

# Transformative Experience of Reading Digital Literature in Social Media

Nukmatus Syahria<sup>1</sup>, Rahmat Setiawan<sup>2\*</sup>, Ferra Dian Andanty<sup>3</sup>,  
Lubna Iasya<sup>4</sup>, Syarif Adhim<sup>5</sup>

<sup>1,2,3,4,5</sup>Universitas PGRI Adi Buana Surabaya

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**Abstract:** Social media is inevitable part of culture and as the consequence, reading behaviour transforms. This study investigates how digital literature in social media is leveraged through Instagram Reels and TikTok videos, transforming the reading experience in English language acquisition. Employing a phenomenological qualitative methodology, data were gathered via in-depth interviews with three fourth-semester students who participated in the Digital Literature course. The thematic analysis of the data uncovers three primary findings: first, digital literature is favoured for its concise and familiar format that aligns with everyday experiences; second, the interpretation of texts is facilitated by themes and language styles that closely mirror the emotional realities of students; third, digital platforms create opportunities for self-expression, allowing students to experience freedom in writing, sharing, and reflecting on their own personal experiences. The findings of this study highlight that digital literature transcends being merely an alternative medium in literacy education; it embodies a humanistic practice that intertwines language, emotions, and existence. The findings suggest a need to rethink English teaching methods to be more flexible, inclusive, and focused on the emotional experiences of students.

**Keywords:** digital literature, social media, reading

## INTRODUCTION

In the last few decades, digital technology has brought significant changes in various aspects of human life, including in the world of literature. The development of social media such as Instagram or TikTok has not only changed the way people communicate and interact, but also influenced the consumption patterns of content, including literary works. Today's social media platforms do not only function as a communication tool, but also as a learning medium (Handayani et al., 2021; Paliath & Evangeline, 2022; Purvis et al., 2020). Of course, in this context, social media exists as a medium for modern artistic and literary expression. This phenomenon clearly presents a disruption in the world of literature because in conventional perspective, literature is any written text, written in a conventional way, and distributed or published by publisher, while it has transformed into *homeless* writing; a phenomenon in

\*Corresponding author: [rahmatsetiawan@unipasby.ac.id](mailto:rahmatsetiawan@unipasby.ac.id)

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which everyone can write and express on digital platform or social media without any tight process of selection by publisher. Without paper, without long process, one can produce works. Of course, it provides the transformative experience in writing-reading literary works.

Digital world, with all its instant and audio-visual spaces, has the competence to adopt literary (values) through social media or platforms, which creates a new tradition; literary works that are more relevant and attractive to the younger generation. Young people who spend time in front of a mobile phone screen can utilise apps there that provide literary texts (Agrawal, 2023; Al-Jarf, 2022). From there, literature continues to exist in a medium that is more accessible to readers and this research seeks to investigate the transforming paradigm of literary reading among students in the digital age, particularly how their preference for digital literature is distributed through platforms like as Instagram Reels and TikTok over traditional or conventional formats. It aims to explore how students' literary involvement is shaped by the relatedness of social media and to what extent these platforms serve not only as entertainment but also as literary meaning and educational value. With the pedagogical possibilities and constraints of including social-media-based literature into formal literary education, therefore it provides insights for teachers seeking to close the gap between conventional and digital literary work, especially in the transformation of a visually and digitally orientated generation in reading.

A popular platform, Instagram, can be a space for expression in the form of visual poetry, *instapoetry*, and short stories with aesthetic designs. For example, @rupikaur\_ (Rupi Kaur) creates instapoetry in the style of short poems and minimalist illustrations, @atticuspoetry often creates romantic and philosophical poems, or @victorianpoetry uploads poems, reads them, with supportive audio accompaniment. In addition, there is Twitter/X, a platform that is also often used for flash fiction, aphorisms, short poems, and narratives that are delivered economically but sharply, for example, @tejucole who writes essays & fiction for experimental narratives, @veryshortstory who writes very short stories (micro fiction) in one tweet, and @sylviaduckworth who publishes haiku and short poems with illustrations. The TikTok platform can be a new medium for spoken word poetry, visual storytelling, and performative poetry. For example, creators @detak.kertas, @poetician\_, @victorianpoetry, and others, who create poems and recite them with emotional and visually artistic voice expressions. By seeing this transformation, social media can become a new trend in writing literature, and of course, the experience of reading literature digitally, without losing its literary essence.

