



SYMBOLIC CONVERGENCE IN ALFIN RIZAL'S INSTAGRAM POETRY

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Abstract

Literary works such as poetry are no longer limited to books. In the digital age, poetry has also shifted to media that easily accessible by readers. It means that poetry is no longer consumed by specific community only. Poetry can be consumed by people from various demographics; age and gender; and can be expressed by anyone from various backgrounds through social media platforms such as Instagram. This study discussed Instagram poetry from the theoretical perspective of symbolic convergence. The data sources for this research were the poems of Alfin Rizal, analyzed qualitatively. Data was collected from the Instagram account @alfinrizalisme, supported by Alfin Rizal's poetry books. Each piece of poetry content on Alfin Rizal's Instagram was classified into smaller taxonomies to facilitate findings. The findings of this study indicated the dramatization of messages by Alfin Rizal, which impacts public response to his work. This message dramatization takes the form of poetry videos, photo manipulation, background as the setting, and illustrations as a secondary backdrop. Another finding was the construction of symbolic reality, which affects public interaction (followers) who utilize this message dramatization (in the form of Instagram posts with poetry content) to re-communicate to the public through other social media platforms.

Keywords: *symbolic convergence, Instagram poetry, digital literacy, bucin*

INTRODUCTION

The digital age is characterized by the rapid, continuous influx of information that transcends space and time. The sophistication of smartphones integrated with various news sites inevitably impacts user psychology. This impact leads to two practical receptions: the realm of information as digital literacy in its positive form and the realm of information as digital literacy waste (Cunliffe-Jones et al., 2018, p. 23-26; Barone & Wright, 2008). The latter stage indicates a negative impact because numerous texts, discourses—and in whatever form they take—have exhausted and distracted millennials, compelling them to follow social media algorithms.

It is very naive to assume that all social media users are aware of social media algorithms as a system of digitalizing information dominated by click-bait news sites. The presence of digital platforms with numerous literacy content cannot stem the tide of millions of other digital platforms operating in business, online shops, memes, hoaxes, and various non-genre content flooding social media like Instagram. There is a literacy account called Wikipuisi, a social media account that contributes to spreading poems from renowned authors to emerging poets. Wikipuisi is just a single account among thousands of other accounts in the vast universe of Instagram.

The digital era inevitably also leads to the demise of print media. If not completely eradicated, print media will reduce their print circulation or change their news presentation format to be more responsive. This technique has been used by the print version of Kompas in the last four years, changing the presentation style of its sections and news to be dominated by images while reducing text descriptions.

The removal of literary sections in print media also indicates that the work of a writer or emerging author has no practical impact and is seen as entertainment. This unfavorable trend is also occurring in the book publishing industry. Even seasoned authors are unable to attract market interest to purchase their poetry books with print runs of 2,000 to 3,000 copies. Furthermore, the publishing industry, especially literary book publishers, is shifting to an indie management model, which involves limited printing and bypasses distributor networks that take a 45-60% discount off the gross price (Mawaidi & Suroso, 2021 p. 415).

The statement about the urgency of social media is supported by the proliferation of literacy accounts on platforms like Instagram. An example of a platform that showcases innovation, creativity, and collaboration is Berdikari Book, with its Instagram account @berdikaribook. Berdikari started as an online bookstore but has also opened a physical store that combines a café, a library, and displays of paintings and words on its walls. Creativity can also be seen in poets who want to explore the outside world, a world known as the virtual social sphere. This is exemplified by a poet and Instagram influencer like Alfin Rizal. Alfin Rizal, a graduate in Fine Arts from Institusi Seni Yogyakarta, fills his Instagram account with his poetic words due to his love for poetry.

Initially, Instagram was just a media to upload photos. For poetry enthusiasts, this opportunity became a medium for sharing poetry with the public. The like, share, and save features often became the choices for followers who sought poetry content. Uniquely, Alfin Rizal, who has design skills, also beautifies the appearance of his Instagram content. Consequently, followers are not only focused on the poetry but also on the illustrations, which encourage them to comment, share, and save the posts. In communication studies, this phenomenon is called symbolic convergence. Symbolic convergence is a phenomenon that begins when an Instagram user uploads content on social media, where a communication process is indirectly occurring beyond the user, and the vast Instagram universe operates automatically according to social media algorithms (Bormann, 1996, p. 87; Kartikawangi, 2013, p. 72).

The theory of symbolic convergence has three main components in studying communication. The first part discusses the discovery and arrangement of recurring communicative forms and patterns that indicate the evolution and presence of shared group consciousness. This part is often referred to as the fantasy theme chain. The fantasy within a particular group relates to individual fantasies and extrapolates to speaker-audience fantasies and to the mass media public. According to Bormann (1972), rhetorical critics have long known that rhetoric and poetry share many similarities, yet they remain distinct. Many experts view persuasive discourse in dramatistic terms.

The second part consists of the description of dynamic tendencies in the communication system that explains why group consciousness arises, continues, declines, and disappears, and the effects that this group consciousness has on meanings, motives, and communication within the group. This part is often referred to as the rhetorical vision. Typically, this part emerges through the fantasy theme chain. Rhetorical vision also means the ideological symbolic system that unites a community and energizes its collective actions. The third part of this theory consists of factors that explain why people share fantasies (Bormann, 1985, p. 129; Olufowote, 2017, p. 2).

The most fundamental communication process, analogous to the principle of natural selection in evolution, is the dynamic fantasy shared by a group of people. In the context of symbolic convergence theory, fantasy is a technical term and does not mean something imaginary or not based on reality as it is commonly used. The technical meaning of fantasy is the shared, creative, and imaginative interpretation of events that meet the psychological or rhetorical needs of a group. Rhetorical fantasy can include fictional scripts of imaginary characters, but it often relates to events that have actually happened to group members or

are reported in authenticated historical works, news media, or in other oral histories and folklore of groups and communities (Bormann, 1985, p. 89).

