumul Qur'an*, *Kalam*, and *Boemipoetra*. Apart from objective reasons, the selection of the four magazines discussed literature a lot, both works and literary criticism, was also due to subjective reasons, namely that the four were cultural/literary magazines known and read by Habiburrahman El Shirazy. The newspapers that are used as a reference for discussion as a literary arena are: *Kompas* and *Republika*. Usage *Kompas* due to objective reasons, whereas *Republika* more due to objective and subjective reasons, as explained above.

1. Horizon Magazine

Magazine *Horizon* found in July 1966 founded by Mochtar Lubis, P.K. Ojong, Zaini Arief Budiman, and Taufiq Ismail (Poesponegoro and Notosusanto, 2008: 696), then it was agreed that Mochtar Lubis would be appointed as the leader. Magazine *Horizon* published under the banner of the Indonesian Foundation which was founded on May 31, 1966. Those on the editorial board are HB Jassin, Zaini, Taufik Ismail, Soe Hok Djin (Arif Budiman), and D.S. Moeljanto.

Magazine *Horizon* was launched in the midst of an atmosphere of revival of enthusiasm to fight back for democratic values and the independence of Indonesia's human dignity. Name *Horizon* means 'skyline' or 'horizon' is a symbol of an invitation to search *Horizon* new to erase the boundaries of thinking, analysis and creativity in all areas of life. As for the vision of the Magazine *Horizon* is to foster democratic traditions, respect for government based on law, restore human rights and build a just and prosperous society. For the struggle the Magazine *Horizon* chose the field of literature as the arena of his struggle (Ulfah 2016).

Found *Horizon* inseparable from "Cultural Manifestation" which was initiated on August 17, 1963 by non-Lekra artists. Can be said *Horizon* present to continue the ideals contained in the "Cultural Manifestation". *Horizon* and "Cultural Manifestation" have the same spirit to appeal to society to escape from the crush of monolithic power for dozens of years. The full text of "Cultural Manifestation" has been listed in the discussion of Batch 66 above.

Important article on early publication *Horizon*, namely at Number 2 August 1966, as well as a declaration from HB Jassin, the editor, with the title "Class 66: The Rise of One Generation". Jassin's idea gave rise to lively polemics, both in *Horizon* or in other publications. This polemic is no longer based on ideology and political party background, as was the case before. This means according to Jassin's expectations (Pulungan 2018).

The early writers of the magazine *Horizon* turned out to be prominent figures in the world of Indonesian literature: Arief Budiman (Soe Hok Djin), Budi Darma, Chairul Harun, DS Moeljanto, Dick Hartoko, Gerson Poyk, Goenawan Mohamad, Hartojo Andangdjaja, Julius R Siyaranamual, Kuntowijoyo, Mochtar Lubis, Nh. Dini, Ras Siregar, Salim Said, Satyagraha Hoerip, Subagio Sastrowardoyo, Sutardji Calzoum Bachri, Taufik Ismail, Umar Kayam, Wiratmo Sukito and others. In the 1970s, the notion emerged that these writers were the yardstick for writing achievement (in Bourdieu's terms, 2011: 84, as nomothetic, "legislators", who set the rules and enforcers of the social contract). It seems that this assumption, even now, is difficult to reject, because of the magazine *Horizon* since its inception it has been held by editors who have high literary authority until now. Bandel (2013: 15) mentions that the prestige of the Magazine *Horizon* as an authoritative literary magazine is not only recognized by the literary community and literary observers in Indonesia, but also recognized by lecturers, students, and Indonesian cultural writers in various parts of the world.

Magazine *Horizon* which since the 1970s has had high symbolic capital as an authoritative literary magazine, but the economic capital is apprehensive. When entering the age of 20 in 1986, financial conditions *Horizon* it still depends on the support of a group of major publishers in Jakarta and the assistance of a number of literary enthusiasts. In "Cultural Records" *Horizon*, July 1986, Mochtar Lubis concluded that "Indonesian cultural issues have never been taken seriously for the past 20 years, either by the government or by the Indonesian cultural community itself."

