

From literary dissent to platform visibility: algorithmic circulation and the politics of contemporary Indonesian poetry

Muhammad Faiz Ramadhan
Universitas Sarjanawiyata Tamansiswa, Indonesia

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ABSTRACT

Background: Contemporary Indonesian poetry increasingly circulates through digital platforms where literary dissent is shaped not only by textual form but also by visibility, shareability, comment infrastructures, and paratextual framing. **Objective:** This study examines how contemporary Indonesian poetry transforms dissent from a textual mode of critique into a platform-mediated public practice. **Method:** Using qualitative digital literary discourse analysis, this study analyses thirteen public poetry posts, five secondary scholarly sources, and three contextual sources through critical dissent discourse analysis, platform visibility mapping, and multimodal-paratextual semiotic analysis. **Results:** Findings show that poetic dissent is concentrated around state power, democracy, violence, memory, political economy, regional precarity, and bodily autonomy, but it is articulated through metaphor, satire, testimony, mourning, allegory, and symbolic indirection rather than direct ideological declaration. Findings also show that platform visibility is uneven: all poems are technically shareable, yet only some generate visible reader interaction or cross-platform traces. **Implication:** Moreover, editorial framing, authorial biography, regional markers, visual cues, and performance references shape how dissent becomes publicly readable. **Novelty:** The novelty of this study lies in reframing contemporary Indonesian poetry as mediated cultural action in which literary form, algorithmic circulation, and paratextual publicness jointly configure political meaning.

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Corresponding Author:

Muhammad Faiz Ramadhan
Universitas Sarjanawiyata Tamansiswa, Indonesia
Jl. Tuntungan No.1043, Tahunan, Kec. Umbulharjo, Kota Yogyakarta, 55167, Indonesia
Email: muhammadfaiz.rama@gmail.com

1. INTRODUCTION

Indonesia's contemporary poetry now circulates within a densely networked public sphere in which literary dissent is inseparable from platform visibility. APJII reported 221,563,479 internet users in Indonesia in 2024, equal to 79.5 percent of national penetration, while DataReportal recorded 143 million active social media user identities in January 2025. These figures indicate that poetry's public life increasingly unfolds not only through books, journals, or literary festivals, but also through feeds, hashtags, screenshots, short videos, and repost cultures. This shift matters because dissenting poetry depends on circulation: critique must become visible before it can be debated, shared, contested, or suppressed. In this environment, a poem's political force is shaped by textual form and by platform architecture. Contemporary Indonesian poetry therefore offers a crucial site for examining how literary dissent moves across algorithmically organized publics and how visibility becomes part of cultural politics.

Recent scholarship has clarified several dimensions of this problem, yet has not fully connected them. Atikurrahman (2025) [1] shows how Indonesian literary textuality is being reshaped by digital convergence, while Jalli (2025) [2] demonstrates how TikTok activism in Southeast Asia links visibility, misinformation, and political mobilization. Ngoshi (2021) [3] examines literary dissent under censorship, and Saxena (2022) [4] explores spoken and internet-enabled poetry as a transnational dissenting practice. Silalahi, Simbolon, and Simbolon (2022) [5] trace formal shifts from classical to contemporary Indonesian poetic expression. More specifically, Kadamehang (2026) [6], Jamilah (2026) [7], Refai (2026) [8], Widyatnyana (2026) [9], Ridlo (2026) [10], and Yani (2026) [11] place Indonesian literature within debates on protest, nationalism, allegory, gender, memory, and populism. However, prior studies still tend to privilege text, theme, or ideology, while giving less attention to how platform affordances condition poetic circulation. This gap justifies a platform-sensitive literary inquiry.

This study examines how contemporary Indonesian poetry transforms literary dissent into a digitally circulated public practice. It asks three interrelated questions. First, how do Indonesian poems articulate dissent through metaphor, irony, testimony, allegory, direct address, fragmentation, or affective compression? Second, how do platform features such as captions, hashtags, repost cues, visual framing, audio, comments, and cross-platform circulation shape poetic visibility? Third, how does algorithmic circulation alter relationships among author, text, reader, and public controversy without reducing literary meaning to engagement metrics? To answer these questions, this study combines critical literary dissent discourse analysis, platform visibility and circulation mapping, and multimodal-paratextual semiotic analysis. Such design allows this study to read poems as literary artefacts and platform events at once. It also avoids unsupported causal claims: visibility is treated as a mediated condition of circulation, not as direct proof of algorithmic causation.

This study advances a provisional argument that contemporary Indonesian poetry does not simply migrate from page to platform; it is reformatted by platform publics while retaining poetry's capacity for dissent, ambiguity, memory, and refusal. Literary dissent becomes legible through a double structure. On one side, poems compress political critique into figurative language, historical references, collective grief, or satirical address. On the other side, platform paratexts—titles, captions, layouts, hashtags, images, and shareable formats—make dissent available to wider publics whose attention is governed by visibility regimes. This argument extends Atikurrahman's concern with digital convergence, Jalli's account of activist visibility, Ngoshi's theory of dissent under constraint, and Saxena's attention to spoken and networked poetic publics. Its implication is methodological as well as theoretical: contemporary poetry must be studied not only as text, but as mediated cultural action within algorithmically structured literary publics.