Theoretically, the concept of digital literature is a fairly new branch of science in the world of literature. Digital literature differs from conventional literature in that it combines visual, audio, and text elements into a single work. This concept is relevant to be further researched considering that many literary readers today are more interested in visual and interactive media than long and static written texts. Narratives in social media are often short and concise, but have a strong emotional impact. Indeed, it is important here to suggest that the literary discipline needs to reconsider new forms of literature that can effectively convey meaning in the digital age. Moreover, this approach is also relevant in the context of learning where social practices adapt to the times in order to remain relevant to its people. In the

context of education, the learning of literature must transform to follow the habits and behaviours of students (Hakim et al., 2023; Kenzhekozhayeva & Mambetov, 2023; Lütge et al., 2019; Viires, 2017). In other words, when digital literature is infused into education, it can be an impactful innovation that is worth making a habit and tradition.

From a practical point of view, the use of social media in literature learning allows the delivery of moral messages, social criticism, and creative ideas more easily understood by students. In their daily lives, students are more familiar with social media than conventional literature books. As such, social media has the potential to be a bridge that connects the younger generation to the values contained in literary works, even for those who may not have an initial interest in literature. Therefore, it is important to explore how social media can be effectively used as a medium to deliver literary material in the classroom, especially in courses that focus on digital literature. In addition, the main problem faced by literature lecturers today is the declining interest of students in reading classic or contemporary literary works in the form of printed books. This condition is exacerbated by the habit of consuming short content on social media, which encourages students to favour visual narratives that are simple and quickly absorbed (Bados, 2023; S. Handayani et al., 2020; Selfa Sastre & Falguera Garcia, 2022).

To accommodate this progressive situation, digital literature, as a subject, exists. It is not just an academical *fomo*, but a tactical step to *adapt* with the wave of digital cultural changes that are increasingly infusing each second. It is not allowed just to be spectators in the ongoing *revolution*, thus a researcher of us who teach Digital Literature try to adopt a social media format to motivate students to be more enthusiastic in studying literature. By using a collection of quotes, aesthetic words, and poems that are popular on platforms such as Instagram and TikTok, students can receive and interpret literature through a form that is more familiar to them. This approach not only attracts students' attention, but also opens a discussion on how social media can function as a literary medium, which is not only entertainment but also a source of learning. In addition, this discovery can inspire other literature educators to adapt their teaching materials according to the habits and interests of today's students. With the development of digital technology, it is important for literary education to adapt to remain relevant and in demand. Literature contains text and meaning, so literature becomes a way or access to language learning, including foreign languages such as English. In other words, the presence of social media provides new experiences in reading literature because it is not just text, it is about the combination of listening to the back sound and the visual effect that paint the nuance of the meaning of the text.

Students like things that are integrated with their lives, especially those that are technology-based or digital, so what they enjoy on social media is in fact also teaching material, such as English learning through the narrative texts and how it is impactful (Handayani et al., 2020), English learning with the combination of learning cultural and religious values (Jannah & Wati, 2021), using literary works to make students can understand gender (Nurfaidah, 2021), and using literary works to understand the use of satires (Mulyanto et al., 2023), and many more. From those previous-relevant studies, it can be seen that the development of digital technology has brought significant changes in the way people, especially the younger generation, interact with literature, but none of them

seeing the perspective of the students in reading experience using digital literary works written in the form of digital. Amidst the shift in reading interest from long texts to short and visual digital formats such as Instagram Reels or TikTok videos, the ability of literature to survive and be relevant in everyday life, of course, is a challenge. In the context of education, there is a need to find innovative ways to draw attention to literature to keep it relevant and engaged with this digital world.

Based on the premises that have been constructed accumulatively above, this research's aim is to look into how digital technology, especially through social media platforms, like Instagram and TikTok, has transformed the way students read literature. This research looks at how students' preferences have swiftened over time towards digital literature shared on these platforms, as well as how their daily interactions on social media affect their reading habits. This research also *wants* to find out how much social media can be used for more than just entertainment, but also for learning and understanding literature. Therefore, this research is to give horizon of literature for the teachers the new ideas about the transformative way of how they teach so that it better fits the habits and interests of students in the digital age. In this focal point, it simultaneously encourages transformations in how literature is taught that can use text, images, and sound to help younger people understand what they read.