An important part of the symbolic convergence theory introduced by Bormann is its explanation of how individuals share a sufficient symbolic foundation to participate in logical negotiation processes, problem-solving procedures, and decision-making. Equally important is how this theory explains the shared sentiments or emotional involvement and commitment to symbols among individuals. In terms of group decision-making, symbolic convergence theory takes into account not only the factors usually referred to as rational or logical processes but also factors that explain the emotional components of the working group, which are often compelling (Bormann, 1996, p. 89). This phenomenon is part of the virtual communication process with other social media users. The comments on posted content create layers of symbols that function as public communication.

These layers of symbols do not appear spontaneously but are formed and constructed to become natural identifications. The term "bucin," an acronym for "budak cinta" (slave of love), for example, is part of the symbolic layers that reflect the thought processes of a particular society on social media. Initially, "bucin" was understood as part of the violence occurring in young people's relationships. Christian et al. (2019) mentioned that this violence affects not only women but also men.

Dwijayani (2020, p. 2) stated that the phenomenon of "bucin" can be linked to psychological issues stemming from unfinished business in one's past, such as unmet attachment needs from parents. Besides being an action, "bucin" eventually transforms into a language expression. Romantic words, expressions of disappointment, and feelings of possession become necessary to alleviate mental pressure. These expressive outbursts are scattered across social media. The expressions, which function psychologically, emerge from the subconscious. Words of praise and disappointment are responded to and commented on, reflecting shared experiences.

Romantic words and expressions of disappointment acquire new meanings as poetic words, which then evolve into Instagram poetry. This term is used because these expressions become increasingly dense and multifaceted in meaning over time. Additionally, due to factors like capitalism, it is not surprising that publishing editors seek out "bucin" poems on Instagram to be published, either in their poetic form or adapted into novels.

The presence of "bucin" poetry must be accepted as part of cultural fluidity. Its presence on social media platforms like Instagram should be welcomed as part of the literary ecosystem and an integral part of global culture. At first glance, "bucin" poetry might seem lightweight and easy to create. Pâquet (2019, p. 296) noted that poets who type their work directly into social networking sites like Instagram, possibly from their smartphones, might be considered amateurish and embarrassing. Pâquet cited Rupi Kaur as an example of a current Instagram poet with millions of followers.

METHOD

This study is conducted qualitatively, utilizing symbolic convergence as the theoretical foundation. Symbolic convergence theory is part of the phenomenon that makes the virtual communication process with other social media users a response to the fantasy created by the main user, in this case, Alfin Rizal's poetry posts on Instagram. The comments on these posts create layers of symbols that function as public communication.

The research began with the data collection process, including poetry works on Instagram accounts such as @sajakfiersa, @rintiksedu, and @alfinrizalisme. The results discussed involve data from phrases or sentences already posted on Instagram, some of which include illustrations or photos to add an artistic touch to the poetry. As outlined in the Huberman & Saldana (2014) concept, this method involves tabulating or classifying the collected data according to its indicators.

The above data also analyzed the interaction of Instagram poets on social media through the exchange of messages in the form of fantasy themes that create shared awareness. The purpose of this analysis was to uncover the reality created by Instagram poets on social media and to identify the construction of Instagram poets' dramatized poetry into a fantasy chain.

FINDINGS AND DISCUSSION

Findings

In line with the research focus, the research findings encompasses two aspects: (a) message dramatization, and (b) symbolic reality construction. These two focuses serve as markers of symbolic convergence in Alfin Rizal's Instagram poetry. The complete findings of the research are presented in Table 1.

Table 1. Aspects of symbolic convergence in Alfin Rizal's Instagram poetry

Aspect	Indicator	Form(s)
message dramatization	The poem undergoes changes in form, structure, style, and visuals.	Video Poetry, Photo Manipulation, Poetry with Background, Poetry with Illustration.
symbolic reality construction	Establishing network correlations on social media, such as the use of hashtags, tagging, sharing, and encouraging netizens to comment.	The influence on the real world where Instagram poets socialize and are known in their surroundings.

The message dramatization in Instagram poetry works involves visual effects beyond the artwork itself. These visual effects include background photos, illustrations, and even extend to other mediums such as music and audio podcasts. Additionally, the construction of symbolic reality is found when a literary text attempts to respond to factual situations within its environment, outside of its environment, among teenagers, and in other ways these literary Instagram influencers seek to evoke public nationalism, public concern, public sympathy, and all forms of responses stemming from their work. The findings on this symbolic reality build a collective awareness within their followers, expressed through comments, likes, and shares. Efforts to build this closeness involve encouraging the audience to engage in reciprocity, leaving them with no choice but to comment or capture screenshots for sharing on platforms outside of Instagram, such as WhatsApp statuses and other social media platforms.

DISCUSSION

Form of Message Dramatization

Alfin Rizal's poems on his Instagram account are never devoid of illustrations, whether they are his own creations or illustrations designed solely as backgrounds. This is motivated by Alfin Rizal's background as a Visual Communication Design (DKV) student at ISI Yogyakarta and his other roles as a content designer, illustrator, and book cover graphic designer. The inclusion of visual art is aimed at elegantly transforming his poetry to leave a persuasive impression on his followers. Alfin Rizal has uploaded over 225 works and has over 12.7k followers. He began his poetry career on Instagram on January 7, 2018, as a poetry reader.

Video Poetry as Content

Alfin Rizal's first post was a collaboration with Febby Ekaputri, reading poetry dialogically accompanied by instrumental music. The title of the poem is "Pura-Pura" (Pretend).