2. LITERATURE REVIEW

2.1. Literary dissent

Literary dissent refers to a mode of writing that contests dominant power, official memory, social hierarchy, or ideological closure through aesthetic form. It differs from direct political statement because its force often lies in ambiguity, metaphor, irony, allegory, and affective compression. Ngoshi (2021) [3] understands dissent as literary resistance produced under repression and censorship, while Kadamehang (2026) [6] places protest poetry within Indonesian discourse struggles over voice, authority, and public critique. Refai (2026) [8] and Widyatnyana (2026) [9] extend this issue by showing how allegory, trauma, and political memory shape Indonesian literary resistance. In this sense, dissent is not merely thematic opposition but a textual strategy for negotiating risk, memory, and public address.

The indicators of literary dissent in contemporary Indonesian poetry can be grouped into thematic, rhetorical, and positional aspects. Thematically, dissent appears through critiques of state violence, nationalism, populism, gender hierarchy, historical trauma, and social inequality, as reflected in Jamilah (2026) [7], Ridlo (2026) [10], Widyatnyana (2026) [9], and Yani (2026) [11]. Rhetorically, it is carried by metaphor, testimonial voice, satire, repetition, coded language, and fragmented address. Positionally, it constructs speakers who mourn, accuse, remember, mock, or mobilize. Silalahi, Simbolon, and Simbolon (2022) [5] suggest that contemporary Indonesian poetry has expanded beyond inherited formal conventions, allowing dissent to become more flexible, hybrid, and publicly responsive.

2.2. Platform visibility

Platform visibility refers to the condition through which cultural texts become discoverable, circulated, and socially recognized within digital environments. It differs from publication because visibility is not guaranteed by availability alone; it depends on platform architecture, audience interaction, recommendation systems, and paratextual design. Atikurrahman (2025) [1] shows that Indonesian literary textuality is increasingly shaped by digital convergence, where literary works move across media and formats. Jalli (2025) [2], although focused on TikTok activism, demonstrates that Southeast Asian political

communication is now shaped by virality, misinformation, youth participation, and platform-mediated attention. Therefore, visibility must be treated as a sociotechnical condition rather than a neutral extension of readership.

Platform visibility can be examined through several indicators: affordance, circulation cue, engagement trace, and infrastructural constraint. Affordances include captions, hashtags, repost functions, video duration, audio templates, thumbnails, comment sections, and algorithmic recommendations. Circulation cues involve tagging, sharing prompts, cross-platform migration, and the transformation of poems into screenshots, carousels, or spoken-word clips. Engagement traces—likes, comments, views, shares, saves—should be recorded descriptively, not treated as causal proof of literary influence. Jalli (2025) [2] is useful here because it shows that virality can amplify activist claims while also exposing them to distortion. This study therefore reads visibility as mediated circulation, not as automatic political efficacy.

2.3. Digital poetics

Digital poetics concerns how poetic meaning is produced through the interaction of text, media form, sound, image, interface, and audience participation. It differs from conventional poetics because the poem is not confined to printed lines; it may appear as caption, video, voice performance, screenshot, typography, or visual sequence. Saxena (2022) [4] links spoken and internet-enabled poetry to translation, Anglophony, and dissenting circulation, showing that poetic publics are increasingly transnational and mediated. Atikurrahman (2025) [1] similarly argues that digital convergence reimagines textuality in Indonesia. These perspectives challenge text-only analysis and require poetry to be studied as multimodal literary practice.

The main indicators of digital poetics are textual form, sonic performance, visual composition, paratext, and reader-facing interaction. Textual form includes lineation, diction, repetition, and figurative density. Sonic performance covers voice, rhythm, pause, accent, and spoken-word delivery. Visual composition includes colour, layout, image, typography, logo placement, and framing. Paratext includes title, caption, hashtag, upload date, platform label, and contextual description. Reader-facing interaction includes comments, reposts, duets, and interpretive circulation. Bringing literary dissent, platform visibility, and digital poetics together, this study positions contemporary Indonesian poetry as mediated cultural action: dissent is written as text, formatted as platform content, and circulated as public argument.

3. METHOD

This study uses the public poetry post as its main unit of analysis because contemporary Indonesian poetic dissent is produced not only through verbal text but also through platformed forms of circulation. The corpus consists of 21 documented items: 13 primary poetry pages, five secondary scholarly sources, and three contextual sources. Primary data were selected from publicly accessible literary pages containing contemporary Indonesian poems, author information, publication dates, visible comment sections, share buttons, and platform traces. Secondary sources support conceptual framing on digital convergence, literary dissent, platform activism, and spoken/networked poetry, particularly Atikurrahman (2025) [1], Jalli (2025) [2], Ngoshi (2021) [3], and Saxena (2022) [4]. Contextual data provide background on Indonesian digital publics.

