



## Digital Literature as a Convergence Ecosystem: A Digital Humanities Perspective on Contemporary Literary Practices in Indonesia

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### ABSTRACT

The rapid development of digital technologies has fundamentally transformed the ways literature is produced, circulated, and consumed. This article examines digital literature in Indonesia as a form of convergence culture in which literary texts, digital platforms, audiences, and creative industries interact within an increasingly interconnected ecosystem. Drawing on Henry Jenkins' (2006) concept of convergence culture and informed by perspectives from digital humanities, the study investigates how contemporary literary practices are reshaped through digital media environments. This research employs a descriptive qualitative approach based on literature review and the analysis of empirical evidence drawn from the digital literary practices of four influential Indonesian figures: Fiersa Besari, Raditya Dika, Tere Liye, and Tsana (Rintik Sedu). The analysis focuses on three dimensions: the transformation of literary forms, audience participation, and the convergence of cultural industries. The findings reveal that digital literature in Indonesia has evolved beyond the mere digitization of literary texts into a dynamic cultural ecosystem. Literary works increasingly circulate across multiple media formats, including social media, music, film, podcasts, streaming platforms, and community-based events. At the same time, audience participation has become a crucial source of literary visibility, legitimacy, and sustainability, shifting authority from traditional literary institutions toward networked digital communities. Furthermore, literary production is increasingly integrated with broader creative industries, generating new models of cultural production, distribution, and monetization. The study argues that the most significant transformation in contemporary Indonesian literature is the emergence of a convergence ecosystem in which texts, audiences, platforms, and industries continuously shape one another. While digital humanities provide an important analytical perspective for understanding the relationship between literature and technology, convergence culture offers a more effective framework for explaining the structural changes occurring in contemporary literary production. These developments also raise critical concerns regarding algorithmic visibility, commercialization, and the fragmentation of literary meaning within digital environments

**Keywords:** Digital Literature, Convergence Culture, Digital Humanities, Social Media; Audience Participation, Indonesian Literature.



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## 1. Introduction

Technology has played a crucial role in the history of human civilization. When James Watt improved the steam engine in the late eighteenth century—particularly through the patent of the separate condenser in 1769—the world entered a new phase of the Industrial Revolution that transformed production systems, transportation, and social structures. Machines gradually replaced human labor, factories emerged as centers of mass production, and time became increasingly efficient within the logic of industrial modernity (Mokyr, 1990; Allen, 2009). Civilization accelerated rapidly until humanity encountered another transformative technology: digital technology. A significant milestone in this phase was the emergence of the World Wide Web introduced by Tim Berners-Lee in 1989 and made publicly accessible in the early 1990s. Observing these changes, Bill Gates described the internet as “the town square for the global village of tomorrow” in *The Road Ahead* (1995).

The internet subsequently developed rapidly and penetrated nearly every dimension of human life. The COVID-19 pandemic became one of the catalysts that accelerated global digitalization dramatically. Reports from United Nations Conference on Trade and Development (UNCTAD, 2021) indicate that the pandemic accelerated the adoption of e-commerce, remote work, online education, and digital platform consumption on an unprecedented scale. McKinsey & Company (2020) also recorded that digital transformation in companies advanced several years faster than normal projections. In this context, the digital era has not merely developed organically but has also been widely capitalized through the logic of markets, platforms, and societies increasingly dependent on connectivity.

This wave of transformation has entered all aspects of life, including culture and literature, which have long been important products in the history of human civilization. Literature has undergone a metamorphosis in medium and distribution patterns. Literary works are no longer confined to printed books, magazines, or theatrical stages, but are visualized and distributed through social media platforms such as Instagram, TikTok, and X. In this environment, creators no longer rely entirely on editors, publishers, or critics as gatekeepers of legitimacy. As explained by Henry Jenkins (2006), digital culture encourages participatory culture, a condition in which the public becomes not only consumers but also producers of content. Consequently, many writers have adapted into literary content creators: reading poetry in short videos, packaging short stories into visual carousels, or building reader communities through live streaming.

Today, literary works are shaped, packaged, and distributed within the logic of digital platforms that demand speed, visual appeal, and audience engagement. Poetry no longer always appears as lengthy text but may emerge as short quotations with aesthetic typography on Instagram. Short stories no longer necessarily appear in newspapers but may take the form of narrative threads on X. Even poetry recitations can become one-minute audio-visual performances on TikTok. Digital media thus influence the form of literature itself. This phenomenon has given rise to what is referred to as digital literature, namely literary works that are born, live, and interact within digital ecosystems. According to N. Katherine Hayles (2008), digital literature is not simply text transferred to a screen but works that are “born digital” and utilize the characteristics of electronic media. In this context, serialized novels on Wattpad, interactive hyperlink-based poetry, and stories that incorporate readers’ comments into narrative continuations represent contemporary forms of digital literature.

In Indonesia and many other countries, digital literature has evolved into a democratic space for expression. Young writers can gain thousands of readers without going through conventional publishing processes. Readers can comment directly, share works, and even form fandoms. Popular works on Wattpad are often adapted into printed books or films. This indicates that digital literature not only creates new texts but also generates new creative economic models for the literary world. On the other hand, digital transformation has not only produced new works but also revived older works through the process of literary digitization. Literary digitization refers to efforts to convert manuscripts, classical books, literary magazine archives, and cultural documents into digital formats so that they can be stored, searched, and accessed more widely. According to UNESCO (2003), the digitization of documentary heritage is essential for preserving collective memory and expanding public access to knowledge. Concrete examples of literary digitization can be found in digital libraries, university repositories, and digitized archives of ancient manuscripts available in PDF or online database formats. Numerous Malay, Javanese, Arabic-Pegon, and regional manuscripts can now be studied without direct physical contact with fragile original texts. Thus, digitization is not merely a technical scanning process but also a strategy for cultural preservation.

Beyond preservation, literary digitization also opens new possibilities for research through digital humanities approaches. Digitized classical literary texts can be analyzed using software to examine word frequencies, character networks, thematic patterns, and cross-period comparisons. Schreibman, Siemens, and Unsworth (2004) define digital humanities as a meeting point between computation and the humanities that

expands traditional research methods. At this point, digital literature and literary digitization no longer stand as separate phenomena. Both intersect and form a new ecosystem that may be described as a literary simulacrum. This term borrows from the concept of simulacra introduced by Jean Baudrillard (1981), referring to representations that no longer merely imitate reality but instead create new realities through signs. In the world of digital literature, texts no longer simply represent reality but exist as images, algorithms, interactions, and digital performances. This idea resonates with classical theories of art as imitation. Plato viewed art as an imitation of reality, even an imitation of ideal forms. Meanwhile, Aristotle in *Poetics* regarded mimesis as a basic human instinct to represent life through art. If literature once imitated nature and human life, then in the digital era literature simultaneously imitates and creates entirely new worlds mediated by technology. This marks the phase in which literature moves from mimesis toward simulacra: from imitating reality to producing autonomous literary realities within digital spaces.

## **2. Method**

This article employs a descriptive qualitative approach using a literature study method. The qualitative approach was chosen because this research seeks to understand the phenomena of digital literature and literary digitization in depth within socio-cultural contexts rather than measuring variables quantitatively. According to John W. Creswell (2014), qualitative research focuses on exploring meanings constructed by individuals or groups regarding social phenomena. Meanwhile, literature study is used as the primary method to examine various relevant theories, concepts, and previous research findings. As stated by Zed Mestika (2008), literature study is a data collection technique conducted through the exploration of written sources such as books, journals, and scientific documents related to the research topic.