On launch of Horizon the 30th of 1996, at the time Horizon led by Taufik Ismail, added a special sheet known as the pronunciation "heavenly". This sheet is dedicated to increasing literary appreciation among students and santri throughout Indonesia. In "heavenly" appear alternately in short stories, poetry, drama excerpts, and selected excerpts from novels from Indonesian literature. The hope "heavenly" can help the teaching and learning process and be used in literature lessons at school with the help of Indonesian teachers. The program received support from the Minister of Education and Culture (Prof. Dr. Wardiman Djojonegoro), the Minister of Religion (Dr. H. Tarmizi Taher), and the Coordinating Minister for People's Welfare (Ir. H. Azwar Anas). With "heavenly" magazine circulation Horizon experienced a significant increase, which was originally around 2500 – 3000 copies to 12,500 copies (Yudiono, 2007: 178).

As a literary magazine, Horizon can be called extraordinary because it has survived and passed more than 50 years. Special sheet "heavenly" stop until June 2016, this is because in July 2016, Taufik Ismail officially announced that the Magazine Horizon present in online form.

TEMPO.CO, Jakarta : Literature Magazine Horizon stopped publishing in print and can now only be read online. "Rhythm with today's technological developments, then Horizon official print switch to Horizon Online starting today," said the co-founder Horizon, Taufiq Ismail, in commemoration of 50 Years Horizon at Taman Ismail Mazuki, Jakarta, Tuesday, July 26, 2016.

Magazine changes Horizon print to Horizon Online, it can be expected due to three things, First, the cost of publishing online is cheaper than print; second, online publishing has a wider reach; third, the challenges of the computerization era announced that the transition to online from print did not only occur in Indonesia, but also throughout the world.

Actually, according to Taufik Ismail, Horizon Online been around since a few years ago. The idea came from Amin Sweeney, a Malay language expert. At that time, the understanding and spirit of change had not received much response, but Sweeney was convinced that the online world was important for the future. Then, make it Horizon Online, which in fact continued to grow, to the point of totally replacing print magazines (interview with Taufik Ismail on March 1, 2015).

At every level of praxis, including in cultural production, agents will meet rules. Bourdieu (2011: 79) defines rules as a series of objective regularities that are imposed on all parties involved in the game. Magazine written Horizon as the most authoritative literary magazine in Indonesia, has never written the rules of the game. When consulted to the editorial board, got a short answer "just write it like writing an essay or article".

However, at its inception Horizon, HB Jassin (1982a : XV) as nomothete, legislators, regulators imply that the Magazine Horizon have rule of the game. Although, actually this thought was a scientific answer to the objection to the appearance of "the works of Bung Karno-supporting authors such as Lekra, Lesbumi, and LKN, were also included" in the book of the collection of works of the 66th Generation: Prose and Poetry. The answer spells out the rules for writing in the Magazine Horizon, namely (1) Horizon letting go of judgment from a political angle, (2) writing has "literary value", and (3) extrinsically: anti-tyranny, upholding justice, truth and virtue.

Habiburrahman El Shirazy knows magazines Horizon since sitting in Madrasah Aliyah Negeri in Surakarta. Since then also know that Horizon is an authoritative literary magazine in Indonesia. As someone who likes to be active in the field of literature and drama, of course he has a desire to be able to write, especially poetry and short stories Horizon. Only the names in the editorial ranks are literary gods that are difficult to penetrate. What's more, what appears and is published are the names of poets or writers who already have "names" in Indonesia.

After becoming well-known in the community, Habiburrahman El Shirazy often met with Taufik Ismail, the editor Horizon. The meeting was more as friends in the Forum Lingkar Pena (FLP) or as writers who share the same path, namely the path of Islamic literature. The discussion was also more focused on the development of Islamic literature in the future. In each literary discussion, Habiburrahman El Shirazy only once or twice mentioned the development of literary magazines Horizon without ever mentioning about the opportunity to write in it.

Habiburrahman El Shirazy realized that he and Horizon have different visions and missions, and there is no need to contradict each other. Habiburrahman El Shirazy's statement emphasized that between Horizon and he has a different path, Horizon as a place of production on the path of 'serious literature' and himself on the path of 'popular literature' (interview with Habiburrahman El Shirazy on 3 January 2015).

