

CONTRIBUTION OF CYBER LITERATURE BY AGUS NOOR TO THE PREPARATION OF “KISAH - KISAH KECIL DAN GANJIL MALAM 1001 PANDEMI”

KONTRIBUSI SIBER LITERASI AGUS NOOR TERHADAP PENYUSUNAN “KISAH - KISAH KECIL DAN GANJIL MALAM 1001 PANDEMI”

Muhammad Afnani Alifian^{1,*}, Ifit Novita Sari²

^{1,2} Universitas Islam Malang

¹ danialifian7@gmail.com*, ² inovsari@unisma.ac.id;

* corresponding author

ABSTRACT (CAMBRIA 12, BOLD)

Cyber literature is literature that is present due to the development of communication media, especially internet media. His presence became a benefit for several writers, including Agus Noor. Agus Noor developed a story idea with flash fiction or a collection of stories taken from Instagram with the use of the hashtag 1001night pandemic. The collection of stories is then combined into a whole story that is recorded. This work is closely related between the cyber world and the literary space to produce a literary work. This research aims to map the work of Agus Noor on social media in relatively deep. The approach used in this study is qualitatively exploratory. With reading without data, but focus on exploration found on Instagram accounts and books. This research will produce some narrative. First, the relationship of cyber literature with the book collection of stories by Agus Noor. Second, the usefulness of cyber literature in making story ideas and stories by Agus Noor.

This is an open access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



Article history

Received : Jan, 10 2022
Revised : March, 17 22
Accepted : March, 25 22

Keywords

cyber literature
flash fiction
social media

1. Introduction

Literature is a plural object so that it cannot simply be defined by something singular. Literally, literature means having the meaning of directing, teaching, giving a clue or instruction (Nanda & Susanto, 2020). Referring to the literal definition of literature it directs, namely directing humans to things related to goodness, teaching, namely teaching humans also to do good things to others and to nature.

Literary works can also function to provide instructions or instructions or communication means to give something to the public and readers about a thing. From this definition, literary works also mean works that adapt and participate in the development of the times. Because if you look at it from a historical perspective, literature begins with oral literature, a literary work that is conveyed to the public through word of mouth.

In subsequent developments, literary works become written literature which is then printed using major or minor publishers. Humans began to recognize writing and printing technology which of course would make the literature more immortal even though the author or author had died.

So it comes to the most recent development, namely cyber literature or cyber literature, which began to write literary works using internet virtual media without having to be printed in major or minor publications (Rozi, 2019). Of course, in its development, cyber literature has a positive side, both from the writer's side or from the reader's and society's side, such as the ease of dissemination or publication of literary works and can travel anywhere in the world as long as it is connected to the internet.

Cyber literature is a phenomenon that is widely discussed in today's era. Cyber literature has combined the realm of literature with technological developments. That technological developments affect the world of literature (Rejo, 2014). Cyber literature can simply be interpreted as literary works that are done and published through a new medium, namely the internet or information technology.

From the birth of cyber literature, various genres of literary works have been produced, ranging from prose, poetry, short stories, as well as serials. The advancement of internet technology which later became the beginning of the gateway to the emergence of variants of cyber literature based on the medium.

If you quote the opinion of (Endraswara, 2016) that actually the term cyber literature has become popular, it has only been in the last few decades. More precisely, at the time when internet culture was growing raging in Indonesia. In his presentation, it was stated that the definition of cyber literature stems from the word cybersastra which can be traced from the origin of the word, namely cyber, which in English cannot stand alone, but is intertwined with other words such as cyberspace, cybernate and cybernetics (Endraswara, 2016).

Lexical meaning that cyberspace means space (computers) that are intertwined to form a culture among them. Cybernate means process control using a computer. Cybernetics refers to automatic control systems, both in computer systems (electronic) and neural networks (Merawati & Suwartini, 2019; Nanda & Susanto, 2020; Octoveria et al., 2019). So from the sequence of terms in the word it can be stated that cyber literature which was later Indonesianized into cyber literature is a literary activity that utilizes computers or the internet.

The emergence of cyber literature is related to the existence of the internet in Indonesia in the 90s (Yulhasni, 2018). Cyber literature emerged in the 1990s marked by the publication of the book *Anthology of Cyber Poetry*. Cyber literature is present as a new thing due to the demands of the times, especially technological developments. Through this medium, an internet user and literary fan will use the medium to express himself, such as making poetry, short stories, or simply making light writings (Anitasari & Wati, 2021; Hutajulu, 2021). In today's era, it is known that many people use cyber literature to express themselves. This includes expressing oneself through various media, namely Instagram, Facebook, Twitter, YouTube. There are even special applications for writing cyber-literary works, such as: wattpad, webtoon, mangaton, and many other applications that are used.

