Construction of Visual Features of Indonesian Digital Poetry

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Abstract

In short time, Indonesian digital poetry attracts its audience through a series of visualization features of the digital art. This research uses a short segment analysis on Indonesian videography digital poetry to demonstrate the existence of visual conglomeration practices through the creation of objects, features, a feature of space, measuring distance in feature space, and dimension reduction. These five approaches are proposed by Manovich (2014) in grouping millions of visual artworks based on simple criteria. Of the three common objects are found, Indonesian animators, prefer individuals and texts as the main impression. The movement features are found in cinematic poetry and its rely depend on kinetic texts. Meanwhile, non-movement features can be found in the form of human imitation or part of them, portraits, silhouettes, and comics. Indonesian digital poetry of space features in form of textual space is prioritizing on the kinetics text, the space of time is prioritizing the presentation of objects association of words are spoken, the neutral space is prioritizing the use of computer technology application. The grouping of visual art composition is based on two criteria: the technique of creating and artistic impressions. The dimensional reducing is prominently practiced by Afrizal Malna.

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1. Introduction

The existence of Indonesian digital poetry at present can be seen on the YouTube website. Indonesian animators subdue their videography with Poetry Video, Mimetic Myth Poetry, Kinetic Typography, Short movie, cinematic Poetry, visualization Poetry, the musicalization Poetry and Digitalization poetry. Other Thym appearing as rubric video creations of the children which contain emotive elements. According to Ricardo (2009: 2), all forms of expressive works using the electronic media in its process and results can be defined as digital literature, electronic literature, new media art, digital art, or cyber texts. All of them depends on the authors' consideration. The name was chosen to digitize the resulting video and the use of computer technology in its creation and showing process are two factors that a video that can be identified as digital poetry or not.

Funkhouser (2007) defines digital poetry as conglomeration form of the heterogeneous components are made by computer technology supporting, which is the result of its creativity allows the digital embodiment poetry. The important of the computer technology role in the process of making and viewing digital poetry was proposed by Simanowski (2010: 17) who says that digital literature is fully processed by using digital technology with visual, sonic, and performative features so that it results can exceed the common text. In contrast to the digitalization poetry that is the computerized effort of oral and printed poetry which is still read with its printout, digital poetry provides more opportunities through by presenting the sound performance, so that its embodiment can only be watched by watching a video show by using a computer. The way to enjoy it has been different from oral and written poetry makes the audience of digital poetry will be more properly referred to as the audience rather than the reader.

For the audience of digital poetry, what is seen in the videography show should be faced not only as a mix of random features that can be easily ignored. Each videographer element has a role in building an ambiguous impression composition. This behavior similar to what can be expected from printed poetry reader. According to Eagleton (2003: 6), the component of a language can be categorized as poetry or not, can not be defined simply by checking whether the words are ordinary discourse or not. The ungrammatical language does not necessarily prove that the language is categorized as a poetry.

The instability to proofing process of the poetry in a language raises the new difficulty for the spectators who want to interpret digital poetry as suggested by Rosario (2011: 5) by relying on its textual path. Further, Di Rosario leads to the opportunity to ignore the role of non-textual elements that also enrich the aesthetics digital poetry. The focus on textual elements is the legacy of traditional interpreting way of printed poetry that has been used to direct reading only to the text. According to Funkhouser (2009), digital poetry is the result of animator creations in compiling every emotive element that will be used among them should be faced by seeing the text as part of other emotive elements in a videography.

One of the most prominent element is a visual element. Funkhouser (2007: 13) explains the visual design is characteristic of much digital poetry. Even it is considered as the most important in representing the aesthetic of digital poetry development. According to Gere (2002: 89) grammatical visual on interactive media can offer various possibilities that lead videography into a form of artistic practice that extends down to issues of poetic matrices. As a leading element in representing the aesthetics of digital poetry, because of its ability to offer a variety of possible forms of poetic artistic practice, Indonesian digital poetry is important to explain the validity of its existence by reviewing the achievements of the animators in constructing visual features that are artistic and politically motivated.

2. Research Methods

Visual constructions research of Indonesian digital poetry was introduced by Jewitt (2012) who was collecting data from videography number of downloaded from YouTube website. Videography has identifiable multimodal details to supporting social research, including the effect in explaining the visual construct of Indonesian digital poetry. Since data in videography has been computed, all data collected is categorized as scientific data. According to Manovich (2014) defines science data as data that can embrace the method of collecting data analysis as well as having experienced computational. A number of basic concepts in science data are objects, features, feature space, measuring distance in feature space, the dimension of reduction. The study of visual constructions of Indonesian digital poetry is grouped into five discussions according to the above science data group. There is twelve videography used as data sources. The twelve videography was chosen because the character of the video representing the visual Indonesian digital variety poetry.