2. Journal of Ulumul Qur'an

Towards the 1990s to be precise, in April 1989 a journal appeared, with designs and luxe papers, Ulumul Qur'an. The journal that refers to itself as Journal of Science and Culture published by the Jakarta Institute of Religion and Philosophy Studies, under the leadership of M. Dawam Rahardjo. Because of Dawam Rahardjo, former chief editor Prisma, researcher and writer of various issues such as economics, politics, culture and religion, hence the journal format Ulumul Qur'an inclined towards scientific journals.

Ulumul Qur'an published with the intention of wanting to participate in creating the Second Indonesian National Awakening, namely "a knowledgeable nation", or borrowing Prof.'s term. Abdussalam, forming "ummah al-ilm". Ulumul Qur'an (Association of Al-Qur'an Enthusiasts) is published as a medium of thought for Islam and Muslims to become subjects capable of interpreting cultural and scientific phenomena. According to him, so far Islam and Muslims have only been objects for orientalist scientists from the west. With presence Ulumul Qur'an, our intellectuals become subjects who study all issues of Islam and Muslims from an Islamic point of view.

Not explicitly found the vision and mission Ulumul Qur'an in complete detail. Only the thoughts of M. Dawam Rahardjo as Editor in Chief Ulumul Qur'an in column "Assalamu'alaikum" reflected vision Ulumul Qur'an as follows (1) revive the implementation of "Iqra" which leads the people to the path of new knowledge and excitement; (2) encourage the creation of "qari" as fans of the Qur'an; (3) co-create "ummah al-ilm"; and (4) developing religious and interdisciplinary dialogue (Ramdaniar Eka Syirfana, Nurhasanah, and Ibrahim 2021).

As for the important goals Ulumul Qur'an is to stimulate intellectual activity, encourage spiritual enrichment activities, participate in cultivating work ethos and ethics as well as social ethics, and expect the growth of diverse enthusiasm as well as creative and dynamic religious harmony. Such an ideal goal is evidenced by the appearance of a reliable editorial board, especially in terms of religion and culture, for example Quraish Shihab, Kyai Alie Yafie, Taufik Ismail, Kuntowijoyo, and so on.

In relation to the rubric of literary works in Ulumul Qur'an, with editor Taufik Ismail, there is no visible standard rules governing it. Initially, literary columns were included in rubrics Treasure, it was only in the third publication that literary columns appeared independently in the rubric Short story and Poetry. The names of writers who have graced the rubric include Abdel Salam al-Ujaili (short stories), Ahmad Nurullah (poetry), Goenawan Mohamad (poetry), and several other new names have been recorded. In 1998, along with the reform of the power system in Indonesia, Ulumul Qur'an can no longer be published, due to the complexity of the problem, especially the extraordinary increase in paper prices

In 2012, coinciding with the 70th birthday of M. Dawam Rahardjo (born 20 April 1942), the journal of science and culture Ulumul Qur'an turned back on automatically On-Line at a seminar at the Faculty of Social and Political Sciences at UIN Jakarta entitled "Development of Political Parties in Indonesia: Cartels and Ideologists". Journal On-Line Ulumul Qur'an it is still a vehicle for appreciating and gathering discourse trends in the development of Islamic thought, reviving Islamic intellectualism, with the same rubric (Nugraha 2020).

3. Kalam Journal

Five years after Elite Journal Ulumul Qur'an present, in January 1994 Goenawan Mohamad published the Journal Kalam. This journal has the official name Journal of Culture Kalam, published three months by the Kalam Foundation and Pustaka Utama Grafika. Journal Kalam positioning itself as a place for the seeding and exchange of various cross-disciplinary and cross-stream ideas. The editorial office is in Utan Kayu, Jakarta, which historically has been associated with the Utan Kayu Theater (TUK) or the Utan Kayu Community (KUT).

Journal Vision Kalam reflected in the thinking of the editorial board, which is to open up as wide as possible a new creative way of thinking. Kalam really appreciates new perspectives and fresh ideas, by not limiting them to certain subjects and genres, and being open to various creative experiments. It seems that experimentation in the use of language in scientific journals which tends to be more intimate, subjective, and intelligent is reflected in the writings of the editorial board. In the "Just an Introduction" rubric, Nirwan Dewanto made an analogy of the editorial board Kalam as a laboratory keeper, gardener, and cartographer. As laboratory custodians, the editorial board is always reminded that the container they care for is not just a place to carry out experiments but also a means to overcome mediocrity (something that is written as unquestionable truth). As gardeners, the editorial board revives reason, tidying up phrases, removing unnecessary ones, shuffling them here and there. As map interpreters, the editorial board views the broader mind, how rich the treasures are across the horizon.