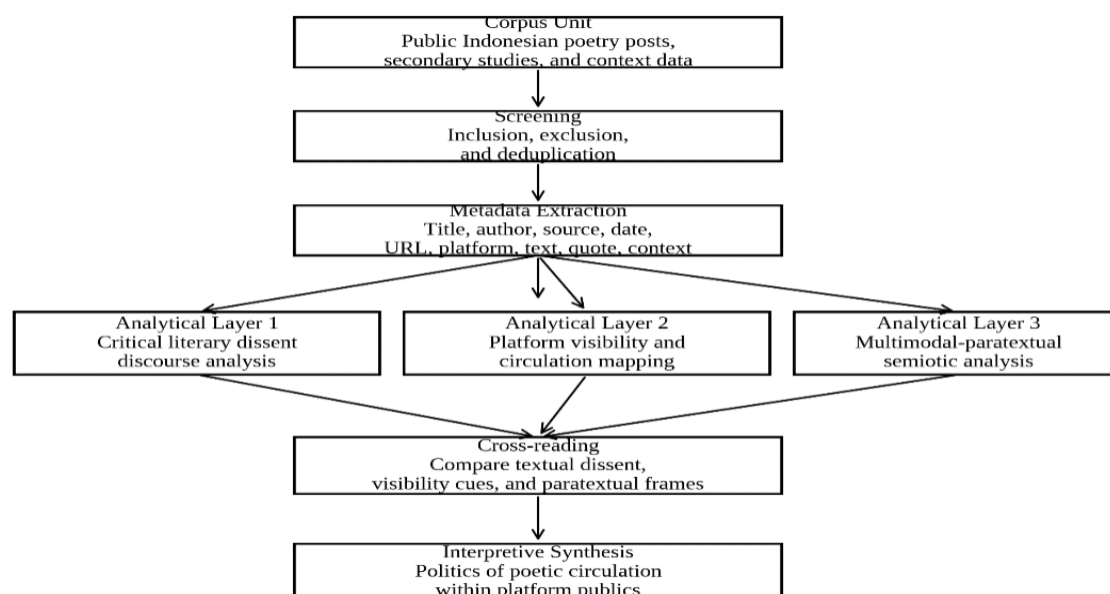
This study applies a qualitative digital literary design that combines literary discourse analysis, platform visibility mapping, and multimodal-paratextual semiotics. This design is appropriate because contemporary poetry circulates across textual, visual, and infrastructural layers. A poem may contain dissenting language, but its public meaning is also shaped by captions, thumbnails, comment interfaces, share buttons, author biographies, and cross-platform signals. Rather than treating platforms as neutral containers, this study reads them as mediating environments. However, this design does not infer causal relations between algorithmic systems and reception; visible engagement is treated as descriptive evidence of circulation, not proof of impact.

Metadata fields include document code, data type, title, author, source, platform, publication date, access date, URL, region, language, item type, comment visibility, share-button availability, engagement visibility, cross-platform signals, inclusion rationale, deduplication key, and verification status. Textual fields store short excerpts, contextual notes, and analytical descriptions rather than full copyrighted poems. For visual or video-related material, this study records image description, visual actor, visual symbol, colour, layout, logo position, frame, timestamp, transcript, and screenshot reference when available.

Table 1. Composition of dataset

Code	Data Type	Source	Location	Period	Number	Characteristics	Status
LCPO-PRI-001–013	Primary poetry data	Bacapetra.co poetry pages and related public platform traces	Indonesia-centred; several poems reference Jakarta, Papua, Maluku, Java, and transnational sites	2023–2026	13	Contemporary poems with dissent themes, author notes, dates, URLs, comments, share buttons, and visual/paratactical frames	Included for coding
LCPO-SEC-001–005	Secondary scholarly data	Journal articles supplied in reference list	Indonesia, Southeast Asia, and comparative literary contexts	2021–2026	5	Studies on digital convergence, TikTok activism, censorship, literary dissent, translation, and contemporary poetry	Used for theoretical framing
LCPO-CTX-001–003	Contextual data	Public digital-literary and platform-context sources	Indonesia	2024–2026	3	Background on internet use, literary publication ecology, and platform circulation	Used for contextualization
LCPO-ALL-021	Consolidated corpus	Metadata, text, and coding CSV files	Indonesia-centred	2021–2026	21	Deduplicated corpus containing title, source, date, URL, quotation, context, visual fields, and coding columns	Final working dataset

Data collection followed six procedures. First, public literary and platform-related sources were identified through Indonesian poetry, dissent, activism, platform, and digital-literature keywords. Second, items were screened using inclusion and exclusion criteria: public accessibility, verifiable URL, contemporary relevance, poetic form, dissent theme, and usable metadata. Third, metadata were entered into a standardized spreadsheet. Fourth, short quotations and contextual descriptions were saved without reproducing full poems. Fifth, duplicate items were removed using deduplication keys based on source, title, author, and date. Sixth, each item was assigned a unique code. This process keeps data traceable, ethically limited, and analytically consistent.

**Figure 1.** Operational analysis matrix

4. RESULTS

4.1. Poetic dissent as compressed political critique

Contemporary Indonesian poetry in this corpus articulates dissent through compressed images rather than extended programmatic argument. Political force emerges from the relation between theme, rhetorical strategy, and risk management. Poems addressing democracy, power, violence, mourning, regional precarity, and bodily autonomy do not operate as transparent political declarations; they transform public critique into metaphor, satire, testimony, elegy, and symbolic indirection. This pattern is consistent with Ngoshi's argument that literary dissent often develops under conditions where direct opposition is mediated by censorship, risk, or social pressure. It also resonates with Kadamehang's account of protest poetry as discourse struggle. The corpus therefore positions dissent as a literary technique of public address, not merely as thematic content.