[suara orang menyeruput kopi]
bagaimana rasanya?
lumayan
pembohong yang manis
maksudmu?
dari dulu kau tak suka cappucino bukan?
dari mana kau tahu?
wajahmu, seperti dipaksa minum racun saja
mengapa selama ini pura-pura suka?
meski aku lebih suka kopi tubruk aku tak ingin mengecewakanmu
aku kan lelaki baik dan aku ingin mengesankanmu
membuatku terkesan?
kau bahkan selama ini belum mengenal aku
aku tanya padamu, siapa aku?
kau? tentu saja orang asing yang diam-diam menyelinap
ke dalam puisi-puisiku?
berhentilah pura-pura menyukai sesuatu yang aku suka
aku tak bisa
kenapa?
cinta, sering membuat manusia pura-pura bukan?

The poem was also uploaded to Febby Ekaputri's YouTube channel, which has 11.7K subscribers, 64 comments, and 5.5 likes. Similarly, there were comments and likes on Instagram @alfinrizal and @tehmbii alias Febby Ekaputri. The poetry reading model as described above was quite unique at that time as not everyone could find the right partner for collaboration.

The next video poetry content was posted on April 9, 2018. Similar to before, the script of the poem being read was authored by Alfin Rizal. This time, the poem was not read directly (live). The reading of the poem's voice was dubbed over the video. The moving Figures showed Alfin Rizal engaging in activities such as drinking a beverage, smoking, and writing a poem, which he then recited.

segala ruang kusinggah dengan sungguh
aku melihat diriku ada di mana-mana
jika aku pulang, aku adalah petualang
di mana segala ruang penelusuranku
akan menemukan diriku yang baru

Alfin Rizal is also seen reading alone, unlike the previous collaborative dialogue reading. This latest video model presents the reader or listener with what feels like a short film clip.

In the next post, due to the extraordinary response from his followers to the collaborative and dialogic poetry reading, another dialogic collaboration was created and uploaded on July 28, 2018, with @senjasajak. Similarly, in subsequent posts, Alfin Rizal continued with dialogic collaborations. One such post features a dialogic collaboration with @tehmbii, alias Febby Ekaputri, titled "Serakah dalam Cinta" (Greedy in Love).

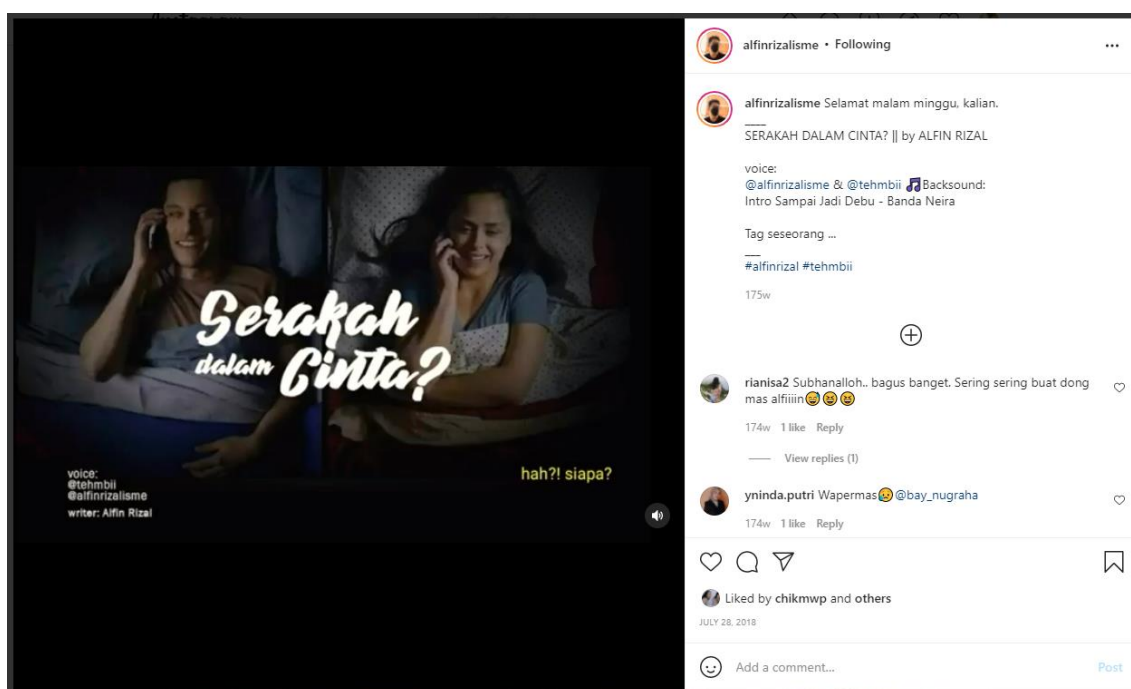


Figure 1. Screenshot of the Poetry Video titled "Serakah dalam Cinta" (Greedy in Love) as content on the Instagram account @alfinrizalisme

From the comments, it is evident that the message dramatization created by the Instagram poet has occurred. The response shows the representation of a group. This representation is indicated by comments that build another narrative as an expression of joy and amazement. According to Bormann (1982, p. 52), a fantasy theme consists of dramatized messages where characters play out an incident.

Alfin Rizal re-uploaded his poetry video content on October 24, 2018. This time, the content was read solo to promote his upcoming poetry book titled "Mengunjungi Hujan yang Berteduh di Matamu" (Visiting the Rain Sheltering in Your Eyes) (Rotasi, 2018). In this video, the image used is of Maudy Ayunda behind a rain-soaked window.