Meanwhile, this research focuses on the Instagram media used by (Noor, 2020) as the author of the *Kisah-Kisah Kecil dan Ganjil Malam 1001 Pandemi* as the inspiration for his work. Agus Noor makes Instagram a place to express and collect ideas which then as a unit become the source of the initial story. This collection of stories from Agus Noor was later referred to as flash fiction.

Flash fiction itself is a genre that has emerged with features that are very short stories that have been used for a long time. However, in the twenty-first century the use of flash fiction as a writing style is increasingly being used. Flash fiction is getting stronger in revitalizing the presence of literature in the digital era. The writers seem to be enjoying the style of writing with flash fiction techniques.

With the era of technological advancements that continue to develop, the Internet has positioned itself as the leading media that handles the spread of flash fiction. New ways of reading, writing, publishing, and recommending are being introduced with the help of the internet as more and more writers find platforms where they can relate to stories, wrote Penny in (Al-Sharqi & Abbasi, 2015).

Literary critics view the success of the flash fiction genre and its internet popularity as promising. The increasing popularity of flash fiction is due, in part, to its short length that is suitable for small screens, and also fits the way the public reads in this century, wrote Shapard in (Al-Sharqi & Abbasi, 2015). So the popularity of flash fiction may also have something to do with the amount of time and effort required to complete a story from an author such as the way it is written in a flash, the story begins, conveys its substance, and ends with a twist that leads to changes in either the character or the reader (Faruk, 2015).

Kisah Kisah Kecil dan Ganjil Malam 1001 Pandemi is included in flash fiction because Agus Noor as a writer has openly used Instagram to build stories. The short presentation method, according to the interests of the readers, is then made into a unified whole idea to become a book. In this case, cyber literature plays a very strategic role in the preparation of books from Agus Noor to become a single unit.

Consists of eight parts of the story, which in each part contains 14 to 16 stories with building elements that are mutually sustainable. Agus Noor called his novel a flash fiction style, namely the style of writing with small stories that are continuous with each other so that they become one unit.

The novel, which is included in the literary category as flash fiction, will be a witness, inscription, and legacy for the next generation. In Agus Noor's book, that reality becomes a portrait that is composed briefly and densely. Literature recognizes the category of flash fiction, namely short stories.

Although it is flash fiction, Agus Noor builds this book into a novel. This means that the small stories in the book are mutually sustainable to form the universe of the novel. Agus Noor's book is full of reflections that can be used as a stimulus to get out of the boredom of thinking in the midst of the COVID-19 pandemic.

This book does contain many strange stories, which are arranged in the frame of small stories. This means that it is not made in long lines, with one big title. This book consists of eight parts, each part is not accompanied by a conclusion or a way out of the part. However, between the parts are mutually sustainable, so that in the eighth part of the story it seems like it is not finished.

Agus Noor may understand millennial readers who tend to like to read bit by bit and are not comfortable with long lines of sentences. Flash fiction strategy is quite successful in making readers not easily bored, because it only consists of small stories that demand to be read to the end (Sharqi & Abbasi, 2015).

The previous research that is relevant to this research is the research conducted by (Fathiyatul et al., 2020) entitled *The Existence of Cyber Literature: Webtoon And Wattpad Become Popular Literature And Publication Grounds For Authors*. The research resulted in the influence of cyber literature on publications for authors who focused on webtoon and wattpad media. The results of the study also show that cyber literature follows the times. In fact, it can be a land and a demonstration of one's creativity in making a literary work.

This research is different from this research because the focus is different. If in this study the media used webtoon and wattpad, this study focuses more on the influence of Instagram as a source of author ideas in producing works. The results to be obtained are

clearly different, because this research will be more specific which focuses on Instagram media.

Furthermore, the relevant research was carried out by (Jannah & Wati, 2021) entitled Contribution of Cyber Media to the Existence of Religious Literature on Instagram Social Media. In this study, the focus of discussion is on postings in religious literature accounts found on Instagram social media, in the form of images, videos, and sentences used. The results of the study show that cyber media contributes a lot to the existence of religious literature on Instagram media. These contributions include: first, making religious literature a literary genre that can be enjoyed by all circles of society; Second, providing a place for preaching without limitation of time and place; The third is a place to seek financial gain. In addition to positive contributions, cyber media also has negative impacts such as the absence of content filters so that it is increasingly possible to increase the risk of plagiarism of works.

The research is comprehensively different from the discussion of this research. Because the research focuses on religious literature found on Instagram media. Meanwhile, this work focuses on a single work by Agus Noor, entitled *Kisah Kisah Kecil dan Ganjil Malam 1001 Pandemi*.

From this background, one fact can be found that cyber media has an effect on the writing process of a writer. Therefore, in this discussion, we will present the contribution of cyber literature to the creation of the *Kisah Kisah Kecil dan Ganjil Malam 1001 Pandemi* by Agus Noor. The cyber media in question is Instagram, which Agus Noor uses to collect his works into a single unit. So that the resulting problem formulations are as follows: 1) How is the content used by Agus Noor to form the unity of *Kisah Kisah Kecil dan Ganjil Malam 1001 Pandemi* Pandemic through Instagram media? 2) What is the contribution of cyber media to the creation of the story of *Kisah Kisah Kecil dan Ganjil Malam 1001 Pandemi* by Agus Noor?