The data in this study were obtained from various sources, including books, scientific journals, academic articles, as well as empirical phenomena related to the development of literature in digital spaces such as Instagram, Wattpad, blogs, digital libraries, and online archives. The analysis was conducted interpretively to understand the relationship between the development of digital technology and the transformation of the contemporary literary ecosystem. This interpretive approach refers to the perspective of Norman K. Denzin and Yvonna S. Lincoln (2011), who emphasize that qualitative research aims to interpret phenomena based on meanings emerging within their social contexts.

Furthermore, this study also utilizes a digital humanities perspective to examine literary phenomena within technological landscapes. According to N. Katherine Hayles (2008), literary works in the digital era cannot be separated from the medium that shapes them; therefore, literary analysis must consider technological aspects as part of the construction of meaning. Thus, this study does not merely view texts as static objects but also as dynamic entities interacting with platforms, algorithms, and audiences.

## **3. Result and Discussion**

### *3.1. Digital Literature*

Digital literature is generally understood as literary works that are created, produced, and distributed through digital media while utilizing technological characteristics as part of meaning construction. N. Katherine Hayles (2008) asserts that electronic literature is “born digital,” meaning that it is not merely transferred from print media to screens but is specifically designed for digital media by considering interactivity, multimodality, and networks. In line with this, Espen Aarseth (1997), through the concept of cybertext, emphasizes that digital texts are ergodic, requiring active reader participation to navigate and construct meaning.

In a broader context, Lev Manovich (2001) explains that digital media possess numerical, modular, automated, variable, and transcoding characteristics, all of which directly influence the form and aesthetics of literary works. Thus, digital literature represents not merely a transformation of medium but also an epistemological transformation: the ways literature is produced, read, and understood have fundamentally changed.

Historically, the embryo of digital literature emerged in the 1980s through experiments in hypertext fiction, such as *Afternoon, a Story* (1987), which allowed readers to choose narrative paths through hyperlinks. During this phase, digital literature remained limited to academic and technological communities.

Entering the era of the public internet in the 1990s and early 2000s, the development of blogs and forums opened new spaces for the public to write and publish works without going through publishing institutions. However, the most significant transformation occurred after the emergence of platform-based social media in

the 2010s. Platforms such as Instagram, TikTok, YouTube, and Wattpad became new ecosystems for literary production and distribution. Empirical data show that Wattpad has more than 90 million global users with billions of reading minutes each month (Wattpad Report, 2023). Meanwhile, TikTok, through the hashtag #BookTok, has generated billions of views that directly influence global book sales (NPD BookScan, 2022). This demonstrates that digital literature is not only a cultural phenomenon but also an industrial one.

In the Indonesian context, digital literature still refers to works that are born, develop, and interact within digital media, as emphasized by N. Katherine Hayles (2008), who states that digital literary works are born digital and not merely products of media transfer. However, in practice, Indonesian digital literature possesses distinctive characteristics, particularly its strong emphasis on community, social media, and emotional closeness with readers. The development of digital literature in Indonesia cannot be separated from the high penetration of the internet and social media. A report by Asosiasi Penyelenggara Jasa Internet Indonesia (APJII, 2023) shows that more than 78% of Indonesia's population is connected to the internet, with social media platforms dominating usage. This has created new spaces for the massive production and consumption of literature beyond formal institutions such as publishers and print media.

While Indonesian digital literature in the early 2000s developed through blogs and forums such as Blogspot and Multiply, the post-2015 period witnessed a significant shift toward visual social media and community platforms. Platforms such as Instagram, TikTok, YouTube, and Wattpad became the primary spaces for the emergence of a new generation of writers. Unlike conventional literary generations, Indonesian digital writers often begin with simple posts that later go viral and eventually lead to book publications. This phenomenon indicates a shift from "institutional authority" to "digital popularity authority."

### 3.2. *The Practice of Digital Literature*

The practice of digital literature today has been widely carried out by writers from various generations—both young writers born within the internet ecosystem and established authors adapting to digital technology. This activity cannot merely be reduced to the phenomenon of FOMO (*fear of missing out*), namely the tendency of individuals to participate in trends due to fear of being socially left behind. In the context of literature, digital practice instead reflects a more fundamental shift in needs: the need to expand the distribution reach of literary works, establish direct relationships with readers, and maintain relevance amid changing communication media. In line with the views of Henry Jenkins (2006), digital media have produced a participatory culture that encourages content creators—including literary writers—to actively engage within digital public spaces as part of an ecosystem of meaning production.

Within this framework, the researcher identifies at least four figures representing the practice of digital literature in Indonesia: Fiersa Besari, Raditya Dika, Tere Liye, and Tsana. These four figures were selected because they occupy different yet complementary positions within the landscape of digital literature: Fiersa Besari represents the transformation of literature into cross-medium expression (from text to music), Raditya Dika serves as a pioneer of blog-based digital literature that evolved into the digital entertainment industry, Tere Liye represents a figure who shifted industrial structures through publishing independence and social criticism in digital media, while Tsana represents a new generation that builds emotional communities through micro-literature on social media and audio platforms.

The selection of these four subjects was conducted using a purposive sampling approach, namely a sampling technique based on specific considerations relevant to the objectives of the research. According to Michael Quinn Patton (2002), purposive sampling enables researchers to select "information-rich" cases capable of providing deep understanding of the phenomenon being studied. In this context, the four figures meet several criteria: (1) possessing historical traces in the development of Indonesian digital literature, (2) actively using digital platforms as primary media for literary distribution, (3) demonstrating the transformation of the author's role within digital ecosystems, and (4) exerting significant influence on readers or audiences.

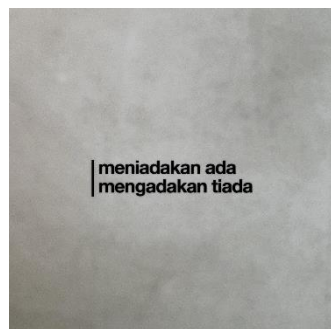
Furthermore, this selection is also based on the principle of phenomenological representativeness rather than statistical representativeness. As explained by Norman K. Denzin and Yvonna S. Lincoln (2011), qualitative research is oriented toward a deep understanding of social phenomena through cases capable of representing dynamics of meaning. Therefore, these four figures are viewed as important nodes within the network of Indonesian digital literature whose practices reflect not only changes in medium but also transformations in literary structure, function, and ecosystems in the digital era.

### 3.3. Fiersa Besari

#### *The Transformation of Digital Literature into a Cross-Media Ecosystem*

Fiersa Besari is one of the most representative figures in Indonesian digital literature because he demonstrates a consistent transformation from text writer → digital creator → musician. He began his career as a writer by publishing early works such as *Garis Waktu* (2016), a collection of poetic narrative reflections concerning relationships, loss, and emotional journeys. This book did not emerge in isolation but originated from his activities on social media—particularly Instagram—where he regularly shared short pieces of writing that later built a strong readership base.

In this early phase, Fiersa utilized characteristics of digital literature: text fragmentation, emotional closeness, and ease of distribution. His quotations circulating widely on social media exhibit simple yet resonant language, such as: “meniadakan ada mengadakan tiada” (Besari, 2019).