3. Results and Analysis

Furthermore, visual construct features of Indonesian digital poetry are explained successively from objects, features, feature space, distance measurements in the feature space, and dimensional dimensions.

3.1 Objects

There are a variety of objects that can be used as data science in the study of computer artwork. Manovich (2014) divides it into two groups of objects, which are objects directly related to works of art and objects outside of art. The object of science data in artwork can take the form of drawing, its function as metadata, feature, property, or attribute. Outside of art, the object of science data is one of them is about the lives of artists following the connection between them. The rubric of digital poetry is one example of metadata. While the title, the length of words used, as well as the brightness and saturation (brightness and saturation) of the artwork, is the embodiment of the feature.

According to Selden, Widdowson, Brooker (2005: 97) in a classic novel, objects are related only to individuals, but in Sartre, Kafka, and Robbe-Grillet novels, the world of things begins to replace individuals. In an attempt to distinguish the object of concern to researchers as human and computer on the other side as a tool of analysis, Manovich (2014) explains in the artwork of photographs, one can quickly observe the object of a human figure by separating the figure from the background, understanding what it wears, And the expression on his face. According to Funkhouser (2007: 55) objects in digital poetry can be texts that appear constantly. In this review, the quality of the object does not become part of the discussion because it is explained by Arnheim (1957: 10) whether the badness of an object can be regulated projection. Of the four explanations above, the objects of visual artwork in contemporary discussions include individuals, objects, and texts that can be found in a videography show, along with its dynamics, without a dissertation effort considering its quality aspects. Reviews on dynamics are important because the objects in the videography show are not all moving. In a particular videography, throughout the duration, the object displayed appears silent.

Videography is a lot showing objects in the form of individual silence with no movement can be found in a poetry entitled *3 Suara Kaca* by Afrizal Malna an animator who has been popular with his written poetry. Besides that, to one moving object from a black-shaped human form, the other figures are displayed in the show are rigid, silent, immobile individuals. Some silence characters are showed like two humans sit facing each other; Man flies without clothes; Man with red cloth; Man prostrates with his hands tied; Face close up; Man almost naked with closed head; Three twin humans who are flying; Three twin human in three colors, red yellow, green, and drifting stiffly, men with red-shirt who is carrying plastic shopping bag; A head bowed down dozens of snack packets; Man lying in bed who is covered; Man lying in a red blanket, there is a flower stuck in his face. Those objects that are shown are dominated by human body pieces forms. Besides in the form of wooden table, the objects that can be seen in the impressions in form of two ears stuck to the wall; Four heads with four colors, brown, yellow, red, green; bald head covered with towels; there is white warning sign in red circle; Two colored monuments of human head imitation; Pieces of human body stuck to the wall; One red monument with human head peak of imitation. The interesting thing, this poetry does not display one object in the form of text. The other digital poetry that does not show the objects in the form of text, and only shows an individual immovable object along the way of his poetry can be seen that is made by an animator named Taufiq Affandi with a poetry entitled *Kejahatan Terbesarmu Padaku*. Similar with Afrizal Malna, Taufik Affandi recited a poetry and let a photo representing the poetry he had been playing for one minute and a half.

Like videography above, a digital poetry entitled *Cinta Mati di Puncak Gunung Mt-Soe Hok Gie* made by two animators named Jim B. Aditya and Sandra Palupi who are showing non-movement individual objects. the object that is showed in the form of a human figure who is lying on the rock, close up man face, a pair of silhouette lovers kissing. The objects are shown in the form of silhouette mountain, dark clouds cluster, the silhouettes of trees, rows of trees on the dark path. In the center of the monitor is showed the object in the form of text is appearing. The texts are presented in a written form that is all ready to be read by the audience. The other poetry that is showing a non-movement individual object, and also non-movement object, even text object, can be seen on the filming poetry of *Hujan Bulan Juni* by Sapardi Djoko Darmono. The animator named Mansur Daman create *Hujan Bulan Juni* to be of the comic. On the show, the individual object is figured by a man with glasses who wear a hat with *newboy* written who is standing by holding an umbrella. Far from the man, a woman sits in a wheelchair accompanied by a man who pushes her wheelchair. The thing as the object is displayed is showing a similar thing like a grave, frangipani tree, car, wheelchair, a bunch of flowers. The object in the form of texts is

showed similar with a writing style that is commonly found on the comic to signing narrative text, like words which are written in the box on the top corner of the image.

