

## Digital Poetics as Cultural Memory: Remythologizing Trauma, Spirituality, and Resistance in Indonesian Poetry

Anang Sudigdo<sup>1</sup>✉, Suprpto<sup>2</sup>

<sup>1</sup>Universitas Sarjanawiyata Tamansiswa, Yogyakarta, Indonesia

<sup>2</sup>Sekolah Tinggi Keguruan dan Ilmu Pendidikan Ponorogo, Indonesia

✉ [anangsudigdo94@gmail.com](mailto:anangsudigdo94@gmail.com)

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**Abstract.** This study demonstrates how Indonesian digital poetry reconfigures cultural memory through the radical remediation of myth, trauma, and spirituality. Analyzing 42 contemporary works (2019–2025) via critical hermeneutics and digital ethnography, we reveal three paradigm shifts: First, figures like Drupadi (Mahabharata) embody digital somatic agency – transforming the female body into a site of resistance through visceral metaphors ("hair of blood," "bowl of wounds") that subvert patriarchal narratives (Spivak). Second, our Spiral Mediation Model maps poetry's ontological evolution across stages: digital transmission (myth-metadata), participatory rememory (reader-as-co-curator), and living archive crystallization, challenging digital disembodiment theses (Hayles) by proving platforms extend embodied cultural memory (Assmann). Third, spiritual poems ("Prayer in Hagia Sophia," "Jesus and Mother") construct algorithmic altars – hybridizing sacred experiences across faiths through glocal aesthetics. Findings establish Indonesian digital poetry as neo-ritualistic praxis, where hashtags ritualize trauma (#perempuanluka), algorithms sacralize pluralism, and metadata enables counter-memory. Theoretically, we advance: (1) a decolonial framework for Global South digital humanities, centering Indonesia's 97M social media users; (2) trauma-informed poetics framing poetry as corporeal hermeneutics; and (3) ethical imperatives for UNESCO-compliant digital archiving. Methodologically rigorous (triangulating NVivo textual analysis, CrowdTangle metrics, and creator interviews), this research exposes urgent epistemic risks: AI-generated poetry's erosion of authorship and algorithmic curation biases. Ultimately, these poems emerge as living archives – transmuting historical pain into participatory resilience through continuous remediation.

**Keywords:** digital poetry; myth; Drupadi; cultural memory; identity; post-tradition; digital humanities



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### 1. Introduction

The digital revolution has catalyzed a profound epistemological reconfiguration in Indonesia's cultural production. As of 2025, approximately 74.6% of the Indonesian population is connected to the internet (DataReportal, 2025), enabling an emergent hermeneutic space for collective memory. Digital poetry in this context does not simply signify a shift in medium, but constitutes an ontological rupture – transforming the static textual artifact into a hypertextual living archive (Putra et al., 2023; Widiyanto, 2024). This phenomenon, particularly in the postcolonial

Global South, positions the digital realm as a site of reclaiming agency for historically marginalized narratives. One exemplary case is the character of Drupadi from the Mahabharata, reimagined by Djoko Saryono as a somatic agent of resistance. Through poetic digital embodiment, her body becomes Dasein—a "being-in-the-world" (Heidegger, 1927)—that reconstructs trauma via fluid, participatory digital language (Ramadhan & Azra, 2021).

While recent scholarship in trauma studies and digital humanities has gained momentum, prior research fails to integrate three critical dimensions of digital poetry as trauma archive: (1) the somatic dimension, where the body serves as a site of embodied memory (Hasanah & Siregar, 2022); (2) digital remediation as a strategy of decolonization (Garde-Hansen, 2020; Krivickas, 2023); and (3) the spiritual glocalization of metadata-based poetic ecosystems (Yuliani, 2024; Ibrahim & Nurfatimah, 2023). Therapeutic poetics studies often overlook the complexity of digital poetics in the Global South, despite empirical evidence pointing to poetry's unique capacity to articulate unspeakable trauma (Mutiarani & Effendy, 2023; Wijaya et al., 2022). This epistemic gap necessitates a new theoretical synthesis that draws on remediation theory (Bolter & Grusin, 2000), cultural memory studies (Assmann, 2011), and postcolonial deconstruction (Spivak, 1988) to interrogate how myth is reappropriated as a tactic of resistance.