Source: Instagram account @fiersabesari

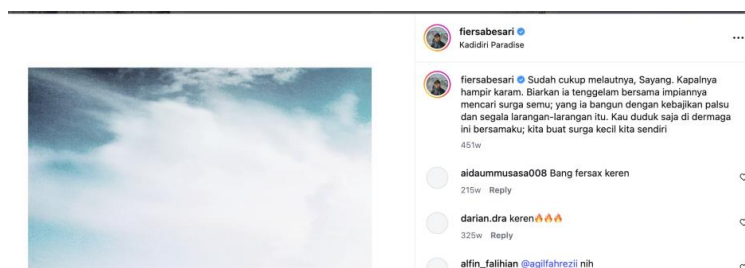
**Figure 1.** Instagram post by Fiersa Besari (1 January 2019).

Such quotations demonstrate that the aesthetics of digital literature no longer depend on structural complexity but rather on emotional resonance and shareability. Visually, these texts are often packaged in simple typographic formats with minimalist backgrounds and compositions easily readable on mobile phone screens. This marks an important elaboration: literary texts are not merely read but also seen, felt, and shared as visual experiences.

Fiersa’s success in building digital audiences is evident from his millions of followers (Instagram > 5 million followers in the current period), making social media a new space of legitimacy outside conventional literary institutions. With this audience base, he later expanded into another medium: music. This transformation was not a disconnected leap but a logical continuation of his digital literary practice. The lyrics of songs such as *Celengan Rindu*, *April*, and *Waktu yang Salah* display continuity with his writings: reflective, personal, and poetic.

This phenomenon indicates that literary works initially in textual form undergo remediation (Bolter & Grusin, 1999), namely a shift in medium from writing to music without losing their core meaning. In some cases, these songs even expand the reach of meaning by incorporating sound, rhythm, and performance. Thus, Fiersa not only creates literary works but also constructs a personal humanities ecosystem in which text, music, and social media are interconnected within a network of meaning.

Empirically, Fiersa Besari’s practice demonstrates that digital literature possesses a broad and flexible epicenter. It is capable of elevating a writer from textual spaces into performative spaces and larger creative industries. In this context, literature is no longer the final destination but the foundation for the expansion of creator identity. Fiersa is known not only as a writer but also as a musician, public figure, and narrator of youth experiences. In other words, digital literature has enabled the formation of hybrid identities—where the boundaries between literary authors, artists, and content creators become increasingly fluid—ultimately affirming that literature in the digital era is a living, moving, and continuously transforming cultural practice.



Source: Instagram account @fiersabesari.

**Figure 2.** Instagram post by Fiersa Besari combining literary text and visual imagery (5 October 2017).

The integration of text and image demonstrates how digital literature operates through multimodal meaning-making. The visual representation of the pier and the open sea reinforces the themes of departure, loss, refuge, and emotional intimacy expressed in the text. Rather than functioning merely as an illustration, the image expands the interpretive possibilities of the literary work and strengthens its emotional resonance. This practice reflects a significant transformation in contemporary literary expression: literary meaning is produced not only through language but also through visual aesthetics designed for digital consumption. Consequently, readers do not simply read the text; they experience it through the interaction of verbal and visual elements, making literature simultaneously a textual, emotional, and visual experience within digital platforms.

The transformation of literary expression into a cross-media ecosystem becomes even more apparent in Fiersa Besari's Instagram post documenting a live music performance in Jakarta on 12 February 2023. In this post, a lyric from the song *Komedi Tragis*—"Terasa sesak hingga tangis pun meledak. Ingin teriak, ingin didengar. Namun tersadar, tiada yang peduli"—is displayed prominently on a large concert screen while simultaneously being circulated through Instagram (Besari, 2023). Unlike conventional literary texts that remain confined to the printed page, this expression moves across multiple media environments: from writing, to song lyrics, to live performance, and finally to digital dissemination through social media.



Source: Instagram account @fiersabesari

**Figure 3.** Instagram post by Fiersa Besari showing the performance of *Komedi Tragis* during a live concert in Jakarta (12 February 2023),

This convergence of text, music, performance, and digital circulation illustrates how contemporary digital literature transcends traditional literary boundaries. The literary text is no longer encountered solely through reading but is experienced collectively through sound, visual spectacle, and audience participation during concerts. When reproduced on Instagram, the performance is further transformed into digital content that can be archived, shared, and reinterpreted by followers. In this sense, the literary work exists simultaneously as text, music, performance, and digital artifact.

The post also reinforces Fiersa Besari's hybrid position within the digital cultural ecosystem. He is no longer merely a writer whose literary identity is based on printed texts, but a creator whose authorship extends across literary, musical, and digital domains. This transformation demonstrates how digital literature facilitates the emergence of fluid creative identities, where the boundaries between poet, musician, performer, and content creator become increasingly blurred. Consequently, literature in the digital era functions not only as a textual practice but also as a performative and multimedia experience embedded within digital networks.

Taken together, Figures 1, 2 and 3 demonstrate that Fiersa Besari's digital literary practice extends beyond conventional writing. The figures example illustrates the integration of literary text and visual imagery and demonstrates the transformation of literary expression into musical performance and digital circulation. These practices confirm that digital literature functions as a cross-media ecosystem in which texts continuously move across platforms, formats, and modes of audience engagement.

The integration of literary text, visual imagery, and social media dissemination contributed significantly to Fiersa Besari's ability to cultivate a large digital audience. His Instagram account, which has attracted more than five million followers, functions not merely as a promotional platform but as a space where literary expression, visual aesthetics, and audience engagement intersect. Through short poetic texts accompanied by evocative images and personal reflections, Fiersa established an emotional connection with readers beyond conventional literary institutions, creating a new form of cultural legitimacy within digital environments.

This strong digital audience later enabled his expansion into another medium: music. Rather than representing a departure from literature, this transition can be understood as a continuation of his digital literary practice. As illustrated in Figure 3, literary expression is transformed into song lyrics, live performances, and subsequently redistributed through social media platforms. Songs such as *Celengan Rindu*, *April*, and *Waktu yang Salah* retain the reflective, intimate, and poetic qualities that characterize his earlier writings. The movement from literary text to musical performance demonstrates how digital literature operates within a cross-media ecosystem, where meaning is continuously reconfigured across different platforms, formats, and modes of audience engagement.

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Viewed through the analytical framework employed in this study, Fiersa Besari transforms literary form by extending written texts into music and performance. His relationship with audiences is built through emotional resonance and continuous interaction on social media. Within the creative industry, he occupies a cross-media position in which literary identity, musical production, and digital branding reinforce one another. His case demonstrates how digital literature can function as a platform for multimedia cultural production rather than remaining confined to textual expression

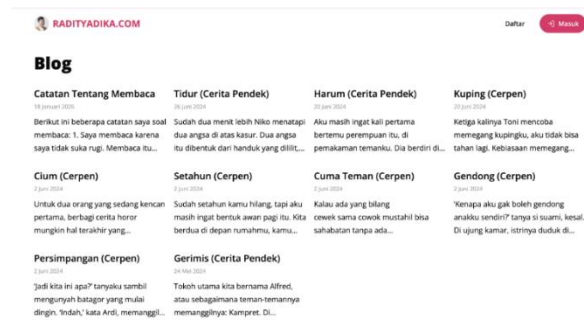
### **3.4. Raditya Dika**

#### ***From Blog Literature to a Digital Humanities Ecosystem***

Unlike many Indonesian writers who gained recognition through publishers, literary communities, or literary magazines, Raditya Dika emerged through digital platforms. His blog *KambingJantan.com*, launched in the early 2000s, became one of the most influential examples of digital literary production in Indonesia. Through autobiographical storytelling, humor, and everyday observations, Raditya cultivated a large online readership before entering the conventional publishing industry.