In contrast to the previous videography where many non-movement objects are showing, the following poetry entitled *Surat Cinta Untuk Starla* by an animator named Virgoun who are showing many moving objects. Some of them in the form of individual movement like a close up figure of girl who was touching her face; The figure of a young man who is holding his bag; A young man holding typewriter and typing a poetry; A young man wearing a chemical anti-weapon mask; A barista girl with a leather apron; A fat young man who is playing guitar; Two young people who are arguing; Two young people walking home jokingly; Two police officers chased the young poet-writer; Two young men ran away by car; The young man walking alone with his typewriter; Two young people walking by holding their hand each other; The young man wipes the sweat on the girl's forehead; Two young people are arguing; The young man walking under the rain; they are hugging under the heavy rain. The things exist to supporting the scene between the young man who writes the poetry and the girl as a reader there were letters full of poetry; the moon with full luminous; The typewriter with the detail of keys; Rain at night. In Virgin's videography, there is an object in the form of text which is written on paper. The purposes of the text written to be read on the paper, because its cinematic effects supporting that allows paper inscribed with poetry close to the lens, for a few moments can give the opportunity to the audiences to read poetry as the figure of a girl in the film reads the poetry.

The following videography entitled *15 Tahun Lagi-Goenawan Mohamad* with animator Khairul Anom. Different from previous videography which was dominated by non-movement figures and movement figures, This poetry was dominated by showing the movement texts after in the early part about ten seconds for showing the sketching face of Goenawan Mohamad. For nearly two minutes, Khairul Anom's videography showing movement texts which create rectangle two and three dimensions. The texts are the only moving objects during the exposure of poetry.

The texts are shown on the whole scene as the only object, like in the videography made by Khairul Anom above, it was also found in the digital poetry of Afrizal Malna entitled *Mimetic Myth Poetry*. Here, Afrizal Malna just only shows the dynamics alphabet that appears one by one which then creates an imaginary line in the center of the screen. The part of videography above is published by Afrizal Malna entitled *Photographing Mirror*. During the poetry video, the animator showing alphabet letters into three groups. The only non-movement object shows a half-part of a bald man body. The only object in the form of a thing is a square area faced by a man. The rectangular can be interpreted as a mirror was signed by a contrasting white color with which covers almost the whole screen. The object of alphabetical texts is continuing to move. Two lines of alphabetic text move horizontally and three lines circle vertically up and down, split and fused. In a certain period, the texts appear in the capital form that appears by following the narrator's speech.

The following videography entitled *Rotasi* with animator Rifki B. Ramadhani. He does not substitute his videography as a poetry. This poetry is categorized as digital poetry because it is supported by the poetic narration which contains some cinematic visual. Portela (2006) describes in digital versions, printed poetry has been used as a script by adding color, movement, and sound to form animated works in the special frame sequence. With cinematic temporality spatial arrangement becomes more organized. The objects were identified from *Rotasi* videography as part of digital poetry style called cinematic poetry. The poem of *Rotasi* is complete which contains the three types of objects: individual, thing, and text. The individual objects are showing from figure of a man walking in the middle of weeds, two men are talking, a girl who is busy with his cell phone, a horseback riding guide, two hugged lovers, a young man on the phone, the girl who received phone, the old lady who is busy with sewing machine. The objects in the form of things such as purple shrubs, grasses, fogs, cobwebs that catch dew, cameras are hanging on the neck, tent from parachutes, boiling water on the rectangular pan, metal coffee made by the cup, wall hanging, the Cell phone is ringing. During the video, the text of the poetry appearing alternately below the screen in the form of one line text. The substitution of the English text following an audible Indonesian poetical narrative. Although appearing as translation, the texts still have a role as an object because its presence automatically attracts the audience attention, especially for those who do not understand English.

The later videography entitled *Aksara Bheta* by animator Sholah Ayub also featured completely objects in the form of individual, thing, and text during the video about three minutes. The part that shows special characteristic Sholeh Ayub digital poetry is the object of the group of people who are gathering in one place. Under white cloud that filled the evening sky, the object of the individual was first seen in the silhouette of a man on the seashore, a group of art festival, a group of students on the campus terrace, a janitor, a man among crowd people, a veiled

girl , A man who is reading book, two young men and a veiled girl are sitting in joking, a photographer in front of hundreds people he would photograph, hundreds of people in a dance wake up and sit to create something like wave, a little boy who waving his hand near his mother who is keeping sack to collect plastic. The objects in the form of things, top of tree, leafy leaves, the sun shining through the leaves of the trees, rusted iron and the bent crooked from the concrete, part of hologram light back, the branches of the firewood, the torn shoes, Dry leaves, iron bars, and plastic collecting sacks. The texts in form of texts were showing at the bottom of the screen in one single horizontal line. The texts assert what the narrator is saying.