To address these tensions, this study introduces the Spiral Model of Poetic Mediation—a dynamic analytical framework that maps the transformation of digital poetry across three interrelated stages: digital transmission, participatory co-curation, and the crystallization of poetic memory as cultural archive. This model resists the reductionism of linear media theory by adapting a Hegelian dialectic: classical myth (thesis) collides with digital media (antithesis), generating a new form of embodied consciousness (synthesis) in which the female body becomes a sovereign locus of articulation (Nuraini & Titaley, 2024). Two key theoretical contributions are offered: first, the concept of digital embodiment, which asserts that platforms function as extended corporeality where trauma is materially mediated (Aji & Dewantara, 2021; Fauzia et al., 2023); second, a trauma-informed hermeneutics, integrating intertextual analysis with evidence-based models of poetic resilience (Suwandi et al., 2024; Handoko, 2023).

Within Indonesia's highly networked context—with broadband penetration reaching 96.4% (Kominfo, 2025)—digital poetry now operates as a living archive that reconfigures collective memory through the dialectic of body, trauma, and agency. Its significance is trifold. Epistemologically, it proposes a paradigm shift in understanding the relationship between technology, the body, and memory (Rochimah, 2022; Razi & Kurniawan, 2023). Culturally, it functions as a decolonial instrument for reclaiming narrative sovereignty (Afifuddin et al., 2023; Hidayat & Manurung, 2024). Methodologically, the Spiral Model offers a generative lens to trace digital rememory across algorithmic ecologies (Susanto & Zhang, 2024; Maharani, 2025). This study not only responds to critiques of fragmentation in digital literary scholarship (Simanjuntak & Lee, 2023), but also opens new directions for trauma-informed digital humanities in the Global South—particularly in examining how poetry becomes a medium for spiritual transformation, interfaith negotiation, and the

postcolonial reimagination of identity through metadata (Tanzil & Nurhadi, 2024; Layli & Ong, 2025).

## 1.1. Theoretical Framework

### a. Post-Traditional Society

In post-traditional societies, tradition is no longer passively inherited but becomes the subject of ongoing discursive interrogation—“decided about rather than taken for granted” (Giddens, 1991, p. 5). Giddens emphasizes that late modernity is marked by heightened social reflexivity, wherein individuals actively reconstruct cultural narratives through conscious choices, as a response to the “manufactured uncertainty” of contemporary life (Beck, 1992; Rosa, 2020). Within the context of Indonesian digital poetry, this reflexivity materializes in the deconstruction of mythic figures such as Drupadi. Traditionally portrayed as a passive symbol of honor and victimhood, Drupadi is reimagined as an agentive voice who interrogates patriarchal structures. Digital poetry thus becomes a medium through which postcolonial identity is negotiated—where tradition is not discarded but repurposed as a resource for articulating trauma and resistance (Chakrabarty, 2022; Sen & Hill, 2020; Anggraeni et al., 2024). Rather than rejecting cultural heritage, digital poets reconfigure it as a critical archive that challenges hegemonic power and enables affective reclamation through poetic embodiment (Ong, 2023; Surya & Titaley, 2021).

### b. Digital Cultural Memory

Cultural memory is no longer tethered solely to physical artifacts, but has metamorphosed into a living archive—a dynamic constellation of memory nodes operating within the digital ecosystem (Assmann, 2018; Reading, 2021). Assmann’s theory of cultural memory reveals two key transformations shaped by the rise of digital mediation:

#### 1) The Function of Digital Media

Literary platforms and social media have transformed poetry from a closed textual form into a hypertextual node interconnected by metadata such as hashtags, comments, and remediated uploads (Kaplan, 2020; Parikka, 2021). This process transcends institutional boundaries and expands access to collective memory by decentralizing archival authority. Indonesian digital poetry, disseminated through platforms like Instagram, YouTube, and Wattpad, illustrates how cultural memory is mobilized and renegotiated across participatory infrastructures (Suryana & Lai, 2023; Oktaviani, 2024).