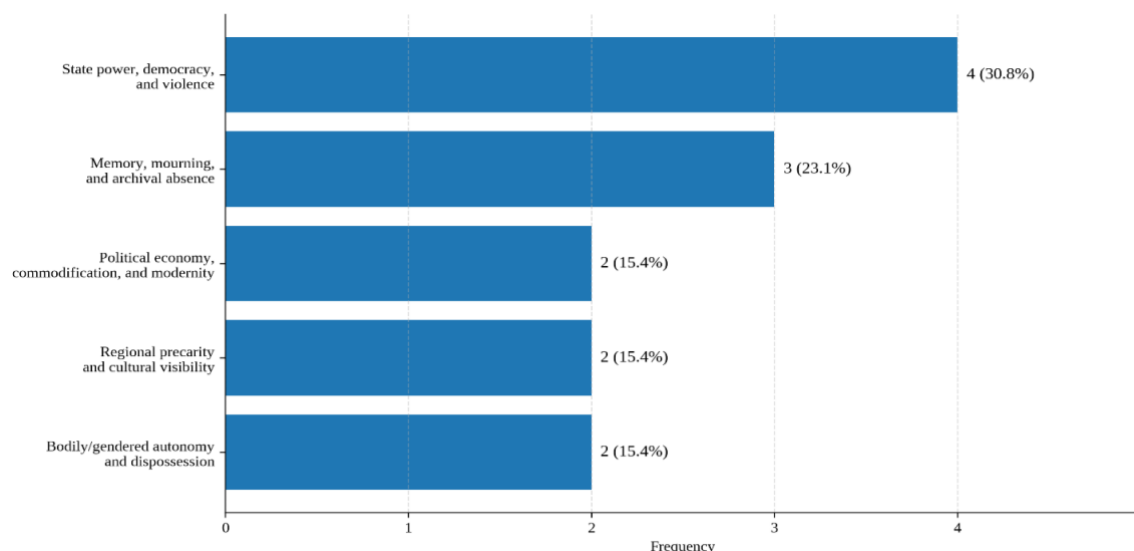


Figure 2. Distribution of dissent themes in contemporary Indonesian poetry

The dominant pattern is the concentration of poems around state power, democracy, and violence, which accounts for 30.8% of coded primary items. Memory, mourning, and archival absence follow with 23.1%, showing that political critique is also carried by loss, silence, and intergenerational inheritance. Three categories each account for 15.4%: political economy and modernity, regional precarity and cultural visibility, and bodily or gendered autonomy. Objectively, this distribution indicates that dissent is not confined to explicit political vocabulary. It also appears in scenes of classrooms, transit, damaged bodies, family memory, rural ecology, and cultural objects. Such variation supports Silalahi, Simbolon, and Simbolon's view that contemporary Indonesian poetry expands inherited forms into more flexible and socially responsive expression.

Theoretically, these patterns suggest that contemporary Indonesian poetic dissent works through layered mediation. At textual level, poems convert political conflict into metaphor, testimony, satire, mourning, and embodied imagery. At cultural level, they transform social injury into shareable literary signs that can circulate across platform publics. Atikurrahman's account of digital convergence helps explain why poetic textuality can no longer be separated from circulation, while Jalli's discussion of platform activism clarifies how visibility and public attention shape political communication in Southeast Asia. However, this study does not treat visibility as proof of political effect. Rather, it reads visibility as a condition through which dissenting poetry becomes publicly available, interpretable, and contestable.

Table 2. Distribution of dissent themes in contemporary Indonesian poetry

Main Category	Subcategory	Indicator	Frequency	Percentage	Data Variation	Example/Excerpt	Data Code	Interpretation
State power, democracy, and violence	Democratic spectacle, electoral populism, Papuan memory, war memory	Political vocabulary, state imagery, testimony, coercive memory	4	30.8%	Satire, second-person testimony, elegiac intertext, grotesque metaphor	“politik membutuhkan drama”; “Selama kekuasaan / Belum terguncang”; “Bintang Kejora”; “bau mesiu”	LCPO-PRI-001; LCPO-PRI-002; LCPO-PRI-003; LCPO-PRI-004	Dissent is concentrated around power, electoral disillusionment, violence, and historical injury, but it is rarely delivered as a flat slogan.
Memory, mourning, and archival absence	Silenced names, collective loss, minoritized inheritance	Absence, grief, intergenerational memory, unnamed victims	3	23.1%	Minimalist metaphor, elegiac address, heritage symbolism	“Nama-nama itu tidak dihapus”; “tetap hidup”; “Tuturan cerita merasuk kain dan kayu”	LCPO-PRI-005; LCPO-PRI-006; LCPO-PRI-011	Political critique appears through remembrance, mourning, and cultural transmission rather than direct denunciation.
Political economy, commodification, and modernity	Anti-extractive ethics, commodity representation, artificial intelligence	Market lexicon, calculation, abstraction, anti-modernity critique	2	15.4%	Rural ecology, conceptual repetition, semiotic overload	“simulasi kecerdasan buatan”; “aku supermarket / dalam representasi”	LCPO-PRI-008; LCPO-PRI-010	Dissent targets economic rationality and representational excess by opposing lived memory to commodified modern perception.
Regional precarity and cultural visibility	Papuan education, urban fatigue, eastern Indonesian markers	Local diction, mobility, school absence, everyday precarity	2	15.4%	Child perspective, rural realism, urban transit imagery	“di dalam kelas, saya ikan mati”; “satu sepi ke lain tempat”	LCPO-PRI-009; LCPO-PRI-013	Regional experience becomes a mode of political visibility, especially where inequality is narrated through ordinary scenes.
Bodily/gendered autonomy and dispossession	Damaged bodies, controlled voice, mediated threat	Bone, fire, upload, transmission, autonomy	2	15.4%	Infernal metaphor, sonic metaphor, technological diction	“tulang-tulang ringkih”; “Setiap nada yang kau unggah”	LCPO-PRI-007; LCPO-PRI-012	Dissent is embodied through injury and voice control, linking material dispossession to gendered and mediated forms of constraint.