The following videography entitled *Aku Yang Usang* with animator Iskhaq Fitriansyah. This video does not figure object in the form of human. The only individual here in form of bird that is perched on a cable. Significantly, Ishak Fitriansyah showing the objects for describing the rain, such as rain water dripping from the roof of zinc, puddles on the road, garbage can near the ditch, street lamps with winding wires, pardu flowers dangling down from wall, red leaf blossom, droplets hanging from dry twig, droplets of water on the edge of the shrubs. The object in the form of texts is showing in a line, appearing alternately following the voice of the narrator. Sometimes, the texts appear at the bottom of the screen and more often in the middle of it. The role of text as one object seems to be one concern of Iskhaq Fitriansyah because the texts are raised in size and form of letters that in addition to large also gives an artistic effect.

The next digital poetry of Indonesian famous poet is Chairil Anwar. His works entitled *Derai-Derai Cemara* was inoculated into musical poetry with animator Banda Neira. Here, the animator showing musical poetry in a studio. During musicalization, the video was showing the aspects of cinematic. It is made Chairil Anwar works like the script as intended by Portela (2006) who has made musicalization project of Banda *neira* poetry fulfill cinematic poetry paradigm aspect. An individual object that was shown is a guitar picker who plays at the same time as a singer, a female vocalist, two violinists, a piano player. The objects in the form of things that are showed in the videography are musical instruments and sound recording devices in a recording studio

3.2 Features

Piater (2001: 3) defines features as key units that are providing visual information to be used by the biological vision system and machine. Therefore, according to Manovich (2014) visual feature cover two analysis areas, that is average coloring saturation and average hue. The characteristics of color may include shade and variance, while hues may in form of exposure. Beyond metadata, the feature can be defined as a variable because in its observer was made from the object that has featured. To identify a feature in a video, besides to using color, Kavukcuoglu et al. (2017) offer two additional parameters that are size and connection. By using the two, it will lead viewers to give attention to the objects that are larger or smaller than other objects on the screen like unreasonably sized object create a connection among the objects. The twelve videography that representing Indonesian visualization digital poetry critically are analyzed by reviewing how certain objects are presented during the video with certain colors, hues, sizes, and connections.

In digital poetry entitled *3 Suara Kaca* by Afrizal Malna, sometimes visual features like in the form of human imitation appear individually or in the group, sometimes complete or just part of the body. These features are given a variety of costumes and skin colors. Commonly the colors of the skin using basic color such as yellow, green, and red. The features of human imitation are partially aired in the same size with only one movement model, some are shown in smaller sizes. On different frames, each feature is directly connected to the rectangular wall that limits the scope of the monitor.

Different from the poetry above which presents human imitation in many scenes, the digital poetry entitled *Kejahatan Terbesarmu Padaku* by Taufiq Affandi showing a man wears a suit. Which is figured by a young man in the suit can be seen down the stair where the stairs were faded by the over bright background lighting. The size of the feature can not be claimed small or large because no other object was found as a comparison. Similarly, with its interaction, the feature does not interact with other objects because it is the only object that can be found on the screen

Digital poetry entitled *Cinta Mati di Puncak Gunung-Soe Hok Gie* by Jim B. Aditya and Sandra Palupi prominently featured a human figure lying motionless in the middle of silhouette mountain. All object in the video covered by the dark color. The lying man is connected to the silhouette mountain and cloud by a beam of light that refracts from his rigid body. Another poetry which shows non-movement figure is a video by Mansur Daman who inoculated Sapardi Djoko Darmono's poetry entitled Hujan Bulan Juni. The feature dominantly appears is human figures with various interactions in the form of a comic. The coloring of the face, clothe, and another object in the video describes an experience like reading comic with alternates scene from one page to the

another page without reversing its. A figure of a bespectacled man who is watching from a distance the figure of a woman visiting funeral is showed a long video prominently either with a close up face or full body view. The lines of the comic can be seen clearly on the frame which shows the close-up face. The second feature is the showing of texts which follows the writing description of comics scene in general, that is by using a capital letter in one narrative picture corner.

The none-movement features are commonly found in digital poetry like *Surat Cinta Untuk Starla* by Virgoun, *Rotasi* by Rifki B. Ramadhani, and *Bheta Aksara* by Sholah Ayub. In the poetry of Virgoun, the striking visual feature is a paper which contains poetic typing. It shows the type result with portable typewriter which every word can still be read by the audience even though it is actually presented in the scene as a poetry to be read by barista girl. The papers in with milk chocolate color move following the barista's hair who was also blowing in the wind. The viewing of poetic texts performed by Virgoun represents one object of visualization models in the form of text which is widely practiced by young Indonesian animators.