## METHOD

This research uses a qualitative approach with a phenomenological approach. The phenomenological approach was selected to explore the experience of reading through digital platforms (Instagram Reels and TikTok) among students, enabling an in-depth understanding of participants' consciousness during their interactions with digital literary content. This method facilitates a deeper exploration of the meanings associated with reading practices within a contemporary cultural context. This research primarily utilises narrative quotations derived from comprehensive interviews with three students from a campus in Surabaya. The three participants, identified by the initials Kafka, Pamuk, and Tolstoy, were intentionally selected due to their engagement in the digital literature course (taken subjectively from the participative activities in the class and their shadow names are inspired from legendary novelists) and their proactive use of social media platforms to explore literary content. They have taken the pre-requisite course, Introduction to Literature, as a part of joining Digital Literature class. The participants have agreed to be interviewed but with a consideration of *mystifying* their identity, including their accounts. Of course, they do not represent the total perception of reading experience on digital literary works, but at least, they can propose an issue that digital literary works provides transformative experience in reading. This selection also particularly considered their interactions with the Instagram accounts @atticuspoetry and @victorianpoetry, as well as TikTok accounts @detak.kertas, @poetician\_, and @victorianpoetry.

The techniques for data collection involved conducting in-depth interviews aimed at uncovering students' perceptions, emotions, reflections, and interpretations of the reading experience provided by the digital medium. The interviews were carried out in person and occurred in a relaxed yet organised environment, enabling students to express themselves

openly while remaining aligned with the research questions. The table below outlines how the interview questions are framed to detect key-point aspects of participants' experiences and perspectives on digital poetry. By recognising these indicators, it is aimed to better portray the thematic areas investigated through the interview questions, confirming that the data collected is aligned with the research objectives.

*Table 1: Extraction of Indicators for Interview Questions*

No.	Interview Question	Indicator(s) Extracted	Purpose
1.	What is your first impression when reading or watching poetry content on social media such as Instagram and TikTok?	Initial perception of digital poetry	To understand the participant's initial reaction and attitude towards poetry in digital form.
2.	What makes you feel more interested or understand poetry in digital form compared to poetry from books?	Interest in and understanding of traditional or digital poetry	To explore how and why digital formats can be more appealing or easier to comprehend.
3.	Are there any digital poems that you think really represent your personal feelings or experiences? Can you tell us about it?	Emotional proximity to digital poetry	To assess the resonance of emotion and personal relevance of digital poetry.
4.	After learning about digital poetry, do you feel braver or interested in writing or expressing yourself in a similar way?	Enthusiasm to engage in digital poetry	To explore if exposure to digital poetry drives creativity, expression, or even self-reflection.
5.	Do you think reading digital poetry gives you a different kind of freedom compared to reading traditional literature? How does that freedom feel?	Perceived freedom in consuming traditional or digital literature	To reflect if digital poetry provides a sense of having freedom to express, innovate, or deconstruct the meaning in reading.

Further, the steps of data collection began with the initial observation of popular digital literature accounts, followed by the selection of participants based on their engagement with the content, then the conduct of interviews, and finally, the thorough transcription of the interviews. This process took place over a period of two months.

The data obtained was analysed using thematic analysis techniques, which aim to find consistent and significant patterns of meaning in the participants' narratives. The steps of thematic are:

1. Familiarisation with the data: the data should be understood clearly thus it requires repeated readings reach the familiarity
2. Coding: the data requires to be classified and the classification requires the code to make it systemic and readable
3. Search for themes: the classification of the data is in line with the themes to make the results significant
4. Re-examining and defining the themes: making a confirmation that the themes are relevant with the research problems
5. Writing up: analysing the data by interpreting, describing, and exploring ideas

To validate the data, this research explores expert validation to make sure the results are reliable and correct. The experts are two 5-year-experienced lecturers of literature and

they check the interview questions to anticipate and the direct the answers to be relevant with the expected results and the results of the interview. The steps of expert validation are as follows:

1. Confirming experts who are very knowledgeable about digital literature;
2. Showing the experts the preliminary results and getting their feedback to see the relevance and accuracy;
3. Adjusting the analysis and interpretation based on the experts' feedback; and  
Presenting the research results with a more objective, referential, and credible point of view.