This trajectory illustrates a significant shift in literary legitimacy. Rather than relying on traditional literary institutions, recognition was first established through digital audiences. The popularity of his online writings subsequently facilitated the publication of *Kambing Jantan* (2005), demonstrating how digital platforms can function as alternative gateways to literary production and circulation.

Viewed through Jenkins' (2006) concept of convergence culture, Raditya Dika represents a prominent example of the flow of literary content across multiple media platforms. What initially appeared as personal blog entries was subsequently transformed into printed books, film adaptations, stand-up comedy performances, YouTube content, podcasts, and social media productions. Rather than remaining confined to a single medium, literary narratives continuously migrated across different forms of cultural production.



Source: Raditya Dika Official Website, <https://radityadika.com/blog>

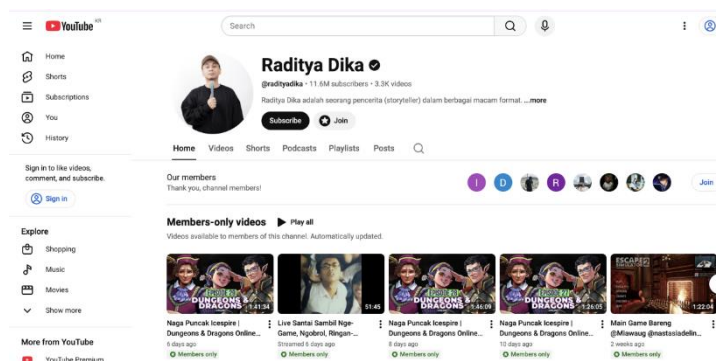
**Figure 4.** Blog section of Raditya Dika's official website (radityadika.com), featuring the publication of short stories (cerpen), reading reflections, and other literary writings in a digital environment.

As shown in Figure 4, Raditya Dika continues to utilize digital platforms as a space for literary production and dissemination through the blog section of his official website. The platform contains various forms of writing, including short stories (cerpen), personal reflections, and reading notes, demonstrating the continuity of literary practices that initially emerged during Indonesia's blogging era. Although the technological infrastructure has evolved from personal blogs to integrated websites, digital writing remains central to Raditya Dika's creative identity.

From the perspective of Jenkins' (2006) concept of convergence culture, this platform illustrates the flow of literary content across digital media. Literary texts are no longer confined to printed publications but are continuously distributed through online platforms that enable immediate access, circulation, and interaction. The website functions not only as a repository of literary works but also as a hub connecting various forms of content within Raditya Dika's broader media ecosystem.

Furthermore, the blog demonstrates how digital literature adapts to contemporary reading practices. The presentation of concise narratives, serialized content, and easily accessible texts reflects the characteristics of digital consumption, where literary engagement increasingly occurs through online and mobile platforms. This transformation indicates that literary production in the digital era is shaped not only by textual creativity but also by the affordances of digital media that facilitate visibility, accessibility, and audience engagement.

Viewed within the broader framework of convergence culture, the website serves as an intermediary space linking Raditya Dika's literary activities with his presence across books, films, social media, podcasts, and audiovisual content. Consequently, literary texts function not as isolated cultural products but as components of an interconnected digital ecosystem in which content continuously circulates across multiple platforms and reaches diverse audiences.



Source: YouTube channel @radityadika

**Figure 5.** Raditya Dika's official YouTube channel, illustrating the expansion of literary storytelling into audiovisual and interactive digital media.

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This process demonstrates that digital literature is not limited to textual expression. Instead, literary content becomes adaptable material capable of being reinterpreted through visual, audiovisual, and performative formats. Consequently, the literary work exists simultaneously as text, performance, entertainment, and digital content.

Audience participation constitutes another important aspect of Raditya Dika's digital literary practice. Since the blog era, readers actively engaged with his writings through comments, discussions, and recommendations. This participatory relationship expanded further through YouTube and social media, where audiences became involved not only as readers but also as viewers, subscribers, and community members.

Such interaction reflects Jenkins' notion of participatory culture, in which audiences contribute to the circulation and visibility of cultural products. The success of Raditya Dika cannot be understood solely through the quality of his narratives; it is also closely related to the active involvement of digital audiences who continuously amplify and reinterpret his content across platforms.

Raditya Dika's transformation became highly significant when he did not stop at textual media. He expanded himself across various digital platforms, particularly YouTube (with more than 10 million subscribers), while also remaining active on Instagram and TikTok with millions of followers. From this point, he transformed into a stand-up comedian, actor, director, and digital content creator. Films such as *Kambing Jantan* and *Cinta Brontosaurus* demonstrate how his digital literary texts expanded into audiovisual narratives.

Taken together (Figure 4 and 5), Raditya Dika's trajectory demonstrates how digital literature operates within a convergence culture characterized by the continuous movement of content across media platforms, active audience participation, and the integration of multiple creative industries. His literary career began through digital writing in blogs, expanded into books and films, and later evolved into audiovisual content distributed through websites, YouTube, podcasts, and social media. This transformation illustrates that literary texts in the digital era are no longer confined to a single medium but circulate through interconnected platforms that enable wider dissemination and reinterpretation.

At the same time, Raditya Dika's success highlights the increasing importance of participatory audiences in shaping literary visibility and cultural influence. Readers are no longer passive consumers of texts but become active participants who engage with, share, and amplify content across digital networks. Furthermore, his position as a writer, filmmaker, comedian, storyteller, and digital creator reflects the convergence of literature with broader creative industries. Viewed through Jenkins' (2006) framework, Raditya Dika represents a model of the contemporary digital author whose influence is produced not only through literary texts but also through the ability to navigate multiple media environments and sustain audience engagement across platforms. His case demonstrates that digital literature functions as a dynamic cultural ecosystem in which storytelling, technology, audiences, and creative industries are increasingly interconnected.

Furthermore, Raditya Dika also demonstrates that digital literature can develop into a sustainable creative industry. He not only creates literary works, but also builds interconnected systems of production, distribution, and consumption. This aligns with the concept of participatory culture proposed by Henry Jenkins (2006), in which audiences do not merely read, but also become part of the ecosystem through comments, shares, and the reproduction of meaning.

Raditya Dika's career also illustrates the convergence of cultural industries. His activities extend beyond literary production into film, digital entertainment, advertising, social media content creation, and entrepreneurship. Consequently, the boundaries separating writer, performer, filmmaker, and digital creator become increasingly blurred.

This convergence demonstrates how contemporary literary production is embedded within broader creative industries. Literary works are no longer evaluated solely through aesthetic criteria but also through their capacity to circulate across media platforms, attract audiences, and generate economic value. In this context, Raditya Dika represents a model of the contemporary digital author whose influence is produced through the interaction of literature, entertainment, and digital media.

Empirically, Raditya Dika proves that digital literature can become the foundation of a complete and inseparable digital humanities ecosystem. He demonstrates that text is not the endpoint, but rather the starting point for creative expansion across various media. Within the ecosystem he has built, literature remains central—whether in the form of humorous narratives, film scripts, or digital content—which continuously transforms according to media logic.