To solve this problem, a focus of discussion was generated in narrating cyber media that contributed to the creation of Agus Noor's work. The focus of the discussion of this research is 1) Description of the content used to form the work of *Kisah Kisah Kecil dan Ganjil Malam 1001 Pandemi* by Agus Noor through Instagram media. 2) An explanation of the contribution of cyber media to the creation of Agus Noor's *Kisah Kisah Kecil dan Ganjil Malam 1001 Pandemi*.

The purpose of this research can be addressed to several parties. First, for researchers this discussion will enrich knowledge in depth about cyber literature. Second, for the literary world in general, this research is to produce other works that are sourced from the collection of works through cyber media. Third, for the world of education, it can be an alternative to creating works with cyber media so as to make cyber literature.

2. Method

This study uses an exploratory qualitative technique, because it is not based on data in the form of numbers. The approach in this study is a descriptive qualitative approach. The qualitative approach presents data in descriptive form, namely in the form of words, pictures, charts, and not numbers. (Ratna, 2012) mentions that the qualitative method is basically the same as the hermeneutic method. This means that both hermeneutic, qualitative and content analysis methods take advantage of interpretive methods by presenting data in the form of descriptions.

This descriptive research does not require interviews, questionnaires, and questionnaires. As explained by (Sugiyono, 2016) qualitative research is a study that intends to understand an event and symptoms experienced by research subjects thoroughly and by using pictures of words and language that are in a natural context by utilizing various natural methods.

Qualitative research is research that uses an opinion by narrating the work, while explorative in terms of the process of recording works on the media used to create *Kisah-Kisah Kecil dan Ganjil Malam 1001 Pandemi*. The Instagram accounts that are the focus of the

discussion are those who also use #KisahKisahKecil dan #AgusNoor. So the data is in the form of posts related to the two hashtags.

The formal object in this research is the function and contribution of cyber literature to the creation of Agus Noor's works. The data that will be generated is in the form of captions, writings, as well as descriptions through several Instagram accounts. The data interpretation technique uses a descriptive method whose contribution analysis is based on the way the account owner is used as a source of creative ideas. So that some of these accounts reflect the use of cyber media as a source of initial ideas for the work.

3. Results and Discussion

Cyber Literature Content in Forms of Work

The activity of sharing something with the general public has become a common thing in the digital era. Many people live their lives through the internet or cyberspace, the term for it is then known as net citizens (Octoveria et al., 2019). With the presence of cyber media literature is also automatically affected. So from this influence, it produces a term cyber literature.

There are various kinds of content spread on social media, one of which is the content of literary works (Endraswara, 2016). As a work of art with the medium of language, literature is something that is very close to humans. According to Koentjaraningrat, language is one of the seven elements of culture. As something that is very close to the minds of the people, in a way, literature has contributed to its influence on its readers. Literature can also be one of the social institutions that shape people's behavior.

Agus Noor involved Indonesian netizens with a writing competition through Instagram captions using the hashtag #1001Pandemi. This was then responded to by various accounts that were involved in the creation of a story contest conducted by Agus Noor. The stories that occur fall into the category of flash fiction or short stories which in the end are mutually sustainable.

The stories written by several Instagram accounts were the initial idea of making *Kisah-Kisah Kecil dan Ganjil Malam 1001 Pandemi*. Cyber literature makes a big contribution to the presence of a complete literary work. Of the several Instagram accounts that were involved, only a few became the data in this study (Supriani, 2018). Because some of the posts have been deleted, it also takes into account the story ideas used. There are several Instagram accounts whose story ideas are only used in one story quote. While the data source used, Instagram story ideas were used more than twice. Here are some Instagram accounts that are used as sources for stories in novels *Kisah-Kisah Kecil dan Ganjil Malam 1001 Pandemi*.

Instagram, like other social media, opens up opportunities for someone to work. The presence of posting features, comment fields, hashtags, is useful for literary writers to involve the wider community in the creative process. Agus Noor uses social media Instagram in producing a novel entitled *Kisah-Kisah Kecil dan Ganjil Malam 1001 Pandemi*. The following is an Instagram account involved in the creation of the work of the novel by Agus Noor.