## RESULTS

Through a series of comprehensive interviews with students enrolled in the Digital Literature course, a landscape of literacy experience unfolds that transcends traditional paper pages, now residing on small screens that perpetually capture attention. In the dynamic moments between scrolling and tapping, students engage with digital literature—a contemporary reading experience that is episodic, intuitive, and deeply personalised. Through an exploration of the literacy experiences of fourth-semester students enrolled in the Digital Literature course, in-depth interviews revealed intricate layers of reflection. These discussions not only addressed enquiries regarding social media as a platform for creators' expression but also highlighted how it facilitated the experience of engaging with literary works, encompassing the processes of meaning-making, appreciation, and critique. This can certainly be viewed as an innovative approach to honouring significant aesthetic expression. This study uncovers three primary themes derived from the experiences of fourth semester students as they engage with and respond to digital literature on social media platforms. The three participants articulated their responses with varying nuances, yet they reinforced one another in terms of substance. The analysis was conducted using a thematic approach, and quotations (derived from the participants' responses to the questions) were marked with the code [Participant Initials-Question Number].

### The Preference of Digital Literature

All three students consistently expressed that the experience of engaging with digital poetry was significantly more enjoyable and captivating compared to traditional poetry. The incorporation of visual elements, auditory components, and brief durations fostered a sense of connection and freedom from a strict framework.

*“Saya baru pertama kali suka puisi karena lihat konten dari @atticuspoetry. Puisi itu kayaknya enggak maksa saya buat ngerti seluruh dunia, cukup ngerti diri sendiri”* [I got into poetry for the first time because I saw @atticuspoetry's content. Poetry doesn't seem to force me to understand the whole world, just understand myself] [Kafka-1].

*“Kalau disuruh baca puisi dari buku, saya kayaknya ngantuk. Tapi kalau kontennya dari TikTok, 15 detik aja bisa bikin saya mikir seharian”* [If I'm told to read a poem from a book, I feel sleepy. But if the content is from TikTok, just 15 seconds can make me think all day] [Pamuk-1].

*“Yang saya suka dari puisi digital itu, dia tahu caranya hidup di zaman sekarang—cepat, padat, tapi kena”* [What I like about digital poetry is that it knows how to live in this day and age-fast, concise, but relatable] [Tolstoy-1]

It is noted that format influences flavor, and that platforms such as Instagram and TikTok enable a more dynamic and interactive expression of literature. Furthermore, they possess a strong familiarity with their smartphones, dedicating considerable time and engaging in various activities on social media.

### Understandable, Familiar, and Related

The participants concurred that digital poetry explores themes intimately connected to their everyday experiences: anxiety, love, loss, and self-discovery. Additionally, they perceived the language employed in digital poetry as both straightforward and impactful, often experiencing it as if they were being directly addressed.

*“Kadang saya kaget, karena isi puisinya kayak nyambung banget sama isi kepala saya sendiri. Kayak... ‘loh, kok dia tahu saya lagi ngerasa gitu?’”* [Sometimes I’m surprised, because the content of the poem seems to really connect with the content of my own head. It’s like ... how come he knows I’m feeling that way?] [Pamuk-2].

*“Karena visual dan musiknya juga mendukung, saya enggak perlu mikir keras buat ngerti maknanya. Dia menyentuh saya duluan, baru saya pikirin”* [Because the visuals and music are also supportive, I don’t have to think hard to understand the meaning. It touches me first, then I think about it] [Tolstoy-2].

*“Saya ngerasa puisi digital itu lebih manusiawi. Isinya tentang kesendirian, tentang cinta, tentang overthinking—itu semua kejadian yang saya alami sendiri”* [I feel that digital poetry is more human. It’s about loneliness, about love, about overthinking—it’s all things I’ve experienced myself] [Kafka-3].