Thus, Raditya Dika not only represents the evolution of digital literature in Indonesia, but also emphasizes that literature can live and develop within complex digital networks. He serves as an example that digital literature is not merely a new medium, but rather a cultural production space capable of generating multidimensional creative identities, where the boundaries between writer, performer, and creator become increasingly fluid and interconnected.

From a comparative perspective, Raditya Dika represents the most extensive example of transmedia expansion among the four figures. His literary works move from blogs to books, films, stand-up comedy, and digital video content. Audience engagement is maintained through participatory digital interaction, while his industrial position extends beyond literature into entertainment entrepreneurship. His practice illustrates how digital literature can evolve into a comprehensive transmedia ecosystem.

### 3.5. Tere Liye

#### *Reader Base, Independence, and Literature as Digital Social Criticism*

Unlike Fiersa Besari and Raditya Dika, whose literary practices involve significant movement across media formats, Tere Liye remains primarily committed to the novel as his central literary form. Nevertheless, digital platforms have transformed the way literary content is communicated and circulated. Through Instagram and Facebook, he regularly publishes reflective essays, commentary on social issues, and discussions related to reading culture and publishing. These texts function as extensions of his literary voice, enabling literary discourse to continue beyond the boundaries of the printed novel.

Viewed through Jenkins' (2006) concept of convergence culture, the transformation lies not in the migration of literature into entirely different media forms, but in the integration of literary narratives, public commentary, and reader engagement within a shared digital environment. Social media therefore becomes an additional space where literary meaning is negotiated and expanded.



Source: Instagram @tereliyewriter

Figure 6. Instagram post by Tere Liye discussing the depreciation of the Indonesian rupiah against the U.S. dollar and its implications for society and the national economy.

As shown in Figure 6, Tere Liye utilizes social media not merely as a promotional tool for literary works but also as a platform for public commentary on contemporary social and economic issues. In this post, he addresses the weakening of the Indonesian rupiah against the U.S. dollar, a topic that extends beyond the conventional boundaries of literary discussion. Rather than presenting information in a purely journalistic manner, the issue is framed through a narrative and reflective style that characterizes much of his writing. This demonstrates how literary expression can function as a medium for interpreting social realities and stimulating public reflection.

From the perspective of Jenkins' (2006) concept of convergence culture, the post illustrates how literary discourse increasingly intersects with broader social conversations within digital environments. The digital platform enables literary figures to participate directly in public debates while maintaining continuous interaction with readers. Consequently, social media becomes a space where literature, social criticism, and audience engagement converge.

The post also demonstrates that the transformation of literary practice in digital environments does not necessarily require migration into other media forms such as music or film. Instead, literary influence can be extended through the author's capacity to connect literary sensibilities with public issues that resonate with readers' everyday experiences. In this context, Tere Liye's digital presence functions as an extension of his literary authority, allowing him to shape public discourse while simultaneously strengthening relationships with his readership community.



Source: Instagram @tereliyewriter

Figure 7. Instagram reel posted by Tere Liye discussing a political issue involving Amien Rais and President Prabowo Subianto.

As shown in Figure 7, Tere Liye utilizes digital platforms not only to discuss literary topics but also to participate in broader public debates concerning political and social issues. In this post, he comments on the relationship between Amien Rais and President Prabowo Subianto while connecting the discussion to wider concerns regarding economic conditions, public governance, and national challenges. The post demonstrates how a literary figure can extend his public role beyond the production of novels and become an active participant in contemporary social discourse.

From the perspective of Jenkins' (2006) concept of participatory culture, the significance of this post lies not only in its content but also in the audience response it generates. With 2.4 million views, 34.2 thousand likes, and hundreds of comments, the post illustrates how digital platforms facilitate direct interaction between authors and audiences. Readers are no longer limited to consuming literary works through books; they also engage with the author's ideas, opinions, and interpretations of current events through social media. Consequently, literary influence increasingly operates through ongoing communication and audience participation within digital networks.

The post further demonstrates that Tere Liye's digital presence is built upon a community of followers who are connected not only through his novels but also through shared engagement with social, political, and cultural discussions. This pattern reflects a significant transformation in the relationship between authors and readers in the digital era. The author's authority is no longer established solely through published literary works

but is continuously reinforced through interactions that occur across digital platforms. In this context, social media functions as a participatory space where literary identity, public discourse, and audience engagement converge within a single digital ecosystem.

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Source: Instagram @tereliyewriter

Figure 8. Instagram post by Tere Liye discussing taxation policies for authors and the challenges of book piracy in Indonesia.

As shown in Figure 8, Tere Liye employs social media as a platform to address structural issues within the publishing industry, particularly taxation policies and the persistent problem of book piracy. Rather than limiting his digital presence to literary promotion, he uses Instagram to articulate arguments concerning the economic realities faced by authors. In this post, the discussion extends beyond individual interests and highlights broader concerns about the sustainability of literary production, the protection of intellectual property, and the relationship between government policies and creative labor.

From the perspective of Jenkins' (2006) concept of convergence culture, the post demonstrates how literary production increasingly intersects with economic, legal, and industrial concerns. Digital platforms enable authors to participate directly in public discussions that were previously dominated by publishers, policymakers, or industry institutions. As a result, the role of the writer expands beyond that of a literary producer to include advocacy, public communication, and participation in debates concerning the future of the publishing ecosystem.

The post also illustrates the convergence of cultural production and distribution networks. Tere Liye's argument links literary creation to broader questions of market structures, copyright protection, taxation, and the circulation of books. Through social media, these issues become visible to readers, allowing audiences to

engage not only with literary texts but also with the conditions that shape their production and dissemination. Consequently, the relationship between authors and readers extends beyond consumption toward a shared awareness of the challenges facing contemporary literary industries.

Furthermore, this example highlights how digital social capital can be transformed into cultural influence. By mobilizing a large online readership, Tere Liye is able to bring publishing issues into public discussion and potentially influence perceptions regarding literary policy and creative labor. Viewed through Jenkins' framework, this practice exemplifies how convergence culture enables writers to operate simultaneously as authors, public commentators, and advocates within interconnected networks of literature, media, and industry. The post therefore demonstrates that digital literature is not only concerned with the creation of texts but also with the negotiation of the economic and institutional conditions that sustain literary production in the digital era.

Taken together, Tere Liye's digital literary practice demonstrates a distinct trajectory within Indonesia's convergence culture. Unlike Fiersa Besari, who extends literary expression into music and performance, or Raditya Dika, whose storytelling expands across blogs, films, and digital entertainment, Tere Liye primarily utilizes digital platforms to strengthen direct relationships with readers and to intervene in public discourse. His social media presence functions not merely as a promotional channel but as a space where literary reflection, social criticism, and discussions of publishing and cultural policy converge.

Viewed through Jenkins' (2006) framework, Tere Liye's case illustrates all three dimensions of convergence culture. First, literary expression extends beyond novels into digital essays, reflections, and social commentary distributed through social media platforms. Second, audience participation plays a crucial role in sustaining his influence, as readers actively engage with and disseminate his ideas within digital networks. Third, his discussions of publishing systems, taxation, and book piracy demonstrate how literary production increasingly intersects with broader economic and institutional structures. In this regard, digital platforms enable writers not only to produce literary works but also to participate directly in debates concerning the conditions that shape literary production and distribution.