Instagram Account @regatralla

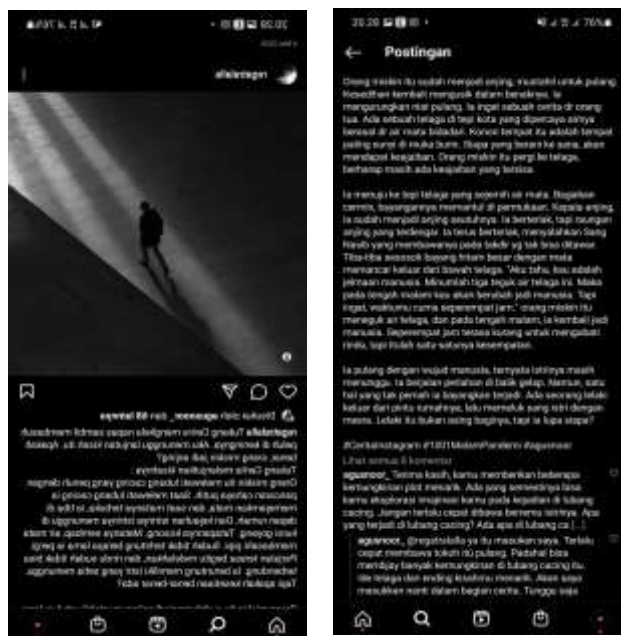
This account has a total of 654 followers, with a total of 12 posts. The posts that enter the 1001 pandemic contest are 4 pictures with captions. @regatralalla quoted Agus Noor in several stories entitled as follows: *Selubung Pikiran*, page 91, *Penunggang Kuda Merah Berzilah*, page 71, *Selubung Pikiran*, page 91, *Para Penjaga Kalung*, page 108, *Kecapi Kesedihan*, page 191. The work that will be described in this discussion is entitled *Kecapi Kesedihan*. @regatralla's work is different from Agus Noor's writing, this proves that cyber literature has had an influence on the process of compiling this book. The differences can be seen in terms of plot development, characters, and story length. For the original story of the story entitled *Kecapi Kesedihan* page 191, as follows.

Tukang Cerira menghela napas sambil membasuh peluh di keningnya. Aku menunggu lanjutan kisah itu. Apakah benar, orang miskin jadi anjing? Tukang Cerita melanjutkan kisahnya:

Orang miskin itu melewati lubang cacing yang penuh dengan pancaran cahaya putih. Saat melewati lubang cacing ia memejamkan mata, dan saat matanya terbuka, ia tiba di depan rumah. Dari kejauhan istrinya istrinya menunggu di kursi goyang. Tatapannya kosong. Matanya sembap, air mata membasahi pipi. Sudah tidak terhitung berapa lama ja pergi. Perjalanan terasa begitu melelahkan, dan rindu sudah tidak bisa terbendung. Ia beruntung memiliki istri yang setia menunggu. Tapi apakah kesetiaan benar-benar ada?

Orang miskin itu sudah menjadi anjing, mustahil untuk pulang. Kesedihan kembali mengusik dalam benaknya. Ia mengurungkan niat pulang. Ia ingat sebuah cerita dr orang tua. Ada sebuah telaga di tepi kota yang dipercaya airnya berasal dr air mata bidadari. Konon tempat itu adalah tempat paling sunyi di muka bumi. Siapa yang berani ke sana, akan mendapat keajaiban. Orang miskin itu pergi ke telaga, berharap masih ada keajaiban yang tersisa.

#CeritaInstagram #1001MalamPandemi #agusnoor



Gambar 1 : Instagram Screenshot @regatralla

From the stories written through the Instagram account, cyber literature contributes to the creation of a complete story in *Kisah-Kisah Kecil dan Ganjil*. Thus, the complete story form is produced as follows with the title *Kecapi Kesedihan*.

Ini Kecapi Kesedihan, perempuan itu memahami keheranan orang miskin. Dawai kecapi ini terbuat dari kesedihan manusia. Kecapi ini melantunkan jiwa-jiwa sedih di dunia, agar kesedihan menjadi senandung. “Kau pasti sudah pernah mendengar suara kecapi ini, hanya saja kau pastilah tak menyadari bahwa suara yang kau dengar berasal dari Kecapi Kesedihan.”

Ya, sering kali, pada malam-malam hari ketika sedih, ia kerap mendengar sayup kecapi mengalun di kejauhan, membuatnya pelan-pelan merasa tenteram. “Suara kecapi yang kau dengar itu, sesungguhnya, berasal dari kesedihanmu sendiri,” kata perempuan. Kemudian, sementara kecapi terus mendinginkan nada-nada yang begitu pedih, perempuan itu bercerita:

Dulu, ada gadis jatuh cinta pada seorang lelaki, yang juga mencintainya. Itulah saat-saat membahagiakan dalam hidup gadis itu. Kemudian lelaki itu pergi. Tak tahu kenapa ia pergi. Sering kali lelaki memang tak membutuhkan alasan untuk kepergian. Gadis itu mengurung diri dalam kamar, menyelimuti tubuhnya dengan kain kafan dan meringkuk di atas peti mati yang sudah ia siapkan untuk bunuh diri. Karena tak ingin melihat anaknya terus bersedih, orang tua gadis itu memberinya kecapi. Tapi kecapi itu tak berdawai.