This discovery strengthens the notion that thematic closeness and recognisable aesthetics facilitate the processing and perception of meaning in digital poetry. It is essential to consider the alignment between readers’ expectations and the visual texts displayed on their smartphone screens. Literature ought to be an inclusive realm that communicates ideas in accessible language, allowing for understanding by many and fostering discussions among a diverse audience. This well-known digital literature has changed the reader’s experience, allowing for a more liberated capture and interpretation of meaning.

### Freedom and Self-Expression

This experience had a profound impact, fostering the bravery to articulate their thoughts and feelings. Participants expressed that witnessing the unrestrained and authentic nature of poetry on social media inspired them to explore writing or discussing their own emotions.

*“Saya jadi berani nulis caption dengan gaya puisi. Kadang juga coba-coba bikin puisi satu kalimat. Saya ngerasa enggak perlu jadi sastrawan dulu buat boleh nulis. Saya lihat teman saya kalau sedang patah hati, suka menulis quote indah di story Instagramnya”* [I became brave enough to write captions in a poetic style. Sometimes I even try to write one-sentence poems. I feel like I don’t need to be a writer to be able to write. I see my friend when she’s heartbroken, she likes to write beautiful quotes on her Instagram story] [Kafka-4].

*“Saya belum bikin konten puisi sih, tapi saya sekarang suka ngumpulin kalimat-kalimat puitis dari keseharian. Rasanya kayak punya cara baru buat memahami hidup. Mungkin saya akan membuat akun untuk quote-quote estetik dan bermakna”* [I haven’t made any poetry content yet, but I now like to collect poetic sentences from my daily life. It feels like I have a new way of understanding life. Maybe I’ll create an account for aesthetic and meaningful quotes] [Pamuk–4].

*“Saya ngerasa puisi digital itu bukan cuma karya seni, tapi juga ruang untuk kita bilang hal-hal yang sulit diucapkan secara langsung. Terutama saat seseorang sedang terluka mereka biasanya sangat estetik dalam berekspresi”* [I feel that digital poetry is not only an art form, but also a space for us to say things that are difficult to say directly. Especially when someone is being hurt, they are usually very aesthetic in expression] [Tolstoy–5].

Digital literature serves as more than a mere medium for consumption; it acts as a creative space that liberates and empowers individual expression, free from the constraints of traditional literary aesthetics. Digital literature provides a platform for individuals to articulate and appreciate the emotions of others through their written work. Literature is made more accessible and relatable, allowing individuals to engage with it in a straightforward manner and connect it to their own experiences and emotions.

Interviews with Kafka, Pamuk, and Tolstoy reveal that digital literature via social media provides a novel way to engage with literary texts. This serves as a powerful instrument for learning within English education, while simultaneously reflecting the inner landscapes of students. Through a concise, straightforward, and heartfelt approach, they unveiled a new iteration of poetry: more vibrant, individualized, and deeply human.

## DISCUSSION

In a rapidly evolving literary environment, the insights gained from interviews with three students—Kafka, Pamuk, and Tolstoy—provide a *crisp* perspective on how literature, particularly in its digital manifestation, evolves into a more engaging and inclusive emotional experience. When poetry transitions from the printed page to the mobile screen, it retains its enchantment. Rather, it discovers innovative ways to excite, connect, and potentially restore. This discussion will delve into the significance of this transformation, examining how digital literary content on social media—particularly TikTok and Instagram—serves not merely as visual entertainment, but as a vibrant and evolving practice of literacy.

A central theme in the exploration of digital literacy is the impact of technology on the ways individuals engage with and interpret texts. The results of these interviews indicate that the shift from print to digital literature encompasses more than merely a change in medium; it involves a transformation of the surrounding environment. Kafka noted that digital poetry does not necessitate a complete understanding of the world, but rather an understanding of oneself. This is a nuanced yet significant contemplation. Digital literature often moves away from the elitism of modernism, fostering immediate emotional engagement. It is no longer a secluded space, but a broad opening, welcoming anyone to observe, experience, and share (Canals-Botines & Raluy Alo, 2023; Mustofa & Lestari, 2023; Wendorff, 2020). Pamuk asserts that digital poetry has the potential to evoke profound reflections in a mere 15 seconds. This indicates that emotional intensity need not be directly

correlated with the length of the text. In a time when time itself is scarce, brief and evocative poems shared on Reels or TikTok can serve as substitutes for lengthy narratives in expressing profound existential experiences.