Editorial board Kalam generally top Indonesian humanists such as Goenawan Mohamad, Sapardi Djoko Damono, Bambang Bujono and others. From the beginning, literary columns were given plots in rubric poetry and short stories. Literary writers in Kalam, most of the writers who already have names like Akhudiat, Asep Zamzam Noor, Saut Situmorang, Putu Wijaya, Goenawan Mohamad, Wicaksono Adi, and friends. The writers of literary criticism are also senior literary critics in their fields such as Manneke Budiman, Pamela Allen, Melani Budianta, and others. Kalam is the second literary magazine after Horizon, whose spread and reverberation reached abroad.

Even though financially the Journal Kalam not too serious problems such as *Ulumul Qur'an*, after publishing 22 numbers, starting in May 2007 it was published in an orderly manner online under the umbrella of Komunitas Salihara. Convert to model online is expected to have a wider area of affordability (interview with Nirwan Dewanto on 2 July 2015).

4. Journal Boemipoetra

When people pay attention to the front cover Boemipoetra by displaying the image of "left fist clenching upwards-front" which fills almost half of the page in the middle of black and white photographs, one suspects that it was a magazine published before 1948 (Ejaan Suwandi). Especially under the inscription Boemipoetra it is also correctly written "Boekan belongs to imperialist stooges". Then when reading the writing on the top left of "Djoernal Sastra", people assume it refers to a magazine that existed in the early days of independence around the 1945s. That assumption turned out to be wrong Boemipoetra is a literary journal founded by Saut Situmorang, Wowok Hesti Prabowo and friends in 2007. The founders and at the same time became editors published Boemipoetra without large capital, publication is carried out by way of contributions from the editors (Prihantono 2018). There is not enough explanation about why the title is written Boemipoetra use all lowercase letters and use the old spelling in writing on cover journal.

Because of literary journals Boemipoetra since it was originally published for a specific purpose, its vision and mission were clearly revealed. In the rubric entitled "5 Years Boemipoetra, Pen Gone" in the collection of journals (November 2012 issue) which contains the journal Boemipoetra for 5 (five) years (2007 - 2011), editor Boemipoetra reveal the vision and mission of the publication. Vision Boemipoetra namely (1) building a more dignified literature, (2) literary aesthetics is a matter of subjectivity, so that it will have various colors and models, (3) literature does not merely present the beauty of language art but must lead to the art of moral development, (4) it becomes discussion partners, new passages with a different style, a bit of a jolt. Mission Boemipoetra revealed in the "Titik Toedjoe" rubric written by the editor, namely, (1) dismantling the domination of one-color literature, which was controlled by the Utan Kayu Theater and (2) fighting against literature financed by foreign funds, imperialism.

As a literary journal that promotes itself as a journal against the establishment, Boemipoetra contains in full the "Statement of the Poet Ode Kampung". The establishment he is fighting against is the Jakarta Arts Council, which is suspected to be in the management structure of the DKJ Daily Work Council dominated by art activists from the Utan Kayu Community (Salihara). This position statement was made in Serang - Banten on 20 - 22 July 2007 and was signed by 138 artists from various regions and schools of art, one of which was

Habiburrahman El Shirazy (as signatory number 65). The statement consists of 3 (three) main points, namely (1) rejecting the arrogance and domination of one community over another; (2) rejecting sexual exploitation as an aesthetic standard, and (3) rejecting foreign aid that uses cultural Indonesianness.

