

LITERARY CRITICISM IN THE DIGITAL AGE: ADDRESSING THE PROBLEMS AND OPPORTUNITIES OF DIGITAL LITERATURE IN EFL PEDAGOGY

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Abstract: The literary genre known as "digital literature" includes works of fiction and nonfiction written only for digital media such as computers, tablets, and smartphones. Because of its convenient qualities, this genre may be read and enjoyed anywhere, especially when it has already been posted to a digital site. Such literary works might not offer universal traits like those of works on paper. This is just unusual in that it is solely made with digital tools. Digital literature may provide particular techniques to reading and analyzing it, since the academic world likewise moves toward paperless resources. The current study examines the difficulties, limitations, and potential solutions for seeing digital literary works as online resources, using some novel methods from literary and cultural studies and multimodality that may be used to evaluate digital literary texts. The article presents and examines a few ideas that will significantly improve the actions and reactions of EFL students' active participation in literary criticism and analysis.

Keywords: *analysis; criticism; digital; literature; response.*

INTRODUCTION

A literary genre that is challenging to discern is digital literature. There are several types of digital literature, including electronic literature, cyber literature, internet literature, Facebook literature, and even blog literature (Andheska & Sari, 2021; Haryoto *et al.*, 2022). Of course, the term refers to the process of writing and publishing literary works so that they may be read and appreciated in a digital environment. For instance, electronic literature or cyberliterature is a literary work created to be viewed, read, interpreted, and experienced online.

Since they are paperless works, this sort of work often does not require traditional printed materials, such as literary works that are already in the form of books or printer sheets. Digitally converted print literature is excluded from the definition of literature that is electronic (Indriyanto, 2018; Muryati *et al.*, 2021). Therefore, when literature that had previously been printed as a book is transformed into an e-book cannot be referred to as digital literature.

With the development of technology, a brand-new literary subgenre called "digital literature" emerged. For a very long time, books and publishing have dominated the fields of literature and publication. This is an example of the kind of variations that are sometimes referred to as the "margins of literate culture" (Handayani *et al.*, 2020). There are currently more sources of information available than there were when scientific exposition was exclusively found in written books.

So, what does "digital literature" imply exactly? Digital literature has quite complex requirements due to the way it was written and turned into a digital site. Digital literature can also feature moving pictures, graphic imagery, photographs, music, saturation of colors, and other aspects that enhance the literary content. It should go without saying that the objective is to provide readers a special and unquestionably more involved experience. Print media will entice the reader to suppose more, but electronic literature will let them experience a variety of cuisines that could be referred to as multimodal.

Digital literature is a hard concept to pin down as a conversation topic (Haryoto *et al.*, 2022; Jamonnak *et al.*, 2022; Qidan Xing, 2022). To define digital literature, some requirements are as follows: (1). Scanning and digitizing printed books. The initiatives in this category include *Project Gutenberg* and *Project Runeberg*, both of which convert traditional literary texts into digital literature. The digitization of well-known, canonical literary works is a shared goal of the two projects (2). Original literary works that have been published online without the use of hypertext links fall under this category. Instead, they are uploaded in a format that complies with a set standard. Just another method of disseminating text, the digital form. In this area, fresh authors often start the texts, (3). Adapted to digital literary patterns are literary pieces that employ new methodologies. This category of literature covers all forms of digital literature, including interactive poetry, online multimedia encyclopedias, hypernovels, and other forms, (4). Network literature is a category that includes hypertextual works with unique qualities that can only be accessed online. Readers may continue to appreciate literary texts based on the internet since they are updated on a regular basis. With the internet, it is simple to set up and arrange reader replies rapidly, enabling the reader to contribute to both the creation and revision of the work's text (Qidan Xing, 2022). According to postmodernist theory, electronic literature rejects a powerful establishment while being widely accepted for many years. Of course, an entity that is referred to as contemporary at a certain moment extends into the electronic era or the digitization of works. However, postmodernists disagree since there is no longer a distinction between space and distance. Because of this, the postmodernists' perspective on the existence of electronic or cyberliterature has become exceedingly nebulous (Alifah *et al.*, 2021; Astuti *et al.*, 2019).

The printed literary works that used to be considered the mainstream works and arranged on shelves in libraries or renowned bookstores no longer dominate canon literature. However, literary works may also offer readers with alternate worlds and experiences in addition to reality (Susilawati, 2019). Certainly, electronic literature offers a variety of methods to understand and enjoy it in terms of its significance. This is due to the unconventional format in which electronic literature is delivered (Hayles, 2019; Rokib, 2019).

Electronic literature has the ability to captivate audiences in diverse ways, using techniques such as abstract, surreal, intertextual, and hypertext

elements. As a result, electronic literature has the power to transform readers' and viewers' perceptions of what they previously thought was familiar and accepted in society (Andheska & Sari, 2021; Xing, 2022). However, digital literature is creative writing that is published online through blogs, websites, or other social networks and is written in a standard format (*Word, PowerPoint, pdf, Microsoft Reader, Adobe Reader*, and similar). The publication distinguishes between two categories of digital literature: (a) works published directly online; and (b) works previously published in print that are then digitalized or re-digitized for subsequent publication online.

The term "digital literature" can apply to either literary works that have been printed and published in book form before being made available online in electronic form, as described in the aforementioned definition. As a result, this idea becomes adaptable and loose. In light of this, any literary work that uses internet technology, regardless of its genre, may be referred to as digital literature (Xing, 2022; Saddal *et al.*, 2022).

In the information-technology era, the emergence of digital literature should be seen as an alternative venue for the enjoyment and promotion of literary works. A developing trend in the digital-creative sector is the reading of books on an *iPad*, tablet, *Kindle*, or smartphone in addition to expanding as a lifestyle. If it cannot be argued that digital literature is the first option among the "*gadget-society*," yet many people will still choose it since its format and medium fit in with how they use their devices on a daily basis.

Electronic literature is the most readily available and time-saving option for general readers in the modern digital age. The transition from a print-based to a paperless society raises a number of other concerns about digitization, including what it means and how to assess it. Following the terminology employed by various specialists cited in this study (Andheska & Sari, 2021; Jamonnak *et al.*, 2022; Xing, 2022; Saddal *et al.*