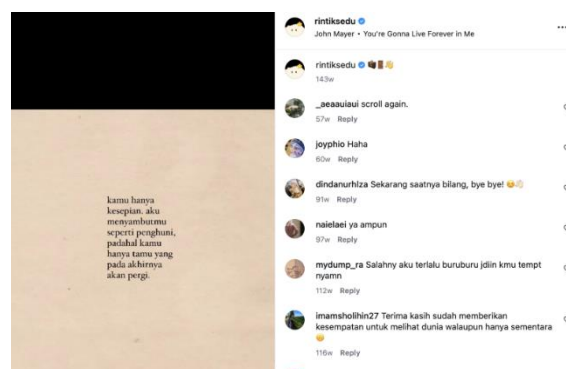
More importantly, Tere Liye's experience reveals how digital networks can redistribute power within the literary ecosystem. The cultivation of a loyal readership community provides a form of digital social capital that reduces dependence on traditional gatekeepers and strengthens authorial autonomy. Consequently, literary influence is no longer determined solely by publishers or established literary institutions but is increasingly shaped by the capacity of authors to build communities, sustain engagement, and maintain visibility across digital platforms. Tere Liye therefore represents a model of the contemporary digital author whose authority is constructed through the integration of literary production, audience relationships, and active participation in public discourse.

### 3.6. Tsana

#### *Audience Loyalty and Monetization in the Digital Literature Ecosystem*

Tsana (Rintik Sedu) represents a generation of Indonesian writers whose literary careers emerged almost entirely within digital environments. Unlike Fiersa Besari, Raditya Dika, and Tere Liye, who established their presence through novels, blogs, journalism, or other media before expanding digitally, Tsana's literary identity was initially constructed through social media, particularly Instagram. Through the account @rintiksedu, she published short reflective texts addressing themes of love, loss, healing, and everyday emotional experiences. These writings attracted large audiences and gradually evolved into one of the most influential digital literary communities in contemporary Indonesia.

Viewed through Jenkins' (2006) concept of convergence culture, Tsana's literary practice demonstrates how literary content, audience participation, and creative industries become increasingly interconnected within digital ecosystems. Her success illustrates that contemporary literary influence is shaped not only by textual production but also by the ability to cultivate emotional engagement and sustain audience loyalty across multiple platforms.



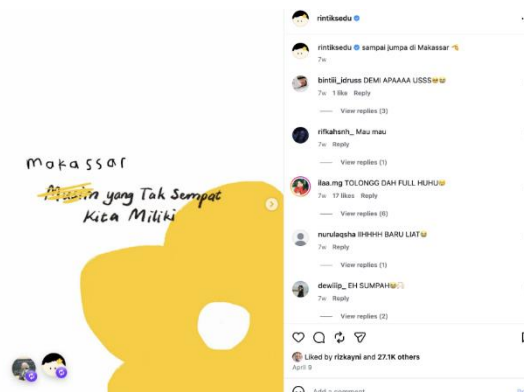
Source: Instagram @rintiksedu

**Figure 9.** Reflective micro-literary post published by @rintiksedu

As shown in Figure 9, Tsana’s literary expression is characterized by brevity, emotional intimacy, and accessibility. The quotation, “Kamu hanya kesepian. Aku menyambutmu seperti penghuni, padahal kamu hanya tamu yang pada akhirnya akan pergi,” reflects a common emotional experience in contemporary relationships: the tendency to mistake temporary emotional comfort for lasting attachment. Through simple language and a concise structure, the text conveys feelings of loneliness, expectation, disappointment, and acceptance. The effectiveness of the quotation lies not in narrative complexity but in its ability to articulate emotions that many readers recognize from their own experiences.

The post also illustrates a significant transformation in literary form within digital environments. Unlike conventional poetry published in books or literary magazines, the text is deliberately condensed into a short, highly shareable format designed for social media consumption. Combined with a minimalist visual presentation, the quotation can be quickly read, interpreted, and circulated through digital networks. Literary meaning is therefore communicated through immediacy and emotional resonance rather than through extended narrative development.

From the perspective of Jenkins’ (2006) concept of convergence culture, this post demonstrates how literary content adapts to the communicative logic of digital platforms while maintaining its cultural function. The literary text becomes both an artistic expression and a social media artifact capable of generating interaction, sharing, and engagement. The substantial audience response—185 thousand likes and 628 comments—indicates that readers do not merely consume the text but actively participate in its circulation and significance. In this context, digital literature functions as a shared emotional space where personal experiences are transformed into collective forms of reflection and connection.



Source: Instagram @tereliyewriter, posted on 30 May 2026

**Figure 10.** Instagram post by Tere Liye discussing taxation policies for authors and the challenges of book piracy in Indonesia.

As shown in Figure 10, Tere Liye employs social media as a platform to address structural issues within the publishing industry, particularly taxation policies and the persistent problem of book piracy. Rather than limiting his digital presence to literary promotion, he uses Instagram to articulate arguments concerning the economic realities faced by authors. In this post, the discussion extends beyond individual interests and highlights broader concerns about the sustainability of literary production, the protection of intellectual property, and the relationship between government policies and creative labor.

From the perspective of Jenkins' (2006) concept of convergence culture, the post demonstrates how literary production increasingly intersects with economic, legal, and industrial concerns. Digital platforms enable authors to participate directly in public discussions that were previously dominated by publishers, policymakers, or industry institutions. As a result, the role of the writer expands beyond that of a literary producer to include advocacy, public communication, and participation in debates concerning the future of the publishing ecosystem.

The post also illustrates the convergence of cultural production and distribution networks. Tere Liye's argument links literary creation to broader questions of market structures, copyright protection, taxation, and the circulation of books. Through social media, these issues become visible to readers, allowing audiences to engage not only with literary texts but also with the conditions that shape their production and dissemination. Consequently, the relationship between authors and readers extends beyond consumption toward a shared awareness of the challenges facing contemporary literary industries.

Furthermore, this example highlights how digital social capital can be transformed into cultural influence. By mobilizing a large online readership, Tere Liye is able to bring publishing issues into public discussion and potentially influence perceptions regarding literary policy and creative labor. Viewed through Jenkins' framework, this practice exemplifies how convergence culture enables writers to operate simultaneously as authors, public commentators, and advocates within interconnected networks of literature, media, and industry. The post therefore demonstrates that digital literature is not only concerned with the creation of texts but also with the negotiation of the economic and institutional conditions that sustain literary production in the digital era.



Source: Instagram @nkcthi, accessed 31 May 2026.

**Figure 11.** Promotional poster shared through the official NKCTHI Instagram account announcing the release of *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) on the video-on-demand platform Astro First

As shown in Figure 11, *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) represents one of the most significant examples of the expansion of Indonesian digital literature into a broader multimedia ecosystem. The project initially emerged from short reflective texts published through Tsana's Instagram account (@rintiksedu), where emotionally resonant quotations attracted a large and loyal audience. These digital writings were subsequently compiled and developed into a bestselling book, which later became the basis for a feature film released in Indonesian cinemas. The subsequent distribution of the film through the streaming platform Astro First further extended its reach beyond theatrical audiences and national boundaries.