Literary works that appeared in *Boemipoetra* in the form of “rhymes” (poems) and “short stories” (short stories). Several poems and short stories have also been published in prestigious regional mass media or translated works by foreign authors. Most of them are writers whose names are only known nationally, only having existence in their respective regions, for example M. Shoim Anwar (East Java), Kuspriyanto Namma (Ngawi), Husnul Khuluqi (Banyumas), Mahdiduri (Banten), Jumari HS (Kudus), Viddy AD Daery (Lamongan), Yusrizal Kw (Padang), Badruddin Emce (Cilacap), Susilowati S. Harjono (Sragen), Arim Kamandaka (Ponorogo), Wowok Hesti Prabowo (Grobogan), Endang Susanti Rustamaji (Yogyakarta), Putu Arya Tirtawirya (Matarami), Mega Vristian (Hongkong), Dharmadi (Semarang), Budhi Setyawan (Purworejo), Thomas Budi Santoso (Kudus), Bagus Putu Parto (Blitar), and others. Several names of writers who are well known on the national scene whose writings are published in *Boemipoetra* for example Ahmadun Yosi Herfanda, Saut Situmorang, Beni Setia, D. Zawawi Imron, Danarto, Rendra, Wan Anwar, and Diah Hadaning. Author of literary essays present at *Boemipoetra* for example the writings of Saut Situmorang, Ahmadun Yosi Herfanda, Katrin Bandel, Abdul Hadi WM, and others. All works that appear on *Boemipoetra* These are reruns taken from various national or local media. Therefore, *Boemipoetra* not yet included in the media that became the arena of Indonesian literature.

5. **Harian Kompas**

Harian Kompas was first published on June 28, 1965 by Petrus Kanisius Ojong or Auw Jong Peng Koen, otherwise known as PK Ojong and Jakob Oetama, at the suggestion of Frans Seda, who was then Minister of Plantations in Soekarno’s Cabinet. PK Ojong’s career began as a journalist in the 30s and editor of a daily newspaper. While Jakob Oetama started his career as a weekly journalist *Sower* since 1955. Two years earlier, PK Ojong and Jakob Oetama had launched a monthly magazine *Essence*. Originally the daily was named *People’s Herald*, which is the daily newspaper of the Indonesian Catholic Party. but at the direction of President Soekarno the name was changed to *Kompas*, which means guide and giver of direction. On the suggestion of General Ahmad Yani, *Kompas* it was hoped that it would build a discourse to counter the PKI’s discourse which was developing rapidly at that time. However, personally Jakob Oetama and several Catholic leaders did not accept this suggestion considering the political conditions and infrastructure at that time did not support it (Haq and Fadilah 2019). Now *Kompas* who has a motto *Mandate of the People’s Conscience* has become an influential national newspaper in the country.

Daily vision *Kompas* is to become an institution that provides enlightenment for the development of a democratic and dignified Indonesian society and upholds human principles and values. As for the mission *Kompas* anticipating and responding to community dynamics in a professional manner as well as providing direction for change by providing and disseminating quality and reliable information (Arif 2017). In addition to the vision and mission *Kompas* uses three strategies in peeling sensitive issues that are developing in society. First, the middle way model (MJT), which examines the problem by accusing it indirectly, criticizing it politely. Second, the model of the wind of heaven (MAS) which examines the problem which ends with an appeal and hope. Third, the watchdog model (MAP), which addresses issues openly and uses bolder language.

Total circulation in 1989 nationally, *Kompas* has the highest ranking in newspapers in Indonesia, reaching 600,000 copies per day (Syatila, 2012). In the literary arena, *Kompas* has a big hand in creating the excitement of creating works. Consistently every year *Kompas* choose a short story that has been broadcast on every Sunday. For example, for short stories that aired during 2015, *Kompas* has chosen a short story entitled “That kid wants to piss on Jakarta?” by Ahmad Tohari (shown on *Kompas*, Sunday, September 13, 2015) as *Best Short Story Winner*.

In terms of age, number of circulations, and various literary arenas provided, *Kompas* have high consecration. With this consecration and supported by a large amount of economic capital in providing a better ‘reward/honorarium’ to literary producers, placing *Kompas* has higher legitimacy than *Horizon*.

6. Harian Republika

Harian Republika was founded on January 3, 1993. This daily was initiated by Zain Uchrowi, a former journalist, supported by the Muslim community, especially the Association of Indonesian Muslim Intellectuals (ICMI). The name Republika itself was President Soeharto's idea. National daily publishing vision Republika is to create a mass media capable of encouraging the nation to be critical and of high quality. A nation that is capable of being on an equal footing with other developed nations in the world, holds spiritual values as the embodiment of Pancasila which is the philosophy of the nation, and has a direction of motion as outlined in the 1945 Constitution. Politically, according to David T. Hill, Republika built after ICMI identified a common enemy, namely a minority group of media who deliberately covered up Islam in a professional manner (Puspita 2019).