The poetry video continued on November 28, 2018, read by @vanyaahh, alias Vanya, titled "Cepat Atau Lambat, Kau Akan Jadi Kenangan" (Sooner or Later, You Will Become a Memory), taken from the book "Mengunjungi Hujan yang Berteduh di Matamu" (Rotasi, 2018).

After these uploads, Alfin Rizal no longer created poetry videos, either read by himself or in collaboration. It wasn't until February 13, 2019, that Alfin Rizal returned to reading poetry, but this time it was not his own work; instead, it was a piece by Sitok Srengenge. The comments from his followers expressed joy in hearing Alfin Rizal's voice. By reading Sitok Srengenge's poetry as a message dramatization, it is evident that Alfin Rizal aimed to convey specific symbols. The poetry video aimed to show, among other things, that poetry from a poet not born from social media can be relevant to the daily lives of the millennial generation. The result of sharing the message through reading Sitok Srengenge's poetry was a group fantasy or the fantasy of Alfin Rizal's followers. The dramatized message content that triggers a chain of reactions and feelings is called a fantasy theme (Bormann, 1985, p. 131).

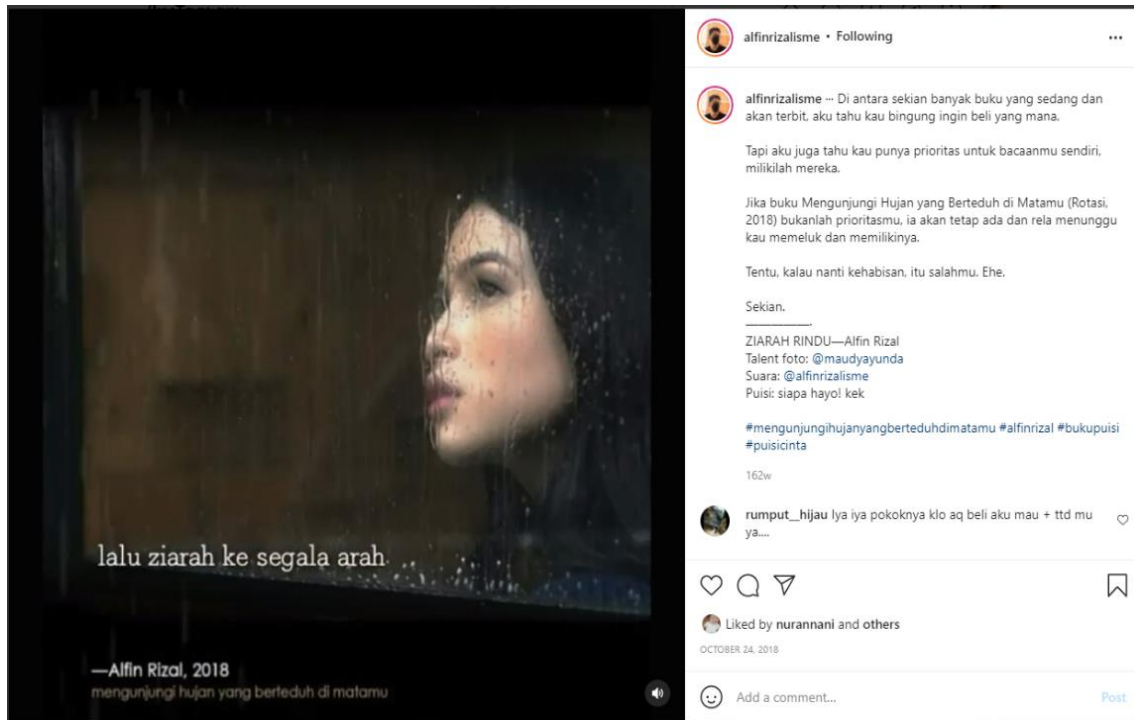


Figure 2. Screenshot of Poetry Video Content on Instagram @alfinrizalisme Using Celebrity Photos

Photo Manipulation as Content

The next model of message dramatization in Alfin Rizal's Instagram posts involves photo manipulation. Photo manipulation essentially falls under the domain of visual communication design. Thus, it is possible for cross-disciplinary collaboration, as seen in Alfin Rizal's Instagram. Explicitly, there may be no direct connection with poetry or literature in general. However, to support Alfin Rizal's Instagram content, which produces Instagram poetry, photo manipulation is part of the creative process needed to provide new nuances or dramatization for the reader. This is done because the presence of poetry—or literature in general—if presented monotonously, will become an artifact without and be crushed by time. This aligns with Burhanuddin Aziz's opinion on folklore in a Kompas report on November 16, 2021, that folklore can be adapted to the context of the present day. This aims to make folklore relevant to the current generation. Folklore can be packaged and recreated into books, podcasts, or social media content.

To support the poetry content on his Instagram, Alfin Rizal creates creative dramatization. According to Piliang (2018, p. 9), creativity is not an "individual" phenomenon but a "social" phenomenon involving cooperation, interrelation, interdependence, and mutual understanding among various elements within the Creative Realm. Since poetry is a creative realm, for his second post to kick off his career, Alfin Rizal uploaded an edited photo of the character Melia riding on the back of a motorcycle. In the original image, Dilan was removed using Photoshop and replaced by Alfin Rizal's photo, as a part of the dramatization in building a fantasy theme.



Figure 3. Screenshot of Photo Manipulation as Content on Instagram @alfinrizalime

The question is, why was the character Melia from the film "Dilan 1990" (2018) chosen for photo manipulation? To get this answer, it is necessary to delve into the historical context of the novels "Dilan 1990" (2014) and "Dilan 1991" (2015) by Pidi Baiq. These novels, written by an author from Bandung, are categorized as best-sellers. In 2018, the film adaptation with the same title was released and was declared the best-selling movie of the year. Several aesthetic responses in the form of works in various fields, such as T-shirts, music, and Instagram content in their satirical forms, emerged as a result.