Furthermore, significance is the crucial term. Through the insights of the three students, particularly in the reflections of Pamuk and Tolstoy, digital poetry resonates deeply due to its exploration of relatable themes: unspoken love, apprehension regarding the future, and unseen scars. These represent the routine experiences in the lives of Generation Z students. It is understandable that they perceive the poem as having an awareness of their thoughts (McGovern, 1993; Waltz, 1975). The proximity of the theme enhances the meaning's authenticity. This illustrates how the reader's background—social, emotional, and cultural—actively engages with the text. Digital literature excels in this realm as it provides an aesthetic experience that is accessible to all, embracing a populist approach while maintaining substantial depth. This is the space where deep understanding takes place—a practice grounded in emotional connection, rather than just intellectual engagement (Schwabe et al., 2021; Turner & Turner, 2013). This indicates that within an educational framework, an English teacher should reevaluate the concept of meaningful text, not only texts that demonstrate complex structures or has significant literary value, but also those that evoke emotional and existential connections for learners.

Additionally, the third theme that arises from these findings—how digital literature creates a space for freedom and inspiration for expression—represents the most crucial discourse from the standpoint of language education. In Kafka's journey, the bravery to compose poetry originated from the bravery to create captions. This matter holds significant importance. Underneath a seemingly simple caption lies a complex process of meaning-making: word selection, the construction of nuance, and the expression of emotion. Pamuk notes that following his engagement with digital poetry, he began to gather poetic phrases encountered in daily life. This represents a type of literacy that intertwines with everyday existence, extending beyond mere academic proficiency. In Paulo Freire's discourse, this represents a transformative approach to literacy—where language transcends mere imitation and serves as a means to reshape the world (Knoblauch, 1988; Vittoria, 2018). Tolstoy articulated a profound observation: digital poetry serves as a medium for expressing sentiments that are challenging to convey face-to-face. This highlights the healing role of digital literacy. In this context, poetry serves as a vessel for silence, providing a realm to hold the pains that remain unarticulated through conventional verbal exchange (Theinová, 2020). It is evident that engaging with digital poetry in English transcends the acquisition of grammar or vocabulary; it encompasses the exploration of the bravery inherent in the human experience.

These findings subtly question the prevailing notions of literacy within educational settings, which tend to be conventional and exclusionary. Digital literature offers a *fresh* perspective: literacy extends beyond the conventional skills of reading and writing to encompass the capacity to engage, produce, and contemplate the language skill (Audrin & Audrin, 2022; W. Handayani & San Fauziya, 2023; Joseph & Khan, 2020). In the realm of English teaching practice, it is essential for educators to create opportunities for the inclusion of diverse texts. The content from @atticuspoetry, @victorianpoetry, @poetician\_, to

@detak.kertas serves not only as valuable teaching materials but also as catalysts that stimulate dialogue, reflection, and expression. Moreover, the utilisation of this content indicates that social media is not opposed to education; rather, it represents a promising new arena for teaching and learning. It provides an environment for continuous learning—an organic process shaped by ongoing exposure, not constrained by strict structures, but evolving alongside students' digital experiences.

Nonetheless, the excitement surrounding digital literature must not lead us to abandon our critical perspective. It is crucial to recognise that not all digital poetry possesses significant depth of meaning. The risk of simplification arises when poetry is reduced to merely a fleeting, superficial aesthetic that gains popularity online. Consequently, the function of educators is vital in offering a curatorial perspective, helping students to differentiate between significant and insignificant content. Conversely, digital literature poses a challenge to established academic authority. The focus of knowledge transitions from established institutions to community engagement, moving away from rigid canons towards collaborative efforts. Poetry has evolved beyond the realm of established poets, now encompassing the voices of everyday individuals who navigate the complexities of hurt and love (Phan & Ho-Trinh, 2023; Ribeiro, 2013; Talavira, 2019). This represents a shift in literature that confronts established hierarchies. If educational institutions persist in adhering to outdated methods, they risk becoming out of touch with contemporary developments.