Gadis itu pun menggantung rambut panjangnya, dan dijadikan dawai. Tetapi setiap kali dipetik, kecapi itu tak berbunyi. Ia seperti orang bisu yang tak mau bersuara. Lalu seorang perempuan bergaun putih datang dalam mimpi. “Kau, tak akan pernah bisa memainkan kecapi itu dengan tanganmu. Kau harus memainkannya dengan jiwamu. Beri-kanlah tanganmu untuk kecapi itu, dan biarkan jiwamu menyatu dengan kecapi itu.”

Gadis itu terbangun, dan memutuskan memotong kedua tangannya, memberikannya pada kecapi itu. Sejak itu, setiap kali ia sedih mengingat lelaki yang begitu ia cintai, kecapi itu berbunyi menghiburnya. Sampai ia menyadari, kecapi itu tak hanya melantunkan kesedihannya, tapi juga kesedihan seluruh manusia di dunia. Banyak yang lebih sedih dibanding dirinya. Banyak orang yang kecewa dan patah hati. Begitu banyak kesedihan di dunia sehingga ia tak lagi memikirkan kesedihannya sendiri. Menenteramkan hati siapa pun yang sedang dilanda kesedihan adalah obat mujarab untuk melupakan kesedihan sendiri.

Meski tetap saja, gadis itu selalu teringat lelaki yang masih dicintainya. Orang miskin melihat, selesai bercerita, mata perempuan itu sebak menahan airmatanya. Ia sebetulnya bisa menduga, tetapi orang miskin itu tetap saja bertanya, “Siapaakah lelaki yang sampai hati meninggalkan gadis itu?” Suara kecapi berhenti.

“Ia yang tadi membawamu terbang kemari.” Serta-merta orang miskin mencari anjing itu. Tapi anjing itu sudah tak ada. (*Kisah Kisah Kecil dan Ganjil*, page 191)

Story ideas that are not too complex become complex things with the processing of the author. This proves that cyber media has influenced many people to work, as well as inspired literary writers to write complete works, Endraswara in (Supriani, 2018). The story has the same idea. However, in terms of the plot that is written, it is quite different. In addition, the characters, characterizations, and messages embedded in the two stories are different. Both fall into the category of flash fiction or fiction that can be read with just one reading. The difference occurs in the way of presentation. If the above works are presented through Instagram with a limit on the number of words and the use of hashtags from the Instagram account @regatralla. The work below is the result of a representation that is used as a complete story idea in the novel by Agus Noor, *Kisah-Kisah Kecil dan Ganjil Malam 1001 Pandemi*.

Instagram Account @khawakibb

On this account the account owner writes a story entitled *Permata Dalam Dubur*, page 20. The excerpt of the story written by the @khawakibb account later became the idea for the contents of the book with the same title, *Permata Dalam Dubur*. The post that is equipped with the image has a slight difference from the writing in Agus Noor's book.

With a length of three paragraphs written by the account owner, Agus Noor as the author of the book then made the development of the idea into a complete story excerpt in a seven-paragraph book.

Instagram Account @bindarapujangga

This Instagram has 1,368 followers, which Agus Noor also used to come up with a story idea which was later titled *Mayat yang Berjalan ke Kuburnya Sendiri*. The post dated

April 13, 2020 is accompanied by an image of a severed head, which was uploaded by the account owner with #1001MalamPandemi. The original story of the owner as the following narrative.

Konon leluhurku pernah berkata: jika di dunia ini memang ada makhluk tuhan yang sengaja dikirim kebumi berkeliling ke penjuru dunia untuk menghibur manusia; menuturkan kata, bercerita, kadang-kadang Tukang Cerita itu memahat kata hingga menjadi senandung syi’ir merdu yang bisa mendinginkan hati setiap orang.

Kisah orang miskin yang dituturkan Tukang Cerita-tak pernah hilang dalam benakku. Mendekam, mengalir bersama darah, seperti aku diseret kedalam kisah yang memilukan. Aku ingat betul tragedi memilukan kisah Orang Miskin itu.

Suatu hari malam, Orang miskin itu menjerit-jerit tak karuan di dalam rumahnya. Orang-orang desa tak begitu menghiraukan jeritan orang miskin itu. Ia, memang jeritan Orang miskin-jarang ada orang yang mau mendengarkannya. Mata Orang miskin itu terlihat jatuh saat melihat istri tercintanya berbaring kaku, lumuran darah merah membasahi baju dan tubuh istrinya. Sekali lagi ia menjerit sekeras-kerasnya, seperti aungan suara bumi.