According to Bormann (1996, p. 92), a dramatizing message is one that contains one or more of the following: wordplay, double meanings, metaphors, analogies, anecdotes, allegories, fables, or narratives. For the purpose of symbolic convergence related to group decision-making, the most important element is the narrative material in dramatizing the message. In this model of message dramatization using photo manipulation, Alfin Rizal gives an impression of an anecdote. His Instagram followers respond with various reactions such as praise, curses, requests to be included in the manipulations, and all of this is consciously done by Alfin Rizal as a form of symbolic convergence. As Bormann (1996, p. 93) stated, when a fantasy chain begins, listeners sit up and respond to the story.



Figure 4. Screenshot of Alfin Rizal's Photo Manipulation with Pramoedya Ananta Toer as Content on Instagram @alfinrizalisme

The caption on this post by Alfin Rizal is titled "Bertemu Pram" (Meeting Pram).

lelaki itu
 duduk bersila
 di sela-sela
 pembacaan
 sila ke-5. "keadilan sosial
 tak bisa kau capai
 hanya dengan
 duduk bersila."
 katanya.

2018

The content of the caption for this photo manipulation is a dramatized message by making a parody of the fifth principle of Pancasila. The parody suggests that as a millennial generation, success cannot be achieved by simply staying idle without taking any action.

In subsequent posts, Alfin Rizal manipulated a photo of himself with actress Maudy Ayunda on June 28, 2018. The caption of this post made his followers express annoyance towards Alfin Rizal because it contained a fictional dialogue about the approval of their relationship from Maudy Ayunda's mother. Of course, the dialogue was fictional, and the dramatization successfully reached the audience. The dramatization using photo manipulation with Maudy Ayunda was used as content twice to respond to the situation at that time, where the actress and singer was confused about choosing between Harvard University and Stanford University for her master's degree in the United States.



Figure 5. Screenshot of Alfin Rizal's Photo Manipulation with Maudy Ayunda as Content on Instagram @alfinrizalime

In this post, Alfin Rizal includes a caption with a carefully crafted poetic dramatization. While the previous photo captions contained short and light poems, in this post Alfin Rizal appears more serious. The title of the poem is “Selfie dan Menulis Puisi” (Selfie and Writing Poetry).

sebab surga hilang di rumah benci,
maka makian kian kita tinggalkan.
tak ada perangkat selain perangkat
lunak dan perangai hantu yang kau

tunjukkan di pertunjukan kesunyian.
kamera ada di mana-mana, di kamar,
di tubuh, dan seringkali di genggam
tangan yang terjebak jebakan sendiri.

sewaktu diego dan kahlo menangkap
waktu, mereka tak jauh beda dengan
ikan hias, terjebak kaca gelas, bersama
rumpun buatan dan menjadi tontonan.

apakah kita memang perlu mengurung
diri kita sebagai gambar, diumbar, biar
dipajang sebuah museum sebagai
catatan perjalanan hidup yang sia-sia?

apa yang kita tangkap, cintaku, saat
mata kamera mengintip kita berdua?

tidak, cintaku, kita tidak menangkap
apa pun; selain diri kita yang musnah

sebelum diciptakan.

2018

This poem is considered different because Alfin Rizal doesn't take it lightly; he integrates intertextual references to the couple Frida Kahlo and Diego Rivera. Both were a pair of Mexican artists and among the greatest in their country, who shook the world of fine arts. Natchez (1988, p. 153-174) conducted a comparative study between the paintings of Frida Kahlo and Diego Rivera, involving aspects of their individual creativity through historical influences, family, their personalities, and their reactions to their life experiences.

The dramatization by Alfin Rizal goes beyond mere poetic words or cheesy narratives easily turned into Instagram stories by his followers. For instance, all the comments on this post focus on the scene where Alfin Rizal and Maudy Ayunda are holding a single smartphone.



Figure 6. Screenshot of Alfin Rizal's photo manipulation with the cast of the film "Ada Apa Dengan Cinta 2" as content on the Instagram account @alfinrizalisme

Not only Maudy Ayunda, but the creativity in the dramatization of Alfin Rizal's posts also included the artist Dian Sastrowardoyo in a scene from the film *Ada Apa Dengan Cinta 2* (2016), successfully prompting followers to comment as a group reaction.

The scene with this character shows an anecdote in the message dramatization created by Alfin Rizal. At first glance, the photo appears to be original, especially to those unfamiliar with the film *ADDC 2*. The main purpose of manipulating the image is to achieve the user's intended goal while maintaining a realistic result (Bau et al., 2019, p. 59).

Poetry and "Background" as Content

Alfin Rizal's experience is a rare journey because not all novice writers can anchor their interests in two places, namely as a newspaper poet and a social media poet. Alfin Rizal acknowledges that there were times when he felt insecure about writing for print media

because publication requires a selection process. As an Instagram poet, this is an unusual obstacle since posting his works does not require curation.

In his Instagram posts, Alfin Rizal writes poetry by playing with words. In linguistic terms, this is known as code-switching and code-mixing.



Figure 7. Screenshot of a Poem with a Wall Background as Content on the Instagram account @alfinrizalisme

The poem in this image is Alfin Rizal's way of demonstrating the technique of code-switching as an effort to switch languages so that the audience can easily understand the speaker's intended meaning. Gardner-Chloros (2009, p. 202) stated that code-switching refers to the alternate use of two or more languages or language varieties by bilinguals for communicative purposes, culturally referred to as language interaction.