The movement feature on the poetry entitled Rotasi by Rifki B. Ramadhani is shown by traveler expression who is questioning the reality of his life. The poetry is heart language that is made during his silence wandering. Even some scenes are shown in supporting the travelers' heart in his loneliness and serenity. Every color of the things is duller than its original. The morning dew that caught by the cobweb was even given a gloomy glow to give a foggy impression nature effect. Such a dark atmosphere interact with his feeling while looking for answers to the problems that he has.

The movement groups of individual features are prominently showed in a digital poetry entitled *Aksara Bheta* by Sholah Ayub. The difference of individuals from one scene to another, asserting that the animator does not specifically set the scenes of the people. This is clearly proved by the darker set of illumination in the face area so there is no figure can be identified as the main character. Each group interacts with their around setting which was dominated by several floors of college.

The poetry with movement features can be found in three videography, that is the poetry entitled *15 Tahun Lagi-Goenawan Mohamad* by Khairul Anom, Poetry, and Myth mimetic Mirror Photographing both of them by Afrizal Malna. The poetry of *15 tahun lagi*-Goenawan Mohamad and *Mimetic Myth* only shows motion text features without adding other objects that will interact with the texts. It was seen on the monitor interaction with the following texts which were distinguished from one another where they appear. The text in the poetry Photographing Mirror interacts with the object in the form of silhouette where a human figure facing on a square silhouette that acts as a mirror. Afrizal Malna only uses black and white to show the dynamics texts in his poetry video. In the poetry of Mimetic Myth, the text is black by using a white background. While in Photographing Mirror, Afrizal Malna uses white for texts with a dark background. In poetry *15 tahun lagi-Goenawan Mohamad* by Khairul Anom, text color can be changed with text layout, where white color into turquoise.

Although its videography was not focused on the dynamic text, Iskhaq Fitriansyah in a poetry entitled *Aku Yang Usang* dominantly uses incorporate feature such as texts are arranged to make it looks attractive in the coloring terms, size, shape, and its interaction where the rainwater is visualized by rain from the sky, Raindrops of the rain from roof, rain drops caught by leaves and dry twigs of the plants, to puddles and rainwater flow in the gutter. Lighting shows a cloudy atmosphere after the heavy rain. The video was made by Iskhaq fitriansyah can be a good example for other animators. The succeeding of to create atmosphere after rain in a ghetto alley does not eliminate the chance of making an artistic text as a prominent feature in the video if the text is created with the size, color, and shape the artistic.

The dominant visual features of the digital poetry by Chairil Anwar is a video of a studio which it will and musical instruments are made of materials and wood colors. Taking pictures that pay attention to cinematic aspects manages to show wooden wall patterns and wooden brown color on the musical instrument used. The feature of the music studio complete with the same colored instrument shows how a recording studio is connecting to provide beauty with other objects was taken by the camera

3.3 Feature Space

The current feature space is often reviewing on the discussion of how computer vision can create feature space variations into many images (Piater, 2001) and how computers accounting low-level visual representation (Manovich, 2014). The subtopic feature space in the digital poetry discussion is much more about what Manovich is trying to do but it is done by the human by sight sense with the level of analysis can explain its artistic aspect. According to Funkhouser (1990) although space is technically part of the dynamics discussion on computer screens, what is displayed in a digital poetry has an artistic value that can affect the viewer's video. First, the

initial video of the audience was affected by textual space that shows various typographic models, such as combining letters or words in the middle of the previous empty screen, or spreading and even removing the texts poetry that was momentarily visible on the screen. Second, time space in digital poetry is able to provide tension when digital poetry shows an object that is associated with spoken or written words. Third, the digital poetry video sometimes produced by neutral space as entirely the result of using computer technology applications. Indonesian digital poetry creations pay attention to space, whether text spaces, time spaces, or neutral spaces, are reviewed each by providing only one poetry practicing example. The examples are illustrated by poetry with visualization regard of these three artistic spaces can be found in poetry in Indonesia.