Sampai sekarang ia tak pernah tahu penyebab istrinya meninggal. Kepedihan, kesedihan, penderitaan--kini mulai ia bisa rasakan dalam hidupnya. Sebab istrinya meninggal, cangkir pemberian Sang Nasib kini mulai terisi. Setiap hari cangkir itu selalu terisi penuh dengan air matanya. Air mata yang berubah menjadi permata. Cangkir kusam itu selalu terlihat tabah menampung kesedihan Orang miskin itu. Dari tetesan air mata, kini iya bisa menghasilkan 20 butir permata setiap harinya, jika satu minggu ia rajin beribadah mengingat istrinya, mungkin 600 permata bisa ia peroleh setiap bulan. Orang miskin itu kini sudah tak miskin lagi. Kini ia bahagia karena laqob yang orang-orang berikan kepadanya, kini luntur-hilang karena permata yang ia miliki. Sempat ia berfikir jika kesedihan, penderitaan adalah jalan menuju kebahagiaan..... [#Teruntuk pangeran kunang-kunang. #CeritaInstagram #1001 MalamPandemi.



Gambar 2 : Instagram Screenshoot @bindarapujungga

The idea for the story was then developed into a full story by Agus Noor in his book on a quote from the story entitled *Mayat yang Berjalan Ke Kuburnya Sendiri*. Cyber literature is a reinforcement to produce works from one author to another (Merawati & Suwartini,

2019). The openness of this cyber media has then become the gateway for meaningful works to produce complete literary works. The story is then refined into the following story:

Di antara deru ganjil dari luar rumah, seperti ada desah berulang memanggilnya.

Ribuan orang telah mati oleh wabah. Yang hidup jadi kerepotan. Baru saja pulang mengantar mayat, mereka harus kembali ke kuburan membawa mayat lainnya. Karena kelelahan, mereka tak lagi mampu menggotong keranda, Yang mati pun ditumpuk dan diseret dengan kerbau ke pekuburan. Ketika kerbau-kerbau pun mati, yang hidup menyerah lelah; memutuskan membiarkan saja yang mati bergeletakan. Di antara mayat yang bergeletakan, ada mayat Malik. Tak tahan oleh bau busuk mayat-mayat menumpuk, mayat Malik memutuskan berjalan sendiri ke pekuburan. Menggali kuburnya sendiri.

Terbayang mayat Malik, tetangganya, yang berjalan tertatih-tatih sendirian menuju ke kuburan: Adakah kematian yang lebih mengenaskan, melebihi kematian seorang yang berjalan sendirian ke kuburnya? Teringat Malik, ia teringat sepotong cermin yang ditemukan Malik saat menggali kapur di bukit. Sepotong cermin, yang bila kau mengaca, kau akan melihat wajah yang lebih bahagia dari wajahmu. "Barangkali ini cermin kebahagiaan, dan orang miskin sepertimu perlu cermin seperti ini." Itulah alasan Malik menitipkan cermin itu.

Malik bukan pengeluh. Susah oleh wabah, Malik tak pernah berharap mendapatkan bantuan pemerintah. Ia ingat perkataan Malik, "Kau tahu sendiri, pemerintah selalu merepotkan hidup kita. Mengharapkan bantuan pemerintahkan jauh lebih merepotkan. Lagi pula, dalam keadaan tak susah pun pemerintah tak pernah memperhatikan kita, apalagi saat segalanya susah seperti ini. Di saat susah, justru pemerintahlah yang makin membuat kita kerepotan. Membantu dirinya sendiri saja pemerintah tak mampu, apalagi membantu orang miskin seperti kita?!"

Saat mengaca ke cermin itu, orang miskin melihat wajah Malik, tersenyum indah. Mata Malik menatapnya, seperti yang tak ingin melihat dunia ini lagi. Ia mendapati Malik sudah berdiri di depannya. Tubuhnya berlepotan tanah. "Beginilah orang mati yang harus mengubur diri sendiri, tak sempat berdandan pakai kafan. Apalagi mampir ke salon." Bahkan dalam mati pun Malik masih bercanda. "Aku mendatangimu, bukan ingin mengajakmu mati. Aku mesti memberitahumu, jika di bukit sebelah utara, di mana aku menemukan cermin ini, ada anak kecil yang punggungnya membungkuk memanggul beban kota. Temuilah dia." Malik membisikkan rahasia.

Tiba-tiba ada tangan lembut menyentuhnya. "Kau bicara dengan siapa?" Istrinya menatap. Saat memandangi wajah istrinya, orang miskin itu seakan sedang bercermin. Dan di wajah istrinya seperti ada wajah Malik. Ia ingin mengatakan apa yang dibisikkan Malik. Tapi ia memilih menyimpannya.

The two stories have some differences. If the first story still doesn't have a strong plot, it also doesn't have a comprehensive character. In the second story, Agus Noor's writing has been clarified in terms of storyline, and the main character is named Malik. Cyber literature, proves a great contribution to the source of the author's creative ideas. Agus Noor, who held a competition, or it could be said that the community's lighter working in the midst of the boredom of the pandemic, managed to collect it so that it became a unified whole story.