The message dramatization that appears is the poem text being attached to a house wall. Sunlight shines onto the poem text. In the poem text, some words are emphasized with underlines and red circles. This does not happen in Alfin Rizal's poems in his poetry books "Manusia Bermiliar-miliar, Cuma Kamu yang Bikin Ambyar" (2020) – abbreviated as MBCKyBA, and "Dengan Seperangkat Cinta dan Rindu Dibayar Tunai" (2021) – abbreviated as DSCRDT. There is one poem with a similar intonation titled "Matajantung" in the DSCRDT book.

Di antara mataku dan jantungku,
Entah siapa yang merasa paling *uwuwu*;
Mataku menangkapmu pertama kali,
Jantungku menyebutmu berkali-kali.

The diction "uwuwu" is a popular choice of words among young people. Its lexical meaning is still ambiguous, but "uwuwu" attempts to convey a playful, affectionate expression towards the other person. In the Instagram poem in Figure 8, there is a language deviation in the last line: /luka yang mbuh piye carane kudu digugu juga diguyu/. The words "digugu" and "diguyu" are a form of message dramatization responding to the acronym for

the term “guru,” which means *digugu lan ditiru* (to be respected and imitated). These words can, of course, be interpreted in various ways.

Thus, there is a process of sharing fantasy through interpretations found in the process of studying the impact of a dramatized message—playing with words that have double meanings, metaphors, analogies, anecdotes, allegories, fables, or narratives (Bormann, 1985, p. 130). The poem using a visual background also appeared in his post on February 6, 2019. This post contained an anecdotal poem with multiple meanings.



Figure 8. Screenshot of a Poem with a Wall Background Using a Twitter Template on the Instagram account @alfinrizalisme

As the previous posts, the background uses a wall with light falling into the corner of the room. Meanwhile, the layout of the poem replicates the Twitter format, complete with time, date, number of retweets, and likes, indicating that Alfin Rizal is proficient in his design quality.

At other times, Alfin Rizal continues to explore his Instagram posts. This pattern is part of his ongoing effort to create dramatizations that evoke a sense of fantasy for followers, readers, or users who have not yet followed him. The Twitter format has recently started to be abandoned. Alfin Rizal now constructs his posts using a background photo of himself and provides text space for his poems.

Previously, Alfin Rizal created poetry content with landscape backgrounds; the effort to include his own photo is an attempt to present himself to the public. Unlike others, such as Rintik Sedu, who may remove personal photos from their poetry posts, this effort relates to self-confidence and personal existence. Meeting the need for self-esteem gives rise to feelings of confidence, value, strength, ability, competence, and a sense of being useful and needed in this world. However, failure to meet this need results in feelings of inferiority, weakness, and helplessness (Maslow, 2021, p. 68; Azhari et al., 2024).



Figure 9. Screenshot of a Poem with the Author's Photo Background on the Instagram account @alfinrizalisme

The journey in finding identity from the content of Alfin Rizal continues. For example, Alfin Rizal dramatizes his Instagram content by posting his poems on plain and textured backgrounds. The dramatization aimed in these posts involves the unique font with a handwriting style. This style is widely used by content creators, especially Instagram poets. The handwriting style became popular after Marchella FP, author of the book "Nanti Kita Cerita Tentang Hari ini"—abbreviated as NKTCHI—published the book and released its film. This book also originally stemmed from Marchella FP's dramatizations on her Instagram posts.



Figure 10. Screenshot of a Poem with a Plain Gradient Background Using Handwriting Font on Instagram @alfinrizalisme

The dramatization style focusing on this font did not last long. In subsequent dramatizations, Alfin Rizal provided his own illustrations for each of his poetry posts on Instagram.

Poetry and Illustration as Content

The visual aspect relates to typography in poetry works. In other literature, the visual model is also referred to as enjambment. However, Koops van 't Jagt et al. (2014, p. 4) stated that enjambment occurs when the line break does not coincide with a syntactic boundary. When a syntactic unit is forced to break, it impacts the creation of new syntactic units. This results in a disruption between the syntactic nature of the text and its visual perception (visuospatial presentation).

In some contexts, the visual model is also referred to as layout, applicable to both poetry and prose. This latter part disregards the aforementioned aspect of enjambment. Initially, the visual aspect or enjambment was present in printed books. Later, with the advancement of information technology (or the need for authors to introduce their work to the public without curation), poetry or prose is now presented as content on social media, especially Instagram. Whether in its entirety or not, this effort—or rather phenomenon?—which Naji (2018, p. 1) describes as Instagram poetry, is a continuous practice of networking art, continually arranging and recycling content.

Instagram poetry, when uploaded to social media, considers several aspects to support its content, one of which is creative typography. Poems uploaded without considering creative typography can affect the satisfaction of their followers. Besides creative typography, another considered aspect is the selection of themes. Creative typography may be designed by others, while themes are personally crafted. In the theory of symbolic convergence, themes are the message content dramatized to trigger a chain of fantasies. These fantasy themes can also be interpreted as dramatized messages, including jokes, analogies, wordplay, stories, and more, which stimulate interaction (Bormann, 1985, p. 131).

Symbolic convergence theory asserts that in all communication contexts where the source creates a dramatic message, audiences under certain conditions can engage in dramatic action. They identify several aspects of the message and focus their attention until they participate in the imagery and actions stimulated by the message. The main concept of the message is dramatization. Responses that dramatize it are rich in imaginative language and consist of puns, wordplay, double meanings, metaphors, analogies, anecdotes, allegories, proverbs, fables, jokes, remarks, satire, stories, fairy tales, legends, and narratives (Bormann, Knutson & Musolf, 1997, p. 255).