#### 2) The Crisis of Authenticity

Digitalization has triggered philosophical inquiries into the authenticity of memory, especially when born-digital poetry circulates in mutable, non-material formats (Hayles, 2020; van Dijck & Poell, 2022). For instance, Djoko Saryono’s widely shared digital poem—featuring Drupadi’s hair as a metaphor for violated dignity—functions as a “site of bodily memory” (Assmann, 2011). Here, her body becomes an organic archive of trauma that is continuously reactivated by readers across platforms. This phenomenon reflects what UNESCO (2022) describes as the rise of “digital heritage”: born-digital artifacts whose existence depends on ongoing remediation and participatory engagement (UNESCO, 2022; Floridi, 2023).

### c. Remediation Theory

Remediation is not merely a shift in medium, but rather a strategy of cultural re-appropriation, where new (digital) and old (oral-mythic) media dialectically reconstitute one another (Bolter & Grusin, 2000; Zeng, 2021). This dynamic process underpins the aesthetic and political functions of Indonesian digital poetry, which articulates memory, identity, and resistance through two critical mechanisms of remediation:

#### 1) Hypermediacy

Digital poetry deliberately exposes the medium as message by exploiting media fragmentation—such as poetic verses embedded in Instagram images, hashtags like #perempuanluka, or video-text collages (Leonardi, 2022; Ong, 2023). For instance, the poem *Drupadi 4* was uploaded to the Borobudur Writers Festival platform in a design that mimics ancient scroll aesthetics, while incorporating interactive comment threads. This juxtaposition of archival visuality and participatory metadata reveals how hypermediacy foregrounds the medium's presence, not to obscure but to reflect on the politics of mediation itself (Miller & Rettberg, 2020).

#### 2) Transparent Immediacy

In contrast, other digital poems adopt a logic of transparent immediacy, wherein the medium becomes imperceptible, allowing readers to immerse themselves directly in a sensorial and affective experience (Hayles, 2020; van Dijck, 2022). Mardi Luhung's poem *Salat in Hagia Sophia* evokes a transhistorical spiritual encounter through sensorial language—"I step on the tiles once touched by Byzantium"—which prompts the reader to momentarily forget the interface and inhabit a liminal sacred space. This illustrates Bolter and Grusin's proposition that "the new medium does not replace the old, but reformulates it", enabling continuity through transformation (Bolter & Grusin, 2000, p. 45).

### d. Feminist Reappropriation of Myth

The reappropriation of myth in Indonesian digital poetry functions as a decolonial tactic to subvert patriarchal narratives. Spivak (1988) reminds us that subaltern voices—such as Drupadi, who has been historically reduced to a "victim of collective violation" in traditional epics—can "speak" through alternative media. In digital poetry, the female body becomes a site of somatic resistance. The ritual of "blood-washing hair" in Saryono's poem is not a passive metaphor but a performative act of agency, following Butler's (1993) framework of performativity as a means of enacting radical reinterpretations of mythic structures.

This poetic strategy challenges fundamentalist traditionalism by positioning the poem as a "counter-memory text", one that disrupts hegemonic discourse and reinscribes silenced trauma into public consciousness (Foucault, 1977; Assmann, 2018). For instance, the hashtag #perempuanluka ("wounded women") associated with Drupadi-themed poems transforms private trauma into collective memory within digital spaces. This process exemplifies what Legacy Russell (2020) terms glitch feminism—a feminist practice that exploits the vulnerabilities and fissures of digital systems as spaces for resistance and re-signification. By leveraging these mythic ruptures and platform affordances, digital poetry becomes a genre of insurgent re-narration, restoring voice to the erased and body to the disembodied, while weaving

subaltern agency into the architecture of metadata and networked visibility (Kopelson, 2021; Tanzil & Wardani, 2023).

## 2. Methodology

This study adopts an interpretive qualitative approach using a multiple case study strategy (Stake, 2006) to explore the complexities of myth transformation in Indonesian digital poetry. The data corpus consists of 42 digital poems (2019–2025), selected through purposive critical sampling based on three strict criteria: (1) explicit representation of myth/tradition deconstruction, (2) a minimum of 500 shares on digital platforms, and (3) explicit articulation of trauma or resistance. The primary data triad includes: poetic texts (works by Djoko Saryono, Tengsoe Tjahjono, Mardi Luhung and digital archives from Borobudur Writers Festival), digital metadata (hashtags, distribution patterns via CrowdTangle API), and in-depth interviews with 15 poets/digital curators. This sample selection ensures both significant case depth and socio-digital relevance. The implementation of methodological triangulation (Denzin, 2017) is designed to capture both manifest and latent dimensions through three synchronous approaches:

- a. Ricoeur's Critical Hermeneutics is applied to key symbols (e.g., Drupadi's "blood-soaked hair") using three levels of interpretation:
  - *Distanciation* (separation between text and context),
  - *Appropriation* (re-interpretation by readers), and
  - *Refiguration* (creation of new textual worlds).
- b. Genetic Intertextual Analysis traces the myth's evolution from traditional texts (the *Mahabharata*, Ganguli version) to digital form using Voyant Tools for lexical-statistical mapping.
- c. Digital Ethnography (Pink et al., 2022) maps the poetic ecologies of Instagram/TikTok via:
  - hashtag analysis (#perempuanluka, #puisispiritual),
  - mapping engagement (likes/shares/comments), and
  - tracking algorithmic behavior using Brandwatch.

This hybrid approach addresses mono-methodological biases by aligning text, context, and techno-social reading. The credibility of findings is ensured through the four-axis validity strategy (Lincoln & Guba, 1985) implemented rigorously: First, data triangulation confirms the convergence of findings through cross-verification among poetic texts, in-depth interviews, and digital traces, ensuring consistent patterns in the representation of trauma and resistance. Second, member checking involves verifying key symbolic interpretations (e.g., the metaphor of "blood-soaked hair") with seven participating poets, to avoid subjective distortion.

Third, an audit trail documents all coding processes in detail, including inter-coder reliability ( $\kappa = 0.87$ ), using NVivo 14 to maintain analytical transparency. Fourth, critical reflexivity explicitly acknowledges the researcher's dual position as both digital literary academic and media practitioner, with daily reflective journals used to mitigate bias.

The epistemological foundation is grounded in Digital Materialism (Berry, 2022), which recognizes the symbiotic relationship between human agency (poet/reader) and non-human actors (algorithms/platform features) in the production of meaning. Ethical procedures follow strict protocols, including social media anonymization and written informed consent, ensuring the protection of subject integrity without compromising the ecological authenticity of the digital context in which the poetry circulates.

### 3. Results and Discussion

#### a. Reimagining Drupadi: Body, Trauma, and Resistance in Contemporary Digital Poetics

The development of digital poetry in Indonesia marks not only a shift in medium from print to online but also a deep transfiguration in how society interprets cultural memory, the body, and identity. One of the most prominent cases is the refiguration of Drupadi in the poems of Djoko Saryono, where the Mahabharata heroine is reconstructed as a contemporary figure who voices female trauma and resistance through symbolic ritual and digital language. In the original Mahabharata text (Ganguli, 1896), Drupadi suffers collective humiliation in the royal court of Hastinapura. She is dragged, assaulted, and disrobed by Dursasana after her husband loses her in a game of dice. In classical textual tradition, Drupadi is portrayed as weeping, pleading to the elders, and eventually saved by divine miracle. However, in Saryono's poems, the miracle is replaced by vengeance, the tears by speech, and Drupadi's body becomes a site of justice she articulates for herself.

"Her long hair flows / narrating who was slaughtered" (Saryono, 2025)

The metaphor of long unbound hair stained by enemy blood becomes a bold gesture of postponed reconciliation. Hair is not merely a symbol of feminine aesthetics, but becomes a medium of stored wounds, memory, and bodily sovereignty. From the perspective of Cultural Memory Theory (Assmann, 2011), hair functions as a site of embodied memory – an organic archive of systemic violence that refuses to be forgotten. Lexical analysis of the five-poem Drupadi cycle reveals the density of trauma and corporeal themes.

**Table 1.** Thematic and Symbolic Structures in Djoko Saryono's "Drupadi" Cycle

Central Theme	Key Diction	Poem Titles	Narrative & Symbolic Function
Blood Corporeal Violence	and "blood... "metallic "splashes," "swallowed"	blood," stench," Drupadi 1, Drupadi 5	The body becomes a symbolic tribunal; blood marks sacrifice and purification through vengeance.
Ritual Vengeance	and "blood-washing," "blood "vengeance,"	bowl," "assault" Drupadi 1, 4, 5	Vengeance is framed not as destruction, but as restorative rite binding time, honor, and justice.