In the profile confirmed that Republika is a newspaper that was born in the middle of Indonesia which is changing rapidly. In the changes that hit almost all aspects of life – politics, economics, science and technology, social, culture – “openness” is the key word. Republika chose a position to participate in preparing the Indonesian people to enter this dynamic period, without the need to lose all the qualities they already have.

Republika set a motto “Enrich the life of a nation” to show the spirit of preparing society to enter a new era. Partisanship Republika aimed at the people of the state, who prepare themselves for a better and fairer world. As Mass Media, Republika be a support so that this partiality is beneficial for the common welfare.

With this vision, Republika establishing the mission of (1) educating the nation through deepening community-based insights with accurate, actual, reliable, educative news, and defending justice and truth, (2) increasing and strengthening individual achievements and dedication to become a team as the key to company development and improvement welfare (Prayoga 2014).

In the next development of the mission Republika covering various fields. In politics, Republika encourage democratization and optimization of state institutions, political participation of all levels of society, and prioritizing honesty and morality in politics. In economics, Republika concerned about openness and democratization of the economy, promoting professionalization that respects human values in management, emphasizing the need for equal distribution of economic resources, and promoting the principles of ethics and morality in business. In the field of culture, Republika supporting an open and appreciative attitude towards cultural forms that uphold human values, wherever they come from, promoting healthy forms of art and entertainment, educating the nation, smoothing feelings, sharpening conscience; as well as a critical attitude towards cultural forms that tend to reduce humans and shallow human values. In the field of religion, Republika encouraging an open and critical religious attitude towards contemporary socio-economic realities, promoting a spirit of genuine tolerance, developing interpretations of ideal religious teachings in order to gain a fresh and sharp understanding, and encouraging the search for common ground between religions. In law, Republika encouraging the realization of a law-aware society, upholding the rule of law, developing mechanisms checks and balances government-society, upholding human rights, and pushing for the complete eradication of KKN (corruption, collusion and nepotism).

The world of literature is currently faced with new challenges that are more complicated amidst the cultural conditions of society regarding literacy, especially among young people, as well as the torrential flow of Education 4.0 and Society 5.0, technological disruption, demands for 21st-century skills, demands for higher-order thinking skills. , during the Covid-19 pandemic, the plurality of literary media and the diversity of academic theories are very open. Various perceptions of learning literature which is still seen as monotonous, disoriented, boring, and detached from context, are one of the factors that have yet to contribute significantly to learning literature. In the context of reading literacy, learning literature has not been able to boost the reading culture of young Indonesians. The question is how to realize the role of learning literature in this new paradigm. In the current era, literary works and their learning have a multidimensional perspective, not only as a means of “implanting” specific values in students. Literary interpretation from a learning perspective is only a kind of “transplantation” of importance, only reducing how broad literature is; it becomes very narrow and very dull. This grafting process

is the main mantra of the parties to show and direct that the purpose of creating literature is only as a tool so that students have a polite and cultured attitude, literature as a tool to make students become whole individuals, a means of transferring values to foster the ability to appreciate culture, create social sensitivity, and refine students' minds, introduce socio-cultural values and shape the character of students who have a virtuous character in facing the competition of the century 21st but has not shown the insight that the main thing in learning literature is to facilitate students to have a culture of high literacy and multiliteracy. Learning literature must be seen as a tool that can provide scenarios, models, and archetypes for students to see and shape themselves to place themselves well in society.

This platform is not merely for student access to technology but to familiarize students with the ability to interact and adapt to life socially, emotionally, and existentially with the virtual world. During the Covid-19 pandemic, conventional literary learning was disrupted by the internet and digital information technology, so its use became a necessity (Rodrigues, Franco, Silva, 2020). The Covid-19 pandemic appears as chaos (chaos) which reinforces the phrase "what is certain at this time is uncertainty, disorder," thereby forcing anyone to use Thomas Khun's thesis (Kuhn, 1970) regarding paradigm shift in the form of adaptability. The inevitable impact is "forcing" the education system to use online learning, including learning literature. When did this happen? The answer to this question can no longer use the old habitual ways but must be answered through the new ones. We will leave learning in the era of old habits and must adapt to new routines. The process of disruption through the internet and digital information technology, which developed massively before the pandemic and simultaneously with the accelerated development of the internet and digital information technology during the pandemic, gave birth to new possibilities for integrating technology into learning literature which will undoubtedly be implemented after the pandemic ends. Thus, returning to post-pandemic habits will be different.