Figure 11. Screenshot of a Poem Using Illustrations of Character Figures on Instagram @alfinrizalime

Figure 11 was published on August 19, 2019. The lines of the poem demonstrate Alfin Rizal's sympathy towards humanity, particularly towards teenagers experiencing heartbreak. In the line "limpahkanlah cinta" (pour out love), Alfin Rizal seeks to evoke public sympathy towards those who are hurt. This sentiment is echoed in the adjacent illustration depicting a woman carrying a small child. Alfin Rizal aims to construct a joke, an allegory, while considering the response from his followers.

The next line, "lumpuhkanlah benci" (paralyze hatred), makes an interesting leap combining the words "limpah" (pour) and "lumpuh" (paralyze), then blending "cinta" (love) and "benci" (hatred) as forms of resistance in meaning. Alfin Rizal's effort in the last line of the first stanza shows his support for young people who are feeling disappointed. Although both young and old experience disappointment, isn't Instagram poetry specifically aimed at young people?

Symbolic Reality Construction Form

The uniqueness of the millennial generation lies in their ability to package content from daily life—whether originating from a book or other sources—to share ideas, experiences, motifs, meanings, and feelings of togetherness, transformed into commodities for communication on social media. This shift has displaced existing values and meanings in the realm of real social life (Mutiaz, 2019, p. 116).

The effort to integrate poetry into digital spaces is a response to the presence of social media. This integration is referred to as cultural fluidity. Thus, Instagram poetry also signifies a phenomenon of contemporary culture. The construction underlying this phenomenon is not merely arbitrary but includes ideological constructs of cultural groups, collective consciousness, and the influence of hostage-taking. The digital age, especially after the emergence of Instagram, necessitates unique creativity, emphasizing the importance of innovative thinking, collaborative interdisciplinary experiments, and the imperative need for them (Piliang, 2018, p. 10). Creative stagnation can be caused by complex factors such as unconstructive individual or collective 'thinking habits,' knowledge regimes that do not foster new ideas, and socio-cultural, economic, and political environments that do not encourage creativity.

Social media should indeed serve as a platform to showcase creativity. Sharing experiences, fantasies, jokes, or tutorials can now be done by anyone in this virtual era. It's not just about sharing personal experiences but also daily activities such as live music performances, reading literary works, hosting events, and more, as seen with figures like Alfin Rizal, Fiersa Besari, and Rintik Sedu. Nearly every millennial content producer generates symbols that build collective awareness, dynamic abilities to fantasize about symbolic realities, and share fantasies among millennials to express togetherness. Celebrities like Syahrini have successfully constructed their reality and gained fame through viral wordplay or what can be termed as jargon (Mutiaz, 2019, p. 120).

The spirit of symbolic convergence in this rhetorical vision is the development of fantasy themes that transcend the groups initially developing them. As these themes develop, they become part of the wider societal fantasy. This is marked by a collective awareness that Alfin Rizal, Fiersa Besari, and Rintik Sedu are Instagram poets constructing the reality of "bucin" (slang for "butterflies in the stomach" or infatuation). The question

that arises is why has the reality of "bucin" become a fantasy theme for these three Instagram poets?

Symbolic Reality of Social Media Accounts

There are at least 10 hashtags associated with Alfin Rizal, but here are some that include posts with at least three hashtags to demonstrate consistency and user loyalty. These hashtags include #alfinrizal, #alfinrizalisme, #alfinrizalquote, #alfinrizalbook, #alfinrizalws, and #alfinrizalpuisi. Among these hashtags, #alfinrizal is the most popular, with over 1,528 posts.

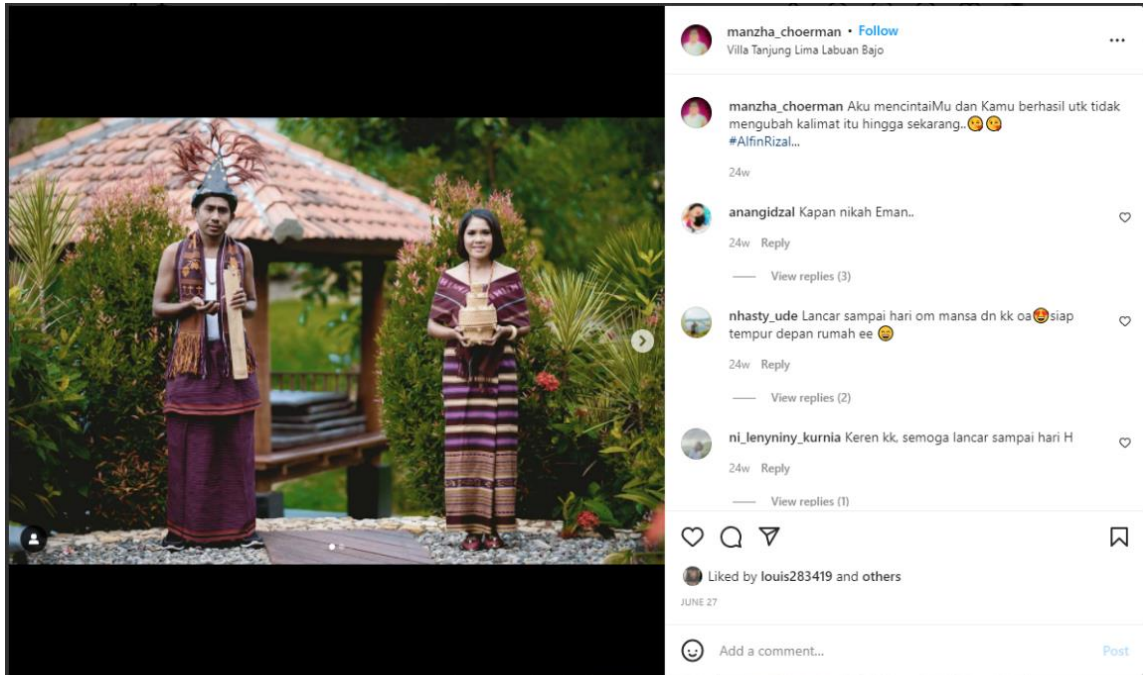


Figure 12. Screenshot of the post by the account @manzha_choerman using the hashtag #AlfinRizal