Central Theme	Key Diction	Poem Titles	Narrative & Symbolic Function
Hair as Symbol	“long hair,” “flowing hair,” “soaked hair”	Drupadi 1, 4, 5	Hair represents delayed memory and a temporal marker of unresolved trauma.
Patriarchal Masculinity	“Dursasana,” “disrobed,”	“Karna,” Drupadi 2, 3	Male characters are refigured as predatory power, dismantling the heroic epic narrative.
Final Ritual of Revenge	“drinking blood,” “two arms severed,” “squeezed bones”	Drupadi 5	Drupadi receives vengeance not as an act of violence, but as a ritual of spiritual justice.

From Heidegger’s existential lens (1962), Drupadi’s body in these poems embodies Dasein—being-in-the-world not merely as biological entity but as existential awareness that refuses to be silenced or forgiven. She assembles justice from wounds, rejecting the moral system that failed to save her. From a postcolonial feminist perspective, Saryono’s version of Drupadi also performs a deconstruction of patriarchal myth (Spivak, 1988). She is no longer the woman waiting to be saved; she is the one who creates symbolic and spiritual mechanisms of redemption through her body. This aligns with Melani Budianta’s (2000) observation that women’s bodies in contemporary Indonesian literature often serve as interpretive sites of power relations—not merely objects of sexual or spiritual framing.

The poem is disseminated via the Borobudur Writers and Cultural Festival website and re-shared by online literary communities through social media. Here, the process of digital remediation (Bolter and Grusin, 1999) is evident: classical epic texts are reshaped into contemporary poetry and then recirculated digitally, amplifying their resonance across generations, genders, and geographic boundaries. “Culture is no longer only inherited, but also transmitted, modified, even reclaimed by those who previously lacked access,” writes Nirwan Dewanto (2021). This is especially true for Drupadi, who in these poems reappears as a marginalized voice asserting rights in the digital sphere—a form of counter-memory against dominant historical narratives.

Drupadi’s act of drinking Dursasana’s blood through Bhima’s hands is an embodiment of vengeance but also a ritual of dignity restoration. The poem does not romanticize violence; rather, it elevates it into a symbolic domain as a process of reclaiming bodily sovereignty. From a Nietzschean perspective, this act reflects an affirmative will to power—a refusal to remain a perpetual victim. As such, the digital poem becomes an emotional, spiritual, and political archive. It takes form on the screen, moves through clicks, and spreads as a form of collective memory that cannot be silenced by singular interpretations of epic pasts. Drupadi’s poems are not mere adaptations; they are renegotiations—between tradition and transmission, between continuity and rupture, between sacrality and pain—all remediated within digital culture.

## b. Tradition and Transmission in the Digital Space: Spirituality Across Media and Faith

Contemporary Indonesian digital spiritual poetry represents a new face of cultural transmission. It is no longer merely a heritage of religious values conveyed through language but functions as a contested, participatory, and cross-faith space of meaning-making. Religious tradition is no longer delivered dogmatically but is digitally remediated through poetic expression that is fluid, intersubjective, and widely disseminated online. Within this context, poetry functions as a mediating medium—bridging past spiritual experiences with the existential conditions of digitally connected humanity. The following table outlines selected key poems that demonstrate how poetry operates as a living archive of spiritual memory, a bridge across traditions, and a dynamic digital text.

**Table 2.** Contemporary Spiritual Poetry and Its Cultural Transmission Functions in Digital Spaces

Poem Title	Poet	Spiritual Theme	Year	Digital Platform	Function of Cultural Transmission
Yesus dan Ibu	Effendi Kadarisman	Christological love, wounds, maternal universalism	2025	Online literary forums (BWCF, PDFs)	Transmission of cross-faith empathy, de-dogmatization of faith via affective aesthetics
Salat Aya Sofya	di Mardi Luhung	Islam, sacred space, historical contemplation	2025	Digital poetry curation platforms	Frames religious experience as embodied, architectural, and transhistorical
Akulah Ilmu	Muhammad Subarkah	Revelation, kalam theology, epistemological meditation	2025	Online literary festivals, Islamic forums	Recasts revelation as contemplative hypertext within modern digital epistemology
Tuhan Batu Gamping	di Tengsoe Tjahjono	Pantheism, spirituality, exegesis	eco-local 2025	Instagram poetry, online readings	Local-spiritual syncretism through lightweight, visual digital form