The Indonesian digital poetry explains the incorporation text into the middle blank screen was practiced by Khairul Anom. In digital poetry entitled *15 tahun lagi-Goenawan Mohamad*, an empty layout is filled with texts popping up on the left of the screen. In the middle of the monitor, the texts are assembled to form objects that also provide an opportunity for the audience to reread the text vertically up or down after previously appearing first as a text that is read horizontally. For more details can be seen in Figure 3.1 below

-1-   -2-   -3-   -4-

Figure 3.1 Text Filling Empty Space

On figure 3.1 above, there is blank space on the 1st screen. A few moments later, the 2nd screen shows four words one by one appears with written / lima belas tahun lagi "fifteen years leter" /. On the 3rd screen, the first four words that are read horizontally on the 2nd screen can be read vertically. For Indonesian readers, thia reading style is still strange. The readers may consider that the four horizontally readable words still aired in different compositions on the screen no longer to read but also to see how its movement fill the remaining space on the screen. The words that can be read on the 3rd screen are two lines, that is / ia tai akan "s/he will not" // di kamar ini "in this room" /. On the 4th screen, all the words and arrays that have been read on the two previous screens change the color to be toska and then flanked by three lines read / *seperti warna biru* "like blue" // on the sun / sucked / grinder. These three arrays provide the audience to read vertically upwards, then horizontally / as well vertically to the under.

The digital poetry *15 tahu lagi-Goenawan* by Mohamad Khairul Anom was also found the practice of spreading and disappearing poetry text that was momentarily seen on the screen. The removing practice can be found on the screen texts with the purpose to replacing it with other like in Figure 3.2 below

-1-   -2-   -3-   -4-

In Figure 3.2 above, the 1st screen shows three lines that have filled it / *lima belas* "fifteen" // *tahun kemudian* "years later // akan ada "there will be" /. On the 2nd screen, when there is one additional word/person / the texts look enlarged and almost fill the screen. The two arrays on the top screen look faded while the arrays on the bottom screen look more firmly. On the 3rd screen, the four arrays that had barely filled the screen changed to become a loser and showed enlarged letters that covering the surface screen. The following line that read / *di kamar ini* "in this room:" / appears on the central screen among enlarged letters fill it. The presence array in the middle of the screen confirming if the letters are increasingly enlarged it actually looking far from the screen and moving toward the audience. On the 4th screen, all words in the center of the screen are broken into letters of particles scattered and flying away from the screen.

The next space will create ambiguity because its exposure of objects that are associated with the words, time. One videography which is dominantly highlighting the association object of words as well as written at the screen bottom is the poetry of *Akshara Bheta* by Sholah Ayub. The association between words and objects was shown can be seen in Figure 3.3 below

Figure 3.3 group of objects and words

The four fragments are shown in Figure 3.3. Above shows how the every word written on the bottom of the monitor (simultaneously spoken in the videography) has associated with objects on it. On the 1st screen, one lyric on the bottom of the screen are written / Where are we when the sun's glow ... / associate with visible sunlight through the leafy leaves of the tree. *Sang surya* is another term in Indonesian language which refers to the sun. On the 2nd screen, the words on the lower screen are read / we are lulled by a break/associated with the object in the form of small group students who are sitting in the college building while learning and stretching their legs. On the 3rd screen, the words on the screen bottom are written / under bodies under our feet / have an association with an object in the form of an old torn shoe. The phenomena were raised by the lyric on the 3rd screen is limited to be understood only as a useless shoe, and not living body. This phenomenon can be understood as described by Deleuzean and Guattari (in O'Halloran, 2014: 150) digital poetry can be interpreted simply by capturing the reality of the poetry itself, as it is, no need to involve the delusion to imagine something invisible. On the 4th screen, at the bottom of it says / **then** you'll just see the dark and light /. The array related to the objects in the video that shows the object motion in a dark and light silhouette.

The viewing of neutral space, which is not a result of camera's capture but entirely creates from computer-generated applications, it was found in the digital poetry by Afrizal Malna. As poets the printed poetry era, the symbols to gain the wealth of meaning is still to be an important part in his poetry. One of Afrizal Malna's creations that successfully demonstrated the wealth of neutral space exploration can be seen in a digital poetry entitled *3 Suara Kaca*. All objects are presented on the screen for four minutes duration inside a space that can be identified as a rectangular glass aisle. Neutral space not only covers the inside of a glass aisle enriched by several additional objects which are alternate with a certain time lag but all impressions captured by the sense of sight are part of a neutral space. In the poetry of *Mimetic Myth Poetry* and *Photographing Mirror*, clearly, the neutral space of its limit can be seen from the sides of the screen. The difference of neutral space limit clarity is due to the effect of computer technology development was used to create the creativity. The poetry of *3 Suara Kaca* by Afrizal Malna in 2012, the available screen technology still tends to form a square. While *Mimetic Myth Poetry* and *Photographing Mirror* created in 2016, the computer and television screen technology tends to be rectangular. The difference is more clearly can be seen in Figure 3.4 below
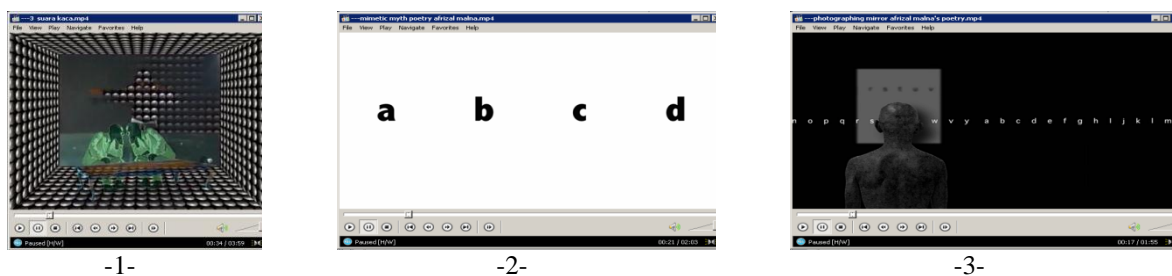