When Kafka, Pamuk, and Tolstoy discuss digital poetry, they are reflecting on their own experiences. Concerning their perceptions, interpretations, and reactions to the environment. This captures the core of literature: acknowledging the human experience within the written word. Digital literature, in its concise but it has powerful expression, creates an opportunity for the younger generation to understand that language serves not only as a tool for academic achievement but also as a means for mending emotional scars and reigniting optimism. As a particle in digital universe, its damage remains in flame. It can still have both positive and negative effects on youth emotional well-being and academic achievement, with outcomes depending on the type and context of digital engagement, individual differences, and support systems, leading to benefits like enhanced cognitive and social-emotional development or risks such as increased stress, burnout, and lower academic engagement (Haddock et al., 2022; Hietajärvi et al., 2022; Moroney et al., 2023). This discussion suggests that English education in the digital era should embrace a more adaptable, human-centred, and imaginative approach. Poetry transcends mere instruction; it is something to be lived and felt. Literature transcends mere analysis; it thrives in our presence—on screens, within our hearts, and woven into the fabric of our everyday existence. Reading digital poetry transcends mere literacy; it represents an innovative approach to comprehending language as a living entity. It functions similarly to a living organism, evolving and adapting in tandem with the individuals who inhabit it.

At the peak of this discussion, this research anticipates the phenomena of how students or young generation engage with social media, especially with literature. Social media provides instant, rapid, and relevant access. Their face reflects the light of the screen and they spend on it intensively. They live in digital universe and this transformative pattern becomes the habitual process that cannot be ruined harshly. Thus, as a part of adaptation, it

requires to transform the conventional material into a digital-based look and it can be powerful educational resource to impart significant values to the millennial and Gen Zs. This research result strives to establish a solid theoretical and practical foundation for educators in crafting literature learning strategies that align more effectively with the interests and learning preferences of the current generation. The exploration of digital literature has seen numerous investigations into the shift from traditional printed texts to digital formats. This includes the examination of E-Books, Blogs, and various other digital platforms as mediums for presenting literary works.

Some studies have begun to touch on the potential of social media as a literary medium, but they generally focus on visual aesthetics and virality effects, rather than the reader's experience in the context of formal literary education. There is research entitled "Penggunaan Media Sosial Instagram Dalam Pembelajaran Bahasa, Sastra dan Budaya Pada Era Digital" written by Arifah et al. (2021). This research sees that social media can be used for educational purposes, such as the media for learning, and they use an Instagram account @tjhen.wandra, which provides lessons about the Chinese Language. From questionnaire respondents, it showed that 80% of all people use Instagram social media to learn media and they believe that increase knowledge from it because the content is interesting.

The next research is research entitled "Variasi Bahasa Penggunaan Media Sosial Instagram Siswa SMA dan Implikasinya dalam Pembelajaran Bahasa dan Sastra Indonesia" written by Chinita (2020). This study aims to determine the language variation of students in using Instagram social media. The results of this study show that the language variation in the use of Instagram social media used by high school students (89.18% of the surveyed subjects) is language variation in terms of its formality which is included in the relaxed or casual variety. This can be seen from the words or sentences of photo captions written by account users in their uploads. The implication in learning Indonesian language and literature in high school is that students can apply the material of writing narrative essays, one example is writing short stories. Students can determine the topic of discussion in the short story they make, known for whom the short story is made, and the purpose of the short story. Thus, word selection can be adjusted to the variety of language used based on the theme of the short story to be made.

The next is research entitled "Gaya Bahasa Sindiran Dalam Instagram Komik Kita: Kajian Stilistika", written by Busairi (2022). This study aims to describe the types of usage of sarcastic language styles in the Komik Kita Instagram account using stylistic analysis. The results of this study show that in the Instagram account Komik Kita, the author uses the style of irony more than the styles of cynicism, sarcasm, and innuendo. The reason the author uses the ironic style of language is that it is suitable for conveying ideas in a more polite and less harsh manner, and the messages from Komik Kita are more elegant when criticizing and satirizing, which is one of the aspects offered by literature: the power of language in other forms.