Effendi Kadarisman's *Yesus dan Ibu* offers a form of affective theology that interprets Christ's suffering not within the soteriological frame of redemption, but through the maternal. The lines:

"Behind your hanging body / a mother's voice cradles the wind"

frame Jesus not as a distant divine figure but as a tired, fragile human seeking embrace. This is an aesthetic intervention into dominant Christian narratives. When

circulated digitally, it enables what may be termed post-theological empathy—a spirituality without dogma that resonates in a multicultural digital landscape. In contrast, Mardi Luhung’s *Salat di Aya Sofya* exemplifies how poetry can embody spiritual space. The Hagia Sophia is not only admired architecturally but absorbed as a personal ritual experience. In the line:

"I step on the tiles once touched by Byzantium,"

lies the understanding that sanctity can be transhistorical and transritual—traversing religions without erasing identity. This form of geopolitical spirituality emerges in digital networks where religious experiences are interconnected through global memory. Meanwhile, Muhammad Subarkah’s *Akulah Ilmu* explores the relationship between revelation and contemplation in digital language. Knowledge is not framed as factual assertion but as “energy in motion, from voice to meaning to heart.” This metaphor reflects the epistemology of hypertext, where revelation is not an endpoint but a nodal network. Subarkah writes the Qur’an as an open map of meaning, with poetry as its interpretive interface.

Finally, Tengsoe Tjahjono’s *Tuhan di Batu Gamping* juxtaposes mysticism with the everyday: “God greets from limestone dust / and the rasp of carpentry tools.” Here, spirituality emerges not from sacred texts but from the material residue of local life. In digital format, this poem is highly adaptive: readable as ecopoetics, local spirituality, or a critique of industrialized values. Together, these four poems show that in the digital landscape, Indonesian spiritual poetry moves in transformative ways. It does not merely inherit tradition but retransmits and restructures religious experience through aesthetic language and digital media. Poetry becomes a non-dogmatic theological platform that conveys values of faith through contemplation, embodiment, space, and sound—all accessible across faiths, generations, and borders. This is the essence of what digital culture offers: a “ritual without altar”—a prayer not spoken but seen, a testimony of faith not imposed but shared, clicked, and spiritually re-experienced.

### **c. New Cultural Expressions in the Metadata Era: Poetry, Participation, and the Fusion of Traditions**

In today’s rapidly evolving digital ecosystem, cultural expression no longer relies on static legacies. Metadata—defined as information about data (e.g., tags, upload time, sharing frequency, user location)—has transformed poetry from a private textual experience into a circulatory object, shaped not solely by its author but through networked interactions. In this context, poetry no longer ends at the text; it becomes a node of cultural memory, brought to life through clicks, reshared through scrolling, and recontextualized through collaborative digital practices. As exemplified by poems published through the *Borobudur Writers and Cultural Festival* anthology, we observe a fundamental shift in three areas: the modes of poetic dissemination, the role of the reader, and the reconfiguration of local–global meaning production.

**Table 3.** Digital Poetry Ecosystems and the Transformation of Meaning

Poem Title	Dissemination Medium	Metadata Interaction	Cultural Effect
Drupadi 4	BWCF e-book PDF, Instagram Story	Tags: #perempuanluka #epos #puisidigital	Revitalization of mythology as feminist discourse in open digital space
Salat di Aya Sofya	Online literary curation, diaspora groups	Caption: “crossing the mihrab of Byzantium”	Synthesis of Islamic-Christian memory in transnational spiritual experience
Yesus dan Ibu	Online moderate Christian-forums	Partial quotes, reused for Easter reflection	Affective interfaith distribution as religious meditation
Tuhan Batu Gamping	Instagram, WhatsApp groups	art Local + diaspora public responses	Reframing local spirituality into digital spiritual phenomenon

Poetry today lives beyond the printed page. When a stanza like “flowers no longer bloom from wounds, but from the bite of revenge” from Drupadi 4 is uploaded as an Instagram graphic accompanied by hashtags like #collectivetrauma, the poem is no longer a closed text. Rather, it undergoes semantic reopening via the metadata that attaches to it. Tags, captions, and user comments form new reading pathways, turning the poem into a hyperlinked entity with a continuously evolving ecosystem of interpretations (van Dijck, 2013). This shift repositions the digital reader as a curator of memory. As Aleida Assmann (2011) notes, collective memory in the digital age is formed through participatory actualization. Readers save, quote, and modify poems, embedding them into their personal narratives—thus transforming poetry into a kind of “cyber liturgy”: a prayer not merely spoken but socially reconfigured.