The hashtag #alfinrizal leads to his previously published books, including "Mata Kata" (literISI, 2015), "Lisan Tulisan" (RAR, 2016), "Kumpulan Cerpen Lelaku" (Penerbit SAE, 2017), "Kesengsem" (literISI, 2017), "Antologi Puisi Asmaragama" (literISI, 2018), and "Mengunjungi Hujan yang Berteduh di Matamu" (Rotasi Books, 2018). On various other Instagram accounts, this hashtag leads to videos of Alfin Rizal reading his poetry, such as in a post by Alfin Rizal on January 7, 2018.

In the early 2020, his new books have been published. Besides Alfin Rizal's own posts, there are posts from several people quoting a sentence from Alfin Rizal's novel or poetry. For example, in Figure 12 and 13.

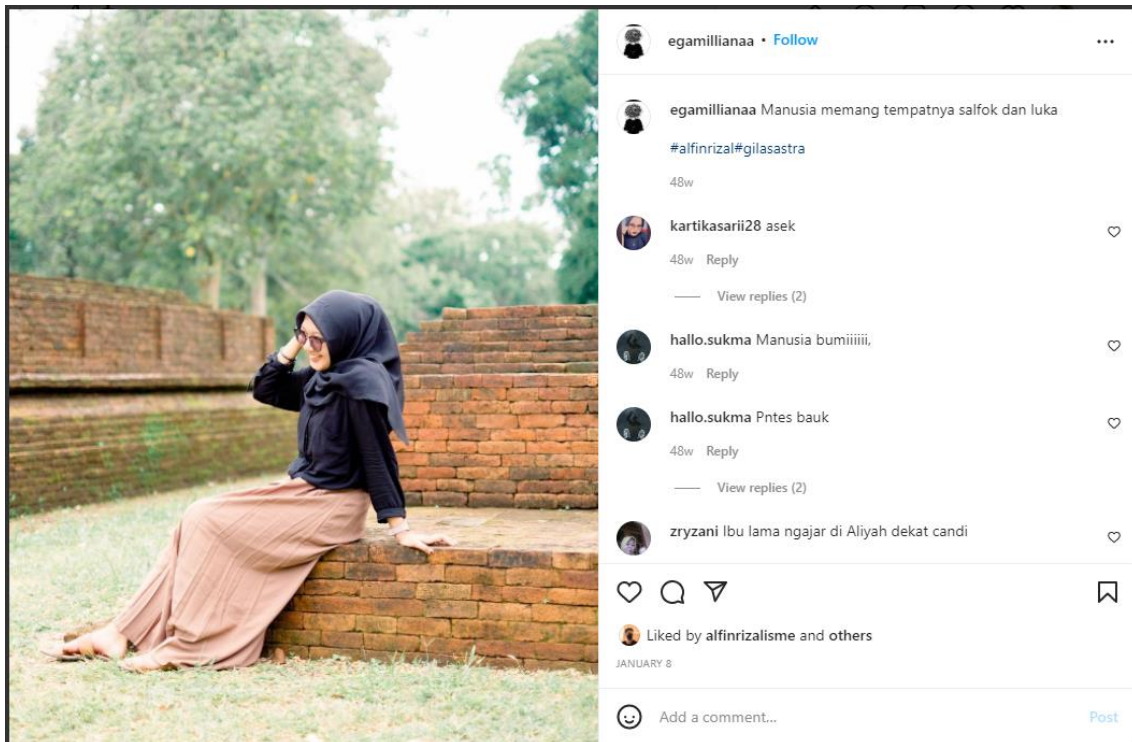


Figure 13. Screenshot of the post by the account @egamillianaa using the hashtag #AlfinRizal

In the Instagram posts above by the accounts @manzha_choerman and @egamillianaa, it is shown that the fantasy created by Alfin Rizal is a shared fantasy. The fantasy received by these two accounts includes the fantasy of trust in a relationship, marked by the caption */Aku mencintaiMu dan Kamu berhasil utk tidak mengubah kalimat itu hingga sekarang/* (I love you and you have succeeded in not changing that sentence until now), and the fantasy of human presence in the face of pain, marked by the caption */Manusia memang tempatnya salfok dan luka/* (Humans are indeed the place of distraction and wounds).

There are many shared fantasies created by several followers, fans, or Instagram users in general, which reflect their representation in the fantasy built by Alfin Rizal as a shared fantasy. This shared fantasy is also supported by bookstore accounts that sell Alfin Rizal's books and consciously attach the hashtag #alfinrizal to strengthen this shared fantasy further.

CONCLUSION

Currently, poetry is no longer written only by poets and found in books. Over time, poetry can appear in anti-mainstream mediums. The development of poetry in the cyber world can be seen on Instagram. The existence of Instagram poetry is a new form in the constellation of Indonesian literature, alongside Twitter poetry and other mediums.

Instagram poets deserve recognition and a position as a new era of literature. However, it must be acknowledged that this new era is only in the construction of the medium, which ultimately also influences the form of poetry. In this study, several of Alfin Rizal's poems essentially follow the fantasy themes popular among social media users. Thus, poems should also be written based on the needs of the users. The existence of poems on Instagram can be a new path for poets who seek literary celebrity.

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