4.2. Platform visibility and circulation architecture

Platform visibility in this corpus is structured less by a single metric than by layered conditions of availability, interaction, and cross-platform movement. Every primary item is technically shareable, but only some poems accumulate visible reader response or platform traces beyond the original literary page. This distinction matters because contemporary poetry's public life is not exhausted by publication. A poem becomes platform-visible when it can be redistributed, commented on, indexed, or attached to authorial performance across digital spaces. Atikurrahman's argument about digital convergence is useful here because literary textuality appears through multiple interfaces, while Jalli's account of platform activism clarifies how public attention depends on infrastructures of circulation. Thus, this corpus shows visibility as a mediated condition.

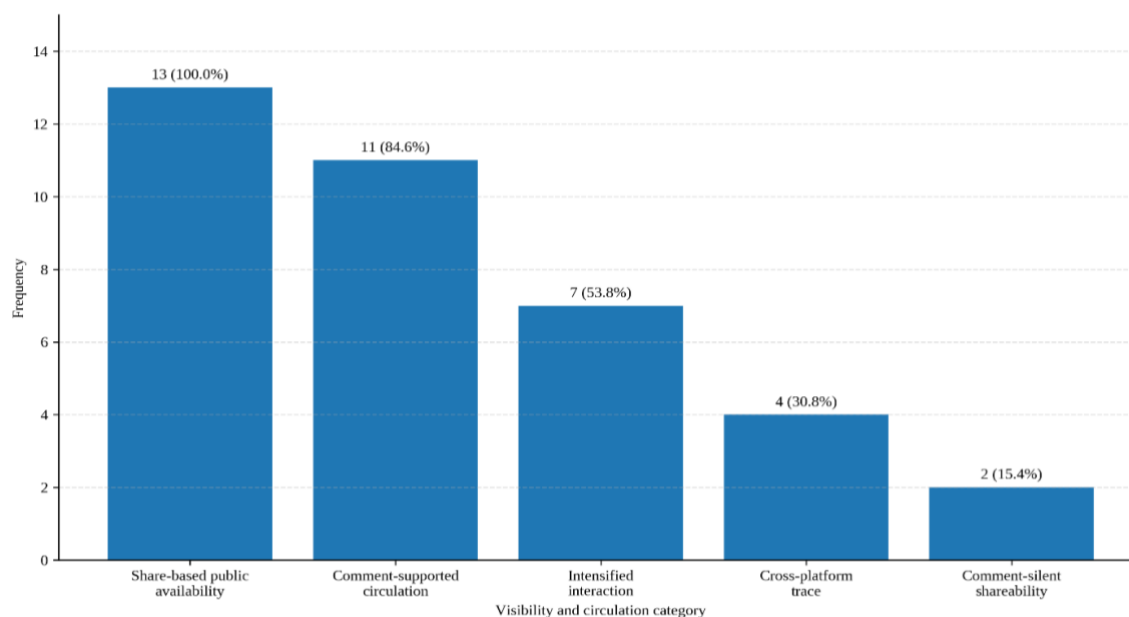


Figure 3. Platform visibility and circulation features across primary poetry posts

The most dominant pattern is share-based availability, recorded in all 13 primary items. Comment-supported circulation appears in 11 items, indicating that most poems include a visible interpretive space. However, intensified interaction is narrower: only seven items record seven or more comments. Cross-platform traces appear in four items, mainly through author biographies, indexed social snippets, Instagram references, or performance-linked circulation. Two items remain comment-silent despite having share buttons and public URLs. Objectively, these patterns show that visibility is uneven even within a single literary website ecology. The same platform infrastructure does not generate the same degree of interaction, suggesting that textual theme, author profile, timing, paratext, and circulation pathway may condition public uptake.

Theoretically, these findings refine how platform visibility should be understood in literary analysis. Visibility cannot be reduced to virality, nor can engagement be treated as direct evidence of political influence. Instead, visibility operates as a layered field in which poems are made available, technically redistributed, publicly interpreted, and sometimes cross-indexed beyond their original page. This distinction supports Saxena's view of networked poetic publics and Ngoshi's understanding of dissent as mediated by constraint and circulation. In this corpus, platform visibility does not replace literary dissent; it reorganizes how dissent becomes accessible to readers. Contemporary Indonesian poetry therefore appears as a mediated cultural practice in which textual critique and circulation infrastructure work together.

Table 3. Platform visibility and circulation features across primary poetry posts

Main Category	Subcategory	Indicator	Frequency	Percentage	Data Variation	Excerpt of Platform Evidence	Data Code	Interpretation
Share-based public availability	Visible sharing infrastructure	Share buttons, public URL, platform-ready article page	13	100.0%	Every primary item contains shareable web infrastructure, although circulation intensity differs across items	“share buttons visible”; “public URL recorded”; “website publication”	LCPO-PRI-001–013	Platform visibility begins from technical shareability: poems are not only published but formatted for redistribution.
Comment-supported circulation	Visible reader-response space	Comment section, recorded comments, reader uptake	11	84.6%	Most items contain visible comments; two items remain comment-silent despite public shareability	“comments visible”; “public web comments only”; “reader comment circulation”	LCPO-PRI-001–009; LCPO-PRI-011–012	Reader visibility becomes part of poetic circulation because comment sections turn poems into public-facing interpretive objects.
Intensified interaction	Seven or more recorded comments	Higher comment count within corpus; reader response beyond passive access	7	53.8%	Comment activity is concentrated in several poems dealing with power, memory, region, market language, and digital culture	7–14 recorded comments across selected items	LCPO-PRI-002; LCPO-PRI-005; LCPO-PRI-006; LCPO-PRI-007; LCPO-PRI-008; LCPO-PRI-009; LCPO-PRI-012	Visibility is uneven: not all dissenting poems produce equal public response, even when hosted on the same literary platform.
Cross-platform trace	Social snippet, author platform profile, performance reference	Instagram, YouTube, Facebook, indexed social snippets, performance-linked author bio	4	30.8%	Some items move beyond page-based circulation through author biographies, indexed snippets, and performance references	“YouTube and Instagram”; “Instagram reel snippet”; “social snippets indexed”	LCPO-PRI-001; LCPO-PRI-002; LCPO-PRI-003; LCPO-PRI-012	Platform circulation extends literary publicness when poetry is linked to performance, author persona, or social-media indexing.
Comment-silent shareability	Public but low visible interaction	Share buttons without recorded comments	2	15.4%	Two poems remain technically shareable but lack visible comment activity at the time of documentation	“no comments recorded”; “share buttons; related links”	LCPO-PRI-010; LCPO-PRI-013	Availability does not equal visibility; public poems may remain shareable yet weakly interactive.