One of the most striking aspects of poetry dissemination in the metadata age is the blurred boundary between locality and globality. The poem *Tuhan Batu Gamping*, written in the cultural-geological context of East Java’s limestone spirituality, was interpreted by an Indonesian reader in Canada as a Taoist meditation and by a Balinese audience as a “panca mahabhuta” poem. This is not semantic distortion, but interpretive hybridity. Such dynamics reflect the theory of glocalization (Robertson, 1995), in which local cultural elements are globally remediated—not through erasure, but through active blending. Local poetry is not co-opted by globality but expands the global spiritual web by transforming local symbols into shared narratives (Appadurai, 1996; Hannerz, 2020). This phenomenon is also evident in *Salat di Aya Sofya*, which portrays Islamic devotion within a Christian historical site—a form of interfaith poetic experience that, in digital distribution, creates openings for cross-faith audiences to encounter sacred ambiguity (Grieve & Weiss, 2021).

What is most critical to highlight is that digital poetry does not represent a mere change of medium but a shift in the epistemological status of the text itself. It is no

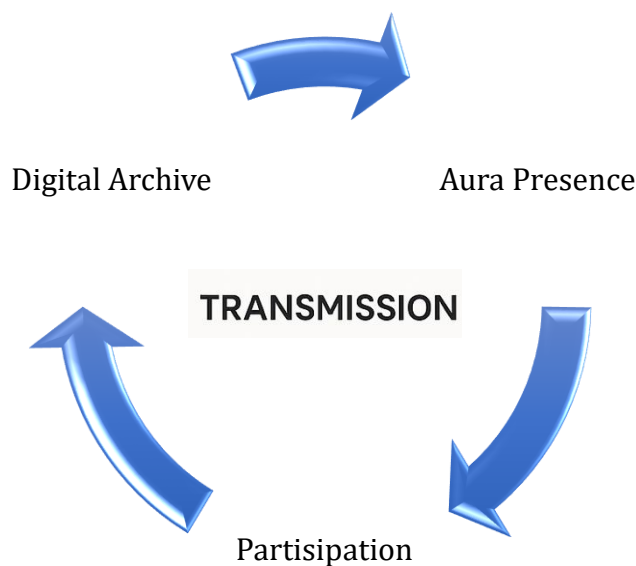
longer simply written and read, but performed, curated, linked, and collectively interpreted. Poetry becomes a form of post-textual expression—not living solely in words, but in images, fragments, sounds, and responses (Braidotti, 2019). Consequently, interpretation moves from singular authorial control to decentralized collaboration. In this structure, poetry becomes part of a spiritual metadata network that constructs emotional, mnemonic, and affective webs. It is no longer just a text but a transformative semiotic network where cultural memory is embodied within digital architecture (Losh & Wernimont, 2018).

The metadata era has engendered a new mode of cultural expression—one that does not reject tradition but circulates it more fluidly, inclusively, and openly. In this world, poetry becomes a site for memory exchange, where female epics, transhistorical salat, and Christian love can coexist without nullifying each other. Yet this fluid distribution also demands ethical considerations: how are poems interpreted? How are spiritual boundaries respected without becoming exclusionary? How do communities maintain narrative quality without succumbing to the banality of virality? At this point, poetry in the metadata era is not only an aesthetic expression but also a collective ethical practice and a new form of spiritual architecture—where meaning is sought not at the altar, but within the network.

## Discussion

Amidst a digital cultural landscape characterized by acceleration, mass dissemination, and unexpected forms of participation, poetry—especially spiritual and cultural poetry—has undergone not only a transformation of form but also a shift in its ontological status. It is no longer merely an aesthetic text; it has become a multi-layered object of mediation: shaped by digital infrastructures, re-produced through reader participation, and re-evaluated through traces of spirituality that often linger quietly within the network. To grasp this complexity, a conceptual model is needed—one that is neither linear nor static, but rather flexible, open, and responsive to iterative processes. Based on the data analysis and theoretical insights discussed in previous sections, we propose the Spiral Model of Digital Poetry Mediation as a dynamic framework to understand how poetic meaning is constructed, transformed, and sustained within the digital space.