Some Other Instagram Accounts

The use of cyber literature in this case is the initial basis for the idea of building stories. Agus Noor also did this on the following accounts. @octa_essalamah on the story *Mayat dan Seekor Anjing*, page 26. @merkyana on *Air Terakhir dalam Cangkir*, page 34. *Pembantaian Sekte Merah dalam Kolam*, page 69. *Catatan yang Hilang*, page 197.

@manghasan0812 on the quote from the story titled *Airmata di Angkasa*, page 36. @womanpovv on the quote titled *Cerita yang Pernah Diceritakan*, page 48. *Mayat Orang Angker*, page 86. @sam_sembiring the story titled *Segenggam Garam Pengusir Kematian*. @cangker_bunder on the story entitled *Bocah yang Membunuh Orang Suci*.

The whole story idea developed from several Instagram accounts is not problematic in terms of copyright. Because the owner of the original idea has proven his participation in a writing competition in the midst of a pandemic held by Agus Noor by using the hashtag #CeritaInstagram #1001MalamPademi.

Contribution of Cyber Literature to the Writing and Creative Process

Cyber media opens an alternative to the presentation of literary works. There are many ways, and creativity can be generated in cyberspace. The open nature of social media makes the work more interesting and presents an open space for anyone to channel their creativity, as according to Septriani in (Jannah & Wati, 2021).

Like novels and short stories that can be ekranized into films, with the existence of technology, it is possible to develop developmental forms of literature. On Instagram, for example, it is easy to find graphic videos accompanied by the sound of poetry readings, poetry musicals, and others.

In addition, there are also short word content that is designed in such a way with various background images. This is enough to show how in this digital era a conventional literary form can be developed in a new form, and packaged in a sophisticated way (Endraswara, 2016). The contribution of cyber literature to the process of writing and creation can be narrated as follows.

The Process of Writing Works by Involving Everyone and Enjoying Everyone

Agus Noor uses social media Instagram for the process of compiling works. In contrast to the transfer of vehicles from conventional poetry to digital media. Agus Noor diverts digital content as a collection of ideas that inspires the birth of a complete novel.

Without the technology that supports it, of course, it will not be realized. This is also a separate added value of cyber literature in the creation of a work. The existence of cyber literature not only makes it easier for works to reach the hands of readers without intermediaries. However, the wider community can also work through social media. Another positive side that comes with the existence of cyber media is that it allows many viewers

literature that can reach a literary work.

Septriani in (Jannah & Wati, 2021) stated that in cyber literature, a work can spread to all corners of the world in just seconds and cyber literature is a cheap and easy publication. Literature connoisseurs only need to be connected to the internet network, a social media user can access whatever he wants to access.

This is not only beneficial for literary connoisseurs, for the initiators and writers it also provides many benefits. As (Endraswara, 2016) said, the online literary function encourages the development of Indonesian literature into a space for imaginative expression for anyone.

With no restrictions, everyone can freely create the content they want. Everyone can freely create literary works through social media. It will also be easily accessed by readers. So that it can make diversity in the literary treasures as well as the regeneration process continues so that Indonesian literature is growing.

Moreover, with the existence of the covid-19 virus pandemic, cyberspace has seized everyone to be involved in it. This process is increasingly opening up public space in playing social media. Writers and literary connoisseurs benefit from the increasing number of social media users. So that cyber literature allows it to be enjoyed, written, and used for further purposes by everyone.

Cyber Literature as a Creative Media Without Space and Time Limitations

The presence of cyber literature is a force capable of changing the level of literature (Rejo, 2014). Cyber literature can change from backward to advanced because it speeds up the delivery of messages from various fields to various directions. This is in accordance with the function of literature, namely as a means of disseminating information.

The development of literary works is disseminated through various media. Through the times, literary works can be disseminated to all corners without being limited by space and time. Based on the progress of zarnun and the human mindset, there has been progress in cyber literature.

With the development of technology, it affects the creation process of literary works. Literature as a product of society describes people's lives consumed by the community. Literary works spread throughout society. People quickly know a literary work that is up-to-date with the development of cyber literature (Rahman, 2017).

Cyber literature is a forum that was built for the publication of literary works and literary discussions. Readers can directly type comments on what they read. Literary cyber, also makes it easier for literary publications and writers to directly publish their works through social media.

The presence of cyber media makes a writer in disseminating his work to reach readers. Cyber literature also gives rise to a new way of literary criticism in commenting on someone's work.

Cyber media as a place for publication of literary works can be accessed by anyone and at any time. Literary works are not only owned by individuals, but also belong to the public when they are published. This is in accordance with the study of the sociology of literature that literary works are connected to the community (Rozi, 2019).

In its development, cyber literature is also used by writers of literary works as a source of creation of ideas. This utilization is carried out by Agus Noor through the process of community involvement in the preparation of his work (Rahman, 2017). Cyber media that is without limitations of space and time has been utilized as a medium to produce literary works.