4.3. Multimodal paratexts, regional identity, and reader-facing publicness

Multimodal and paratextual features shape how contemporary Indonesian poetry becomes publicly readable beyond its verbal content. Every primary item is framed by editorial publication and authorial paratext, which means that poems are encountered through curated literary infrastructure rather than as anonymous fragments. This matters because paratext does not merely accompany poems; it organizes credibility, authorial presence, source legitimacy, and interpretive orientation. Atikurrahman's account of digital convergence helps clarify this shift because Indonesian literary textuality increasingly moves through hybrid formats, while Saxena's discussion of spoken and internet-enabled poetry shows that poetic publics are formed through text, voice, platform, and circulation together. Thus, paratext becomes part of dissent's public form.

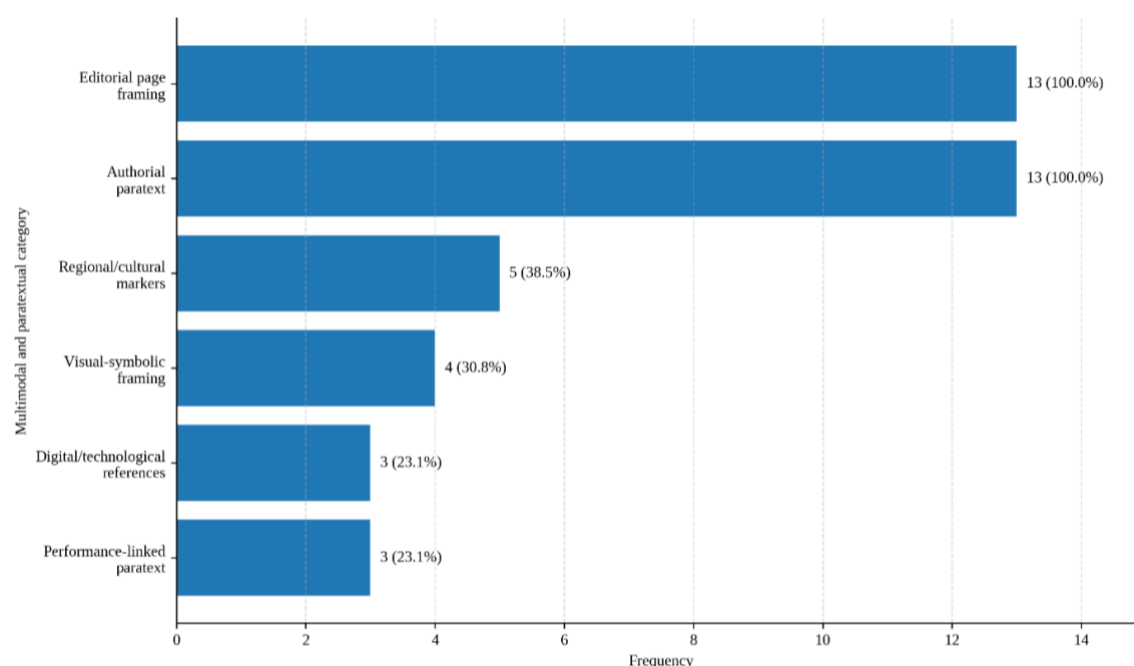


Figure 4. Multimodal-paratextual framing across primary poetry posts

The dominant pattern is editorial and authorial framing, both present in all 13 items. Regional and cultural markers appear in five items, especially where poems refer to Papua, Maluku, village life, classroom experience, or inherited cultural objects. Visual-symbolic framing appears in four items, while digital or technological references appear in three. Performance-linked paratext also appears in three items, showing a narrower but important connection between written poems and voice-based or platform-persona circulation. Objectively, this distribution indicates that the corpus is not uniformly multimodal in the same way. Some poems remain primarily textual, while others intensify public meaning through regional signs, symbolic visual fields, digital vocabulary, or performative traces.

Theoretically, these patterns show that contemporary Indonesian poetry operates through mediated publicness. Dissent is not only produced by what a poem says, but also by how it is framed, attributed, located, visualized, and made available for circulation. Regional markers turn public critique into situated cultural testimony; visual symbols orient readers toward memory, injury, or identity; digital references expose how platform culture enters poetic imagination itself. This finding extends Ngoshi's concern with constrained dissent by showing that indirection is not only rhetorical but also paratextual. It also complements Jalli's platform-oriented view of activist visibility: in this corpus, political meaning emerges through the interaction between poetic form, literary curation, and platform-facing design.