The three studies have exclusive relevance to the theme of utilizing the digital world with all its platforms for literature learning, both practically and implicitly. This certainly strengthens the status of literature in the digital world and also provides a crucial focal point for digital literature. Digital literature is an interesting thing because readers can easily access

it without having to buy books. Digital media can easily respond to individual desires and talents. It is only necessary to have technology and the motivation to write literature for various ideas, thoughts, and the imagination of the writer to be well accommodated. In the end, digital poets were born, grew, and developed thanks to digital media. As an effort to ground literature in society, publication means are necessary. Various efforts to ground literature in society require publication means. Basically, literature is created to be read, enjoyed, and to derive beneficial values in human life. Therefore, literature must be widely disseminated through various media, platforms, and public spaces so that it is easily accessible to readers anywhere and anytime. In turn, digital literature is able to contribute to the development of Indonesian literature with the various genres that have been produced. On the other hand, the creative literary industry designed by millennials also has a significant impact by providing good business opportunities. Millennial generation writers are able to produce works that provide value and utility in life.

In the work, “Melestarikan Budaya Literasi Karya Sastra Melalui Literasi Digital di Era Milenial,” Muthoharoh & Prastyaningsih (2020), saw that internet media makes society consumptive of information, but it needs filtration, so meticulousness is required through digital literacy movements and digital literary works for children as the best anticipatory form. Parents are expected to be able to utilize digital literary works in teaching the culture of digital literacy. Thus, society will grow into a critical and knowledge-rich community. It can be said that the development of digital literature is becoming more massive with the emergence of various reading applications such as Wattpad, Dreame, Storial.co, NovelToon, WebRead, and so on. This space of freedom explains the nature of digital literature as a training ground for the creative writing of children or teenagers, encouraging them to stimulate their imagination through language (Septiani et al., 2022). This reflects that through social media, one can also express themselves through digital literary work that can accommodate various ideas and expressions without being imprisoned by strict values.

Digital literature itself emerged in the early 2000s has already coloured the development of Indonesian literature. Digital literature emerged alongside the development of digital technology in Indonesia. Digital literature writers are individuals who are not bound by the hierarchy of publishing and do not require recognition from editors and editorial boards. The writers come from various backgrounds and possess writing talent. Digital literature readers are people who can interact directly with digital literature writers through chat media and mailing lists provided in the application. Digital literature readers can also contribute their thoughts in creating a work. Furthermore, digital literature is part of popular Indonesian literature and plays a role in developing Indonesian literature more vibrantly because the number of works, readers, and writers has sharply increased (Yanti, 2021).

This study contributes a new viewpoint to the exploration of digital literature by incorporating digital narratives via social media, utilising elements like quotes, aesthetic language, and brief poems from Instagram Reels and TikTok in the context of literature education. This method is more targeted than earlier studies as it directly connects students’ reactions to literary forms that are part of their everyday experiences, an area that has not been thoroughly investigated within the educational landscape. This broadens the potential

of digital literature as an educational resource that is both visually appealing and significant within the social and ethical framework of today's youth. This study focusses on the innovative use of social media-driven literary content within formal literature education in the classroom setting. This study emphasises the evolution of the literary reading experience in the digital age, especially through social media that integrates text with visual and auditory components. This innovation incorporates media that students already know—specifically Instagram Reels and TikTok—to foster more personal and critical engagements with literary texts. This method offers an innovative viewpoint on the effectiveness of digital narratives in delivering moral and critical messages, while also engaging students' interest in literature. This study distinguishes itself from earlier investigations by not only addressing the passive consumption of digital literature but also exploring students' active engagement with literary narratives on social media. The methodology employed holds the promise of transforming literature education, aligning it more closely with students' everyday experiences, while also fostering digital literacy within the literary domain.

## CONCLUSION

This concludes that digital literature on social media social platform like Instagram and TikTok makes reading more interesting and relevant for students, especially when it comes to understanding themselves and expressing themselves. Three students who were taking the Digital Literature course were interviewed, and they implied that digital poetry is more appealing than traditional poetry because it is short, visual, and interactive, and the themes are similar to things they deal with every day. The study also found that digital literature is not just something to read; it is also a place for students to express themselves and feel more comfortable writing and sharing their feelings. These results underline the importance of integrating social media in literary education to create a more inclusive, creative literacy space that is in line with the younger generation's growing familiarity with digital technology. Digital literature lets you combine text, pictures, and sound, which makes it a new way to learn about literature that is more personal and connected to students' lives. The pressing nature of this study stems from the necessity to discover innovative methods for engaging the younger generation with literature, as they become more immersed in technology and social media.

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