As the latest form of cyber literature, writers use to create their works. Cyber literature is a creative medium that is directly related to writers in producing works. The novel of *Kisah-Kisah Kecil dan Ganjil Malam 1001 Pandemi* by Agus Noor goes through a process of community involvement. Cyber literature without the limitations of space and time.

4. Conclusion

From the discussion that has been described, it can be concluded that cyber literature contributed to the process of creating the novel acts of *Kisah-Kisah Kecil dan Ganjil Malam 1001 Pandemi* Agus Noor. 1) in the process of creating literary works, Agus Noor utilizes literary literary content through Instagram social media as a source of ideas, and story formation. 2) cyber literature contributes to the writing and creative process.

The process of creating literary works by involving the community through social media Instagram is done by collecting ideas from several accounts. The Instagram accounts involved include @regatralla, @khawakib, @bindarapujangga, @octa_essalamah, @merkyana, @manghasan0812, @womanpovv, @sam_sembiring, and @cangker_bunder using the hashtag ##Ceritalnstagram #1001MalamPademi.

The contribution of cyber literature to the process of writing and creation can be seen from two things. First, with the process of writing works that involve everyone and are enjoyed by everyone. Second, cyber literature as a medium of work without the limitations of space and time.

References

- Al-Sharqi, L. & Abbasi, I. S. (2015). Flash fiction: A Unique Writer-Reader Partnership. *Studies in Literature and Language*, 11(1), 52–56.
- Anitasari, I. N., & Wati, R. (2021). Perkembangan Cyber Sastra Sebagai Bentuk Resistensi Terhadap Kapitalisme. *Jurnal Literasi*, 5(2), 336–344.
- Endraswara, S. (2016). *Metodologi Penelitian Sastra: Konsep, langkah,dan Penerapan*. CAPS (Center for Academic PublishingService).
- Faruk, H. (2015). *Sosiologi Sastra*. Pustaka Pelajar.
- Fathiyatul, O., Yusanta, B., & Wati, R. (2020). Eksistensi Sastra Cyber: Webtoon Dan Wattpad Menjadi Sastra Populer Dan Lahan Publikasi Bagi Pengarang. *Literasi*, 4(1), 1–7.
- Hutajulu, P. S. A. (2021). *Sastra Siber Sebagai Media Kritik Sosial Era Milenial*.
- Jannah, R. & Wati, R. (2021). Kontribusi Media Siber Terhadap Keberadaan Sastra Religi Di Media Sosial Instagram. *LITERASI, Jurnal Ilmiah Pend. Bahasa Dan Sastra Indonesia*, 11(2), 69–83.
- Merawati, F., & Suwartini, I. (2019, March 27). *The Discourse of Cyber Literature in Indonesia*. <https://doi.org/10.4108/eai.21-12-2018.2282796>
- Nanda, D. S., & Susanto, S. (2020). The Emergence Of Cyber Literature: A Challenge To Teach Literature From Text To Hypertext. *Elevating Critical Thinking through Language and Literature*, 6–10.
- Noor, A. (2020). *Kisah Kisah Kecil dan Ganjil Malam 1001 Pandemi* (Vol. 1). DIVA Press.
- Octoveria, E. N., Femigasari, N., & Athali, N. (2019). Capturing Zeitgeist On Cyber Literature: A Case Of @Nkcthi On Instagram. *Jurnal Ilmu Sastra*, VII(2). <https://doi.org/10.22146/poetika.51207>
- Rahman, F. (2017). Cyber Literature: A Reader Writer Interactivity. *International Journal of Social Sciences & Educational Studies*, 3(4). <https://doi.org/10.23918/ijsses.v3i4p156>
- Ratna, N. K. (2012). *Metodologi Penelitian: Kajian Budaya dan Ilmu Sosial Humaniora Pada Umumnya*. Pustaka Pelajar.
- Rejo, U. (2014). Memosisikan Sastra Siber Sebagai Lahan Baru dalam Penelitian Sastra Mutakhir di Indonesia. *Paramasastra*, 1(2).
- Rozi, R. F. (2019). *Puisi di Layar Instagram; Ekspresi Sastra-Multimedia Pada Ekosistem Siber*. <https://business.instagram.com>
- Sharqi, L., & Abbasi, S. (2015). Flash Fiction: A Unique Writer-Reader Partnership. *Studies in Literature and Language*, 11(1), 52–56. <https://doi.org/10.3968/7253>
- Sugiyono. (2016). *Metode Penelitian Kuantitatif, Kualitatif dan R&D*. PT Alfabet.
- Supriani, R. (2018). Kajian Sosiologi Sastra pada Fenomena Sastra Online. *Seminar Nasional Bahasa DanSastra Indonesia I*, 65–70.
- Yulhasni. (2018). Cyber Sastra: Perlawanan Terhadap Hegemoni dalam Sastra Indonesia. *Komposisi*, 1(2), 106–109.