Table 4. Multimodal-paratextual framing across primary poetry posts

Main Category	Subcategory	Indicator	Frequency	Percentage	Data Variation	Excerpt of Paratextual Evidence	Data Code	Interpretation
Editorial page framing	Literary website publication	Title, author name, publication date, public URL, shareable article structure	13	100.0%	All primary poems appear within a curated literary-page format rather than isolated raw text	“public literary page”; “publication date recorded”; “article-based poetry page”	LCPO-PRI-001–013	Editorial framing gives poems literary legitimacy while also preparing them for platform-based redistribution.
Authorial paratext	Biographical note and author visibility	Author name, short profile, literary activity, publication identity	13	100.0%	Authorial information appears as a stabilizing frame for interpreting voice, location, and literary authority	“author information recorded”; “writer profile”; “literary biography”	LCPO-PRI-001–013	Authorship functions as a paratextual anchor that links poetic dissent to situated literary identity.
Regional/cultural markers	Local memory, eastern Indonesian references, cultural inheritance	Place names, regional references, cultural objects, local social experience	5	38.5%	Papua, Maluku, village life, school space, and inherited cultural objects appear as public signs of uneven belonging	“Bintang Kejora”; “kain dan kayu”; “kelas”; “sepi ke lain tempat”	LCPO-PRI-003; LCPO-PRI-006; LCPO-PRI-009; LCPO-PRI-011; LCPO-PRI-013	Regional markers shift dissent from abstract politics to situated cultural visibility.
Visual-symbolic framing	Image, layout, and symbolic environment	Page layout, image description, visual symbol, frame, colour, logo position	4	30.8%	Visual fields support interpretation when symbolic objects, page design, or visual frames intensify textual meaning	“visual frame recorded”; “symbolic object”; “layout noted”; “logo position recorded”	LCPO-PRI-003; LCPO-PRI-007; LCPO-PRI-011; LCPO-PRI-012	Visual elements do not replace poetic language; they orient how readers encounter dissenting signs.
Digital/technological references	Platform culture, upload, artificial intelligence, mediated circulation	Technological diction, upload culture, computational metaphor, digital publics	3	23.1%	Digital language appears inside poems or surrounding paratexts, linking literary dissent to mediated culture	“simulasi kecerdasan buatan”; “Setiap nada yang kau unggah”; “representasi”	LCPO-PRI-008; LCPO-PRI-010; LCPO-PRI-012	Platform vocabulary enters poetic discourse as both object of critique and condition of circulation.
Performance-linked paratext	Spoken-word, social profile, and performative circulation	Performance reference, author platform, social snippet, audio/video association	3	23.1%	Some poems connect textual publication to voice, performance, or social-media author presence	“performance reference”; “Instagram snippet”; “YouTube and Instagram”	LCPO-PRI-001; LCPO-PRI-002; LCPO-PRI-012	Poetry’s publicness expands when written texts are connected to voice, performance, and platform persona.

5. DISCUSSION

The concentration of dissent around state power, democratic spectacle, violence, memory, economy, regional precarity, and bodily autonomy suggests that contemporary Indonesian poetry functions as a compressed site of civic critique. Its significance lies not in replacing formal political discourse, but in translating public injury into symbolic forms that remain affectively readable and interpretively open. This function is crucial because poetry can hold contradiction: it may mourn victims, mock power, invoke regional loss, and expose commodified life without adopting the language of manifesto. Such finding supports Ngoshi's (2021) [3] argument that literary dissent often emerges through indirection when explicit opposition is constrained, and it resonates with Kadamehang's (2026) [6] view of protest poetry as discourse struggle. Yet this corpus also complicates purely oppositional readings. Dissent does not always appear as confrontation; it often works as remembrance, grief, satire, or embodied vulnerability [12], [13], [14]. This means Indonesian poetry performs political work by shaping perception rather than issuing direct ideological instruction.

This pattern emerges because contemporary poetic dissent is structured by unequal relations among public speech, cultural risk, historical memory, and aesthetic convention. Poems that address democracy, violence, or social dispossession do not merely describe political conditions; they reorganize them through metaphor, allegory, testimony, and tonal compression [15], [16]. Such structure explains why dissent appears across different registers rather than in a single activist idiom. Ngoshi (2021) [3] helps clarify how censorship and repression encourage coded or indirect literary forms, while Refai (2026) [8] and Widyatnyana (2026) [9] show that Indonesian political writing often works through allegory, trauma, and historical memory. Silalahi, Simbolon, and Simbolon (2022) [5] further explain why contemporary Indonesian poetry can absorb formal experimentation and social critique simultaneously. Therefore, this study suggests a correlation between political sensitivity and rhetorical density: where public critique is risky or historically burdened, poetry tends to condense dissent into figurative and affective structures.

The visibility findings show that digital publication changes what literary publicness means. Poems in this corpus are not simply made available; they are technically prepared for circulation through public URLs, share buttons, comment spaces, author profiles, and platform traces. This has an enabling function because it allows dissenting poetry to move beyond specialist literary communities and become part of networked public interpretation [17], [18], [19]. However, it also produces a dysfunction: visibility becomes uneven, fragile, and partly dependent on platform infrastructures that do not necessarily privilege literary complexity. Jalli's (2025) [2] analysis of TikTok activism shows that platform publics can amplify social claims while also exposing them to distortion, simplification, and misinformation. Atikurrahman (2025) [1] similarly shows that digital convergence changes literary textuality. This study therefore positions platform visibility as ambivalent: it expands circulation, but it also subjects poetry to attention economies where shareability may become more visible than interpretation.