If linked to the internet and digital information technology, learning literature is developed to strengthen literacy and multiliteracy through communication, collaboration, critical and creative thinking, and innovative thinking. The content of learning literature needs to be contextualized into students' real lives. The following briefly illustrates how to practice poetry learning in its contextualization. The human inner world contains two elements, namely, positive elements and elements that are negative (Effendi, 2004: 244-245). Joy, compassion, honesty, fortitude, courage, sacrifice, sensitivity, criticality, purity, and other things are the source of the positive human mind.

On the other hand, there is hatred, lies, hypocrisy, arrogance, greed, disappointment, despair, evil and other things that are the source of negative human thoughts. Both of these sources are owned by the poet, so in his expression, the poet departs from diving into these two sources. After settling it over a long distance, this immersion is the poet's creative process. Because of this long distance, poetry does not only tell about a case but about events experienced by the human mind in general. Of course, the poet's experience is individual. However, the poet processes it into broad expertise. Modern poetry is very different from traditional poetry. The differences that stand out include the individual human as the center of attention, without moral value or greatness; the absence of elements of education or benefits or ethics that can be directly derived from the world of modern poetry (indirectly, contemporary poetry also contains messages that can provide gifts or education or aspirations to its readers); the vital element of irony in modern poetry, which relativizes, questions, alienates traditional beliefs and certainties. As mentioned above, the characteristics of modern poetry will naturally determine us to have specific skills, namely expertise in conventions, both general and particular. It is only possible to understand individual poems with knowledge of the ways that form the basis of modern poetry.

Based on this analysis, several conclusions can be drawn. First, facing global life requires a quality culture for Indonesian youth as a service to the archipelago, which is literate through the ability to adapt to a new life through learning literature. Second, learning literature must play itself optimally in growing and developing a quality culture of young Indonesians to create a literate archipelago through the mastery of the ability to communicate, collaborate, think critically and creatively, and innovate. Third, learning literature based on the internet and information and digital technology is a necessity that must be addressed due to new developments,

the Covid-19 pandemic, and a disruption of established old theories about learning. Fourth, learning literature needs to be based on contextualization with real life in various roles and benefits, both direct and secondary benefits. Fifth, experts, practitioners, writers, literacy activists, and the public must work together to make learning literature a driving force for the growth of a reading culture. Sixth, learning literature must be transformed into an empowerment process for developing human values through the internet and digital information technology.

CONCLUSION

The world of literature in Indonesia has a long history full of political, social and cultural dynamics that prevailed at that time. Indonesian literature has developed rapidly until now. This has become the center of attention of several writers and writers as well as in the general public and connoisseurs of literature. Discussion of the development of literature is related to the history of literature, of course, the presence of literature is also not far from being born. Experts argue that what is used as a guideline for its establishment is when was the birth of Indonesian literature, this indicates that the history of Indonesian literature has existed for a long time. However, Indonesian literature is not as long as English, Arabic, Japanese, Chinese or other literature.

Thus, the birth of literature that has been long ago does not mean it is unknown or devoid of monumental literature. Precisely since the existence of the history of Indonesian literature until now it is very much discussed. Literary figures in each era make works that are different from the previous era, and the results of these works continue to increase. In studying Indonesian literature from reading, writing, and even researching, you should be able to understand and know insights related to the history of Indonesian literature. Being a researcher must provide an understanding of Indonesian literature so that it is easily understood by the public, since Indonesian literature does not have a single meaning. Indonesian literature is not only related to the Indonesian language, but as a whole which means all over Indonesia.

The development of Indonesian literature has been present along with the development of the nation and state in the span of history. Indonesian literary culture describes the personal and cultural in society, can be seen from the universal problems concerning the problems of human life in general. Literature in Indonesia has an important role in the national identity as an international exchange. Literature can be called the nation, language, and literature which has become the glue between a country

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