Figure 3.4 the difference of neutral visualization space

In Figure 3.4 of the 1st screen, the poetry *3 Suara Kaca* shows a neutral space that presents objects in rectangular glass aisle. The glass kept moving clockwise. On the 2nd screen, the poetry *Mimetic Myth Poetry* shows a neutral space that only serves the letters in the middle of the square screen. On the 3rd screen, the *Photographing Mirror*

poetry presents a combination of movement letters to the left with a human silhouette that has its backs to the audience and facing the rectangular bison which becomes the symbolic object for the mirror. The three impressions of poetry above present the impressions formed by the computer applications. Creating skills using application technology has provided many possibilities for using only human imitation objects, text only, or a combination of the two.

3.4 Measuring Distance in Feature Space

Manovich (2014) introduces the idea of composition measure between work of art and a group of similar works which are generally seen as carrying similar artistic combination. The measurement is made to feature space by using computer applications that allow comparisons to the similarities evolution and differences of thousands and even millions of visual artworks. The results of the analysis with computer programs show the existence of various directions of visual art spread. Any distance between two or more groups of art provides information on the intensity of the art composition in it. Efforts to classify millions of visual artwork by looking at the similarities and differences composition made on the awareness of this visual work value is only obtained from art historians assessment who are generally struggling with the issue of style and manufacturing technique. Manovich's interest in classifying visual artwork with simpler criteria became an interesting idea to practice in the effort to the visual arts composition group of Indonesian digital poetry.

By grouping thousands of Indonesian digital poetry that have now and continue to appears without computer programs effort is an impossible thing. That's why it takes a simple criterion which can be done just by using natural human vision. According to Ricardo (2009: 19) as part of installation art, digital poetry is a site for interpreting tension. Even for Bäcke (in Ricardo, 2014: 112) the suspense is a transformation tool. As part of art that was present due to a variety of art transformation that was once stand-alone, digital poetry offers a suspense space. In Rosario (2011: 225) explains that *pause* of the appearance of text in digital poetry video can create tension. This can happen because naturally the audience watching the video was motivate to think about how the animator manipulates the distance of letters, texts, time of appearance, and decides what object will occupy the main position on it.

Digital poetry which conglomerated by kinetics text is the videographer art forms that meet the criteria with the previous thinking. Of the twelve digital poetry are chosen because it represents the characteristics Indonesian digital poetry, three of it does not show the text, two of the videography fully shows the text for the full duration, and the remaining seven makes the text one of the objects to complement tension creation. The two poetry that fully broadcast the text is *Mimetic Myth Poetry* by Alfrizal Malna and *15 Tahun Lagi-Goenawan Mohamad* by Khairul Anom. In the four-letter alphabet of *Mimetic Myth Poetry*, a-b-c-d is arranged symmetrically on the screen. The four letters appear sequentially in a one-second interval. By the narrator, its letter is extending to fill the screen center and then four other letters sprang back in the center of the screen. The letters read by the narrator have been given the main place by the animator to fill the screen but only in a short time. Uniquely, In the final half of the video, another letter after d, like f, s, and x, which appears regularly in the cycle of its appearance are only the first four letters of the alphabet, a, b, c, and d. The suspense experienced by the first audiences awaiting a change in the first four letters of the alphabet never turns the order until in the end the duration while the letters are spoken by the narrator dynamically change past the letter d and even with the random two-letter composition that appears simultaneously.