The unevenness of circulation can be explained by the underlying structure of platformed literary distribution. Publication, visibility, interaction, and cross-platform recognition are not identical processes. A poem may be accessible without being discussed, shareable without becoming widely interpreted, or attached to authorial performance without achieving broad public traction [20], [21], [22]. This structure challenges assumptions that digital circulation automatically democratizes literary dissent. Jalli (2025) [2] demonstrates that platform activism depends on affordances, audience behaviour, and algorithmically shaped attention; similarly, this corpus shows that literary circulation depends on technical and social conditions beyond textual quality alone. Atikurrahman's (2025) [1] notion of digital convergence helps explain why poems increasingly circulate through hybrid interfaces, but this convergence does not erase hierarchy. Instead, it creates new asymmetries between poems that remain page-bound and poems that gain authorial, performative, or cross-platform mobility. Visibility is therefore better understood as infrastructural opportunity rather than guaranteed public influence.

The multimodal and paratextual findings indicate that dissenting poetry becomes publicly meaningful through more than verbal content. Editorial framing, authorial biography, regional markers, visual cues, digital vocabulary, and performance references shape how readers encounter poetic dissent [23], [24]. This matters because paratext can stabilize literary authority, situate political voice, and make regional or cultural memory legible to broader publics. Saxena (2022) [4] argues that spoken and internet-enabled poetry circulates through translation, performance, and mediated publics, while Atikurrahman (2025) [1] shows that Indonesian digital literary forms increasingly depend on convergence across media. This study extends those arguments by showing that paratext does not merely decorate poems; it mediates public interpretation. Yet this mediation also creates a possible dysfunction. When paratext becomes dominant, dissent may be framed

through author persona, platform design, or visual symbolism before readers engage textual complexity. Thus, paratext both clarifies and constrains poetic publicness.

This paratextual pattern emerges from the structure of contemporary digital literary culture, where authorship, platform design, regional identity, and circulation cues operate together. Unlike printed poetry, platformed poetry is encountered within interfaces that foreground names, dates, shareability, comments, layouts, and related content [25]. These elements influence how dissent is recognized as literary, political, regional, or performative. Saxena's (2022) [4] discussion of networked poetic publics helps explain why voice and performance can extend poetic meaning, while Jamilah (2026) [7], Ridlo (2026) [10], Widyatnyana (2026) [9], and Yani (2026) [11] show that Indonesian literary politics remains entangled with nationalism, gender, trauma, and populist rhetoric. This study does not claim that paratext determines interpretation. Rather, it argues that paratext creates interpretive conditions through which dissent becomes situated and publicly available. Contemporary Indonesian poetry therefore operates through a layered structure: textual dissent, platform circulation, and paratextual framing together produce mediated literary politics.

6. CONCLUSION

This study concludes that contemporary Indonesian poetry transforms literary dissent into a mediated practice shaped by textual critique, platform visibility, and paratextual framing. Its most important lesson is that dissent does not operate only through explicit political statement, but also through metaphor, memory, satire, regional markers, bodily imagery, and shareable digital forms. Its scholarly contribution lies in renewing Indonesian literary analysis by shifting attention from poem-as-text to poem-as-circulated cultural action. Methodologically, this study integrates critical literary dissent discourse analysis, platform visibility mapping, and multimodal-paratextual semiotics, thereby offering a more precise framework for examining poetry within algorithmically structured publics.

However, this study remains limited by its reliance on publicly accessible poetry posts, visible platform traces, and descriptive engagement indicators. It cannot determine algorithmic causality, private readership behaviour, authorial intention, or long-term political effect. Future research should expand corpus size, compare multiple platforms, include longitudinal tracking, and combine digital ethnography, interview-based author inquiry, and platform analytics where ethically accessible. Further studies may also examine reader interpretation, regional-language poetry, spoken-word performance, and cross-platform repost networks. Such directions would clarify how Indonesian poetic dissent travels across publics, how visibility becomes uneven, and how literary meaning is negotiated under changing digital infrastructures.

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CONFLICT OF INTEREST STATEMENT

Author states no conflict of interest.

AI USE DECLARATION

The author used artificial intelligence tools to assist with the generation of illustrative figures and with the formatting and layout of this manuscript. AI was not used to generate the substantive content, conceptualization, data, analysis, or conclusions of the research, all of which remain the sole responsibility of the author.

INFORMED CONSENT

Not applicable – this study did not involve direct human participants. Data consisted solely of publicly accessible poetry posts and scholarly sources.

ETHICAL APPROVAL

This research did not involve human or animal subjects; it analyzed publicly accessible poetry posts and scholarly sources, and therefore no institutional review board approval was required. Where research does involve human subjects, the author affirms that such research would be conducted in full compliance with all relevant national regulations and institutional policies, in accordance with the tenets of the Declaration of Helsinki, and would be approved by the author's institutional review board or equivalent committee.

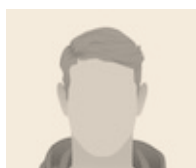
DATA AVAILABILITY

The corpus of documents analyzed in this study are publicly accessible and available from the corresponding author upon reasonable request.

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BIOGRAPHY OF AUTHOR



Muhammad Faiz Ramadhan    is affiliated with Universitas Sarjanawiyata Tamansiswa, Yogyakarta, Indonesia. His academic studies are related to literature, digital media, and cultural studies. His research includes contemporary Indonesian poetry, literary dissent, digital literary circulation, and platform-mediated cultural politics. He can be contacted at email: muhammadfaiz.rama@gmail.com