This trajectory illustrates a substantial transformation in literary production within the digital era. What began as brief literary expressions designed for social media consumption evolved into a complex narrative product circulating across multiple media platforms. The movement from Instagram posts to printed books, cinematic adaptation, and digital streaming demonstrates that literary narratives are no longer confined to a single medium. Instead, they become flexible cultural resources capable of being reinterpreted and redistributed through different technological and industrial channels.

From the perspective of Jenkins' (2006) concept of convergence culture, NKCTHI exemplifies the flow of content across media platforms. The same emotional themes, narrative atmosphere, and symbolic universe initially established through social media continue to exist in books, films, and digital streaming services.

Rather than functioning as isolated products, these media forms reinforce one another and contribute to the construction of a shared narrative ecosystem. Readers who first encountered NKCTHI through Instagram may later become book readers, cinema audiences, or streaming subscribers, illustrating the interconnected nature of contemporary media consumption.

The case also reflects the convergence of cultural industries. Literary production becomes closely linked with publishing houses, film studios, streaming platforms, marketing networks, and digital communities. As a result, the literary work operates simultaneously as a cultural product, an entertainment commodity, and a digital brand. This convergence expands the economic possibilities of literary production while also increasing the visibility and cultural influence of the original work.

Furthermore, NKCTHI demonstrates how audience loyalty functions as a crucial resource within the creator economy. The success of the film adaptation and its subsequent distribution through streaming platforms was facilitated by the substantial community that Tsana had cultivated through social media. In this regard, audience engagement does not merely support literary visibility but also contributes to the sustainability and expansion of literary products across different sectors of the creative economy. The transformation of NKCTHI from social media content into a multiplatform cultural phenomenon therefore illustrates how digital literature can generate both cultural impact and economic value through interconnected media networks.

Viewed through Jenkins' framework, Tsana's achievement lies not only in producing popular literary texts but also in constructing a narrative universe capable of moving across media boundaries while maintaining audience engagement. The NKCTHI phenomenon demonstrates that contemporary digital literature increasingly operates within an ecosystem where storytelling, technology, creative industries, and audience participation continuously interact and reinforce one another.

Taken together, Tsana's digital literary practice demonstrates one of the most comprehensive manifestations of convergence culture within contemporary Indonesian literature. Unlike earlier generations of writers who primarily relied on publishers, literary institutions, or conventional media channels, Tsana's literary trajectory emerged directly from digital platforms and was sustained through continuous interaction with audiences. Her success illustrates how literary influence in the digital era is increasingly shaped by the ability to cultivate emotional engagement, maintain audience participation, and expand narratives across multiple media environments.

Viewed through Jenkins' (2006) framework, Tsana's case clearly reflects the three interconnected dimensions of convergence culture. First, the transformation of literary form is evident in the emergence of micro-literary expressions specifically designed for digital consumption. As illustrated by the reflective quotation in Figure 9, literary texts are condensed into short, emotionally resonant forms that can be easily read, shared, and circulated through social media networks. The literary experience is therefore no longer dependent on lengthy narratives or conventional publication formats but increasingly relies on immediacy, accessibility, and emotional identification. This transformation demonstrates how digital platforms reshape not only the distribution of literature but also its aesthetic form and communicative logic.

Second, audience participation constitutes the foundation of Tsana's literary ecosystem. The reader gathering and book-signing event presented in Figure 10 demonstrates that her relationship with audiences extends beyond digital interaction and develops into tangible social communities. Readers are not merely consumers of literary products but active participants who contribute to the visibility, circulation, and sustainability of her works. Through social media, readers interact with the author, share personal experiences, recommend books, attend community events, and collectively construct meanings around literary texts. This phenomenon closely reflects Jenkins' notion of participatory culture, where cultural production becomes increasingly collaborative and community-driven. The emotional attachment developed between Tsana and her readers functions as a powerful form of digital social capital that continuously reinforces audience loyalty.

Third, Tsana's literary practice illustrates the convergence of cultural industries through the expansion of narratives across multiple media platforms. As demonstrated by the development of *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI), literary content initially distributed through Instagram evolved into bestselling books, cinematic adaptations, and digital streaming content. This trajectory exemplifies how literary narratives can move fluidly across publishing, film, and digital media industries while maintaining a coherent narrative identity. In this context, literature is no longer confined to textual production but becomes part of a broader creative ecosystem involving publishers, filmmakers, digital distributors, and online communities. The movement of NKCTHI across platforms demonstrates that contemporary storytelling increasingly depends on the interconnectedness of media systems rather than on a single cultural form.

More importantly, Tsana's experience reveals a significant transformation in the source of literary legitimacy itself. In conventional literary systems, legitimacy was often granted by publishers, literary critics, or cultural institutions. In contrast, Tsana's authority emerged primarily through audience engagement,

platform visibility, and the sustained trust of a digital community. Her success demonstrates that recognition in contemporary literary culture can be generated through affective relationships and networked participation as much as through institutional endorsement. Digital platforms therefore function not merely as channels of communication but as spaces where literary authority, cultural influence, and economic value are continuously negotiated.

At a broader level, Tsana's case suggests that the future of digital literature may be increasingly shaped by emotional communities rather than by texts alone. Literary works remain important, but their influence is amplified through networks of participation, shared experiences, and multiplatform circulation. Readers become integral actors within the literary ecosystem, contributing to both cultural visibility and economic sustainability. Viewed through the lens of convergence culture, Tsana represents a model of the contemporary digital author whose success depends on the integration of storytelling, audience engagement, media technologies, and creative industries. Her literary practice therefore demonstrates that digital literature is no longer simply a form of writing distributed online, but a dynamic cultural ecosystem in which narratives, communities, and industries continuously interact and evolve.

### **Convergence Culture and the Transformation of Contemporary Indonesian Literature**

The four case studies demonstrate that digital literature in contemporary Indonesia cannot be adequately understood as literary content merely distributed through digital media. Rather, it functions as a convergence ecosystem in which literary texts, audiences, platforms, and creative industries become increasingly interconnected. Viewed through Jenkins' (2006) concept of convergence culture, the transformation occurring within Indonesian digital literature is not simply technological but structural, affecting the ways literature is produced, circulated, legitimized, and monetized.

The first major finding concerns the transformation of literary form. Across all four cases, literary texts no longer remain confined to conventional formats such as novels, poetry collections, or printed publications. Instead, literary expression continuously adapts to the affordances of digital platforms. Fiersa Besari transformed poetic writing into visual Instagram content, musical lyrics, and live performances. Raditya Dika expanded narrative storytelling from blogs into books, films, YouTube content, and digital entertainment. Tere Liye extended literary discourse into public commentary and social criticism through social media. Meanwhile, Tsana condensed literary expression into emotionally resonant micro-literary texts that later evolved into bestselling books, podcasts, and film adaptations. These developments indicate that contemporary literature increasingly operates through transmedia circulation, where meaning is produced not within a single text but across interconnected media environments.

The second finding concerns the changing relationship between authors and audiences. In conventional literary systems, readers primarily encountered authors through published works, creating relatively limited opportunities for interaction. The cases examined here reveal a different configuration in which audience participation becomes central to literary production itself. Fiersa Besari cultivates emotional connections through Instagram and musical performances; Raditya Dika maintains audience engagement through websites, YouTube, and social media; Tere Liye mobilizes readers through discussions of social and publishing issues; and Tsana transforms readers into highly engaged communities that participate both online and offline. The reader is therefore no longer a passive recipient of literary meaning but an active participant in its circulation, interpretation, and amplification. Literary visibility increasingly depends on networked engagement, community formation, and audience loyalty.