The spiral illustrates how poetic meaning does not move linearly, but instead circulates recursively—layering itself through every new interaction. Each spiral ring marks a reflective loop where old meanings are not erased but re-resonated within new contexts. This dynamic aligns with Paul Ricoeur's hermeneutic spiral, where interpretation is a continuous, deepening act that never reaches absolute closure (Ricoeur, 1976).



**Figure 1.** Spiral of Poetic Mediation in the Digital Age

### Figure Description

The diagram above visualizes the mediation process of meaning in digital poetry through four interrelated nodes:

a. **Digital Transmission**

The entry point of poetry into digital spaces – via social media, e-books, virtual festivals, etc. While this facilitates rapid circulation, it also risks weakening its spiritual context and interpretive depth (Bennett, 2020; Grusin, 2015).

b. **Reader Participation**

Readers act as co-curators by reinterpreting, tagging, and redistributing the poems. They function both as extensions of meaning and potential agents of distortion (Jenkins et al., 2018; Assmann, 2021).

c. **Spiritual Presence (Aura)**

The affective and existential dimension of the poem – deep meaning, emotional resonance, or sacred aura. Vulnerable to erosion in viral aesthetics, but recoverable through conscious curatorial practices (Benjamin, 1936/2008; Zeng, 2022).

d. **Digital Cultural Archive (Center)**

The space where digital poetry lives as an open archive. This functions both as a generative source and as a site of potential detachment from historical or cultural roots (Assmann, 2011; UNESCO, 2021).

This model makes two key contributions: **First**, it frames digital poetry not merely as aesthetic artifact but as a performative and dialogical space. Each act of re-sharing is not simply re-reading, but a re-enactment of meaning, turning digital poems into evolving events. Meaning is not fixed; it is lived again. **Second**, the spiral highlights that the fragility of aura and authenticity is not solely a negative effect of

digital culture – it presents an ethical challenge. Digital readers and curators are not merely consumers; they may act as guardians of aura, especially when they approach digital poems as contemplative texts, rather than algorithmic content (Strickland, 2020; Chun, 2022). Yet, the model also warns of spiritual fragmentation: when poems are clipped, decontextualized, and instantly consumed, their meaning may become uprooted from cultural or theological foundations. This reveals a fundamental tension – between accessibility and depth, participation and trivialization, metadata and metaphysical meaning (Hayles, 2021; Berry & Fagerjord, 2020).

#### 4. Conclusion

This research demonstrates that Indonesian digital poetry constitutes a new ontological site, where myth is reconfigured into a living archive of trauma through three conceptual revolutions: (1) The digital body as a site of resistance, evidenced by the transformation of Drupadi from a passive victim into a somatic agent who materializes vengeance through radical metaphors ("hair of blood," "bowl of wounds"); (2) The Spiral Mediation Model, which maps the dialectics between myth and metadata through cycles of digital transmission, reader participation (#perempuanluka), and the crystallization of collective memory; and (3) Sacred glocality in interfaith spiritual poetry (e.g., *Salat di Aya Sofya, Yesus dan Ibu*), which constructs "algorithmic altars" for fluid spirituality. These findings explicitly reject the digital disembodiment thesis (Hayles), showing instead that digital platforms expand the materiality of poetic bodies into a living archive (Assmann) across the Global South.

Theoretically, this research offers a new hermeneutic paradigm for the study of cultural memory. The Spiral Model not only captures the transformation of poetry but also provides an analytical framework for global post-trauma contexts (e.g., Kashmir, Palestine, South Africa), where digital poetry operates as a "hermeneutics of wounds." Practically, this model calls for ethical governance of digital archives, based on UNESCO principles of "preservation without fossilization," particularly to protect minority poetics from algorithmic bias. Future research agendas must examine: (1) the impact of AI-generated poetry (e.g., ChatGPT) on the narrative authority of poets; (2) the media archaeology of poetic works lost to digital decay; and (3) the politics of algorithmic curation on commercial platforms. Ultimately, Indonesian digital poetry emerges as a neo-ritualistic organism – reviving collective memory not as relics, but as breathing texts that fuse past wounds with present resistance – demonstrating that within technological glitches, one may find the most ancient language of human wholeness.

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