The suspense of *15 Tahun Lagi-Goenawan Mohamad* is brought up by text video that continues to show the new words. Horizontally readable words move and give the audience an opportunity to read them vertically upward. Furthermore, of a new array sometimes does not need to go through the process, because it appears directly because the text can be read vertically. Another suspense found from the change of the words color due to the emergence of new lines. The movement text to create something like object in the form of a door is also part of the suspense was arranged in such a way by the animator to make the audience survive to watch the videography show. At the end of the video, Khairul Anom gave a surprise as commonly obtained from the printed literature, the movement text that suddenly disappeared from the impressions after for a portion of the duration has always been an emerging object.

Seven other poetry that shows text as one objects can be grouped into two, videography with artistic video texts marked by words arranged in such a way to form, size, and position that make it looks unusual, and videography with non-text video -artists marked by words arranged on the bottom of the screen in the size and shape of the letters that are commonly found and gives reading video printed paper. Digital poetry featuring artistic texts is *Me Isangha* by Iskhaq Fitriansyah and Rain Month June-Sapardi Djoko Darmono by Mansur

Daman. Both of them use commonly used in comic writers. In the poetry of *Aku Yang Usang*, the poetry lines are mostly aired in the screen center. In the poetry *Hujan Bulan Juni-Sapardi Djoko Darmono*, since the other objects are comic creations, the lines are written in boxes as well as the writing of narratives in comics. Digital poetry shows non-artistic texts is dominated by videography that takes cinematic aspects into account.

3.5 Dimension Reduction

The reducing of dimension by Manovich (2014) defines as a projection of many dimensional spaces into fewer dimensions. A person's image that can be seen in two dimensions is actually a describing of his three-dimensional bodies. The view sometimes changes the size of the body length, can be taller or shorter, depending on the position of the sun. Dimensional reduction practices are a common way in visual artwork. In digital poetry reduction practices are found in the scope of text creations. As explained by Di Rosario, 2011: 252) in concrete poetry the role of language is reduced because letters and numbers have visual meaning. According to Ricardo (2009: 58) on works that rely on the role of the text as impression object, the text appears visually, does not contain lexical forms and meanings. When the text is raised in reverse its existence becomes double, ie as a textual and visual sign. The latter practice is part of the disquieting use of multimodal broadcasting devices due to its refusal to firmly diminish the dimensions.

In the digital poetry of Indonesia, the dimensional reduction is characteristic of Afrizal Malna's works. For example, in the poetry, *Mimetic Myth Poetry* was not found lexical words. In the entirety of its duration, viewers are only given the opportunity to see the letters, either in groups it continuously in the same tempo and sequence, or appear randomly in irregular group and numbers. In *Photographing Mirror* poetry was also not found the lexical text. The alphabetic letter from *a* to *z* is symmetrically shifted and moves horizontally to the left and in the form of a vertically moving circle

4. Conclusion

The construction of visual features of Indonesian digital poetry, if it is explained by using an approach that has been practiced by Manovich, can be divided into five topics. Of the three kinds of objects commonly encountered in the creation of digital poetry, Indonesian animators tend to make individual and text as the main impression. The objects are only used as properties to support two kinds of the previous objects. Visual features in Indonesian digital poetry can be categorized into movement and non-movement features. The movement features are found in cinematic poetry and a poetry that rely solely on the kinetic texts. In cinematic poetry, the individual or group of people become important by the intensity of their appearance in the video. In poetry which relies solely on the kinetic of texts, motion becomes important because of its textual maneuvering, whether lexical or not, not just to indicate a predictable cycle, but has moved toward collecting itself into three-dimensional visual objects. Non-movement features can be found in the form of human imitation or part human of it, portraits, silhouettes, and comics. The space features of Indonesian digital poetry in the form of textual space, time space, and neutral space. Textual space is a poetry characteristic that prioritizes the kinetics of the text in its impressions. Space time prioritizes the presentation of objects that are associations of spoken words as well as written at the bottom of the screen is poetry. Neutral space viewing, which is not a camera capture but entirely from computer-generated applications works, which was found in the digital poetry by Afrizal Malna. The direction of digital art embraced by Indonesian animators can be grouped using the criteria of suspense-creating techniques such as the poetry that fully showing the text, or by the artistic text level. In practicing on it turns out that digital poetry that broadcast non-artistic texts is dominated by videography that takes cinematic aspects into account. The dimensional reduction practice of Indonesian digital poetry relies on the role of the text as a display object, without the necessity of displaying lexical forms and meanings, as did Afrizal Malna in the poetry Mimetic Myth Poetry.

difference between digital poetry and other modern poetry. Thank you to the Graduate Director of Universitas Negeri Malang Prof. Dr. I Nyoman S. Degeng, M.Pd. Which in all his wisdom serves many complaints of administrative limitations with quick solutions.

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