This transformation suggests a broader shift in literary authority. Historically, legitimacy within literary fields was largely mediated by publishers, critics, literary institutions, and cultural gatekeepers. The four cases reveal that digital platforms increasingly redistribute this authority. Audience engagement, follower networks, algorithmic visibility, and community participation now play a significant role in determining cultural influence. Tsana's rise through Instagram, Tere Liye's capacity to mobilize readers independently of traditional publishing structures, and Raditya Dika's expansion through digital entertainment platforms all demonstrate that literary legitimacy is increasingly negotiated within networked digital environments rather than exclusively within institutional literary spaces.

The third finding concerns the convergence of literature and creative industries. The evidence presented throughout the case studies illustrates that literary production has become deeply integrated with broader economic and media systems. Fiersa Besari's literary identity extends into the music industry; Raditya Dika's storytelling intersects with film production, digital content creation, and entertainment media; Tere Liye's digital presence influences publishing debates and alternative distribution models; and Tsana's NKCTHI ecosystem connects publishing, cinema, streaming services, and digital communities. Literature therefore no longer operates as an autonomous cultural field but increasingly functions within interconnected networks of

cultural production, distribution, branding, and consumption. In this context, literary works become both cultural artifacts and economic assets capable of generating value across multiple platforms.

These developments also provide empirical support for Baudrillard's (1994) notion of simulacra and hyperreality. In digital environments, literary meaning often circulates independently of complete texts. Fiersa Besari's poetic fragments, Tsana's micro-literary quotations, and countless literary excerpts shared through social media are frequently consumed as standalone cultural objects detached from their original narrative contexts. Readers may encounter a quotation, image, or short video without ever engaging with the complete literary work from which it originated. Consequently, representation increasingly precedes the text itself. Literary consumption is shaped by fragments, visualizations, and algorithmically amplified representations that acquire cultural significance independent of the original work. Digital literature therefore operates within a symbolic economy where circulation and visibility become as important as textual content.

However, the findings also reveal important tensions within contemporary digital literary culture. The same platforms that democratize literary production simultaneously subject literature to algorithmic logics that privilege visibility, engagement, and shareability. As evidenced by the popularity of short quotations, visual literary content, and emotionally driven narratives, digital platforms tend to reward content that can be rapidly consumed and circulated. This condition creates new opportunities for writers but also introduces challenges concerning aesthetic complexity, interpretive depth, and cultural sustainability. Literature increasingly competes within attention economies where success is measured not only by literary merit but also by metrics such as views, likes, shares, and follower growth.

Taken together, the four cases suggest that the most significant transformation occurring within Indonesian digital literature is not simply the migration of literature into digital media but the emergence of a new literary ecosystem shaped by convergence culture. Literary texts, audiences, platforms, and creative industries now operate within interconnected networks that continuously influence one another. Digital literature should therefore be understood as a dynamic cultural process rather than a stable textual category. While digital humanities provides the broader analytical perspective for examining the relationship between literature and technology, Jenkins' concept of convergence culture offers a particularly useful framework for understanding how literary production, audience participation, and media industries increasingly intersect within contemporary digital environments. The future of literature, therefore, may depend less on the medium in which texts are published and more on how effectively literary narratives circulate, adapt, and sustain communities across convergent media ecosystems.

#### **4. Conclusion**

This study demonstrates that the most significant transformation occurring within contemporary Indonesian literature is not simply the migration of literary texts into digital media, but the emergence of a new literary ecosystem shaped by convergence culture. Through the analysis of Fiersa Besari, Raditya Dika, Tere Liye, and Tsana, the findings reveal that literary production increasingly operates through interconnected relationships among digital platforms, audiences, and creative industries. Literature therefore functions not merely as a textual practice but as a dynamic cultural process that continuously adapts to changing media environments.

Three major findings emerge from this study. First, literary form has become increasingly fluid and transmedial. Literary expression no longer remains confined to books, poems, or novels, but moves across social media, music, podcasts, films, streaming platforms, and other digital formats. The evidence presented throughout the case studies demonstrates that literary meaning is increasingly produced through circulation across multiple media environments rather than through a single textual form.

Second, audience participation has become a central source of literary visibility and legitimacy. The cases examined show that digital communities play a decisive role in sustaining literary influence. Readers are no longer passive recipients of texts but active participants who contribute to circulation, interpretation, promotion, and community formation. This finding suggests a fundamental shift in literary authority from traditional institutions such as publishers and critics toward networked communities operating within digital platforms.

Third, digital literature has become deeply integrated with contemporary creative industries. Literary works increasingly function within broader ecosystems involving publishing, music, film, streaming services, digital content creation, and creator economies. As demonstrated by the expansion of NKCTHI into film and streaming platforms, Raditya Dika's movement across entertainment industries, Fiersa Besari's integration of literature and music, and Tere Liye's influence on publishing discourse, literary production is no longer separated from economic and technological infrastructures.

Beyond these empirical findings, this study proposes a broader conceptual argument. The Indonesian cases examined suggest that digital literature should be understood as a convergence ecosystem in which texts, audiences, platforms, and industries continuously interact and co-produce cultural meaning. Within this ecosystem, literary success is increasingly determined not only by textual quality but also by the capacity to generate participation, maintain visibility, and sustain communities across multiple media platforms. This represents a significant transformation from earlier literary systems in which production, circulation, and legitimacy were largely controlled by institutional gatekeepers.

The study also contributes to ongoing discussions within digital humanities by demonstrating that contemporary literary phenomena cannot be adequately examined through text-centered approaches alone. Literary analysis must increasingly account for platform infrastructures, audience practices, algorithmic visibility, and media convergence. In this regard, digital humanities provides an important analytical perspective, while Jenkins' (2006) concept of convergence culture offers a particularly effective framework for understanding the structural transformations shaping contemporary literary production.

Finally, the findings open several directions for future research. Further studies may investigate the role of algorithms in shaping literary visibility, the relationship between digital literary communities and cultural authority, or the emergence of artificial intelligence within literary production and circulation. As digital technologies continue to evolve, the future of literature will likely be determined not only by what is written, but also by how narratives move across platforms, mobilize communities, and generate meaning within increasingly interconnected digital ecosystems.

Table 1. Comparative characteristics of digital literature based on the three dimensions of Jenkins' (2006) convergence culture framework.

Figure	Transformation of Literary Form	Audience Participation	Convergence of Cultural Industries	Primary Contribution
Fiersa Besari	Poetry and literary quotations transformed into visual social media content, music, and live performances	Emotional engagement through Instagram and fan communities	Integration of literature, music, and performance industries	Literature as emotional and performative experience
Raditya Dika	Blogs expanded into books, films, YouTube content, and digital entertainment	Interaction through websites, social media, and YouTube audiences	Integration of literature, film, comedy, and digital content industries	Transmedia storytelling across entertainment ecosystems
Tere Liye	Literary discourse extended into social criticism and public commentary	Loyal reader communities engaged in public discussions	Alternative publishing networks and authorial autonomy	Redistribution of literary authority through digital communities
Tsana (Rintik Sedu)	Micro-literary expressions developed into books, podcasts, films, and streaming content	Strong emotional communities and offline reader engagement	Integration of publishing, film, streaming, and creator economies	Audience loyalty as the foundation of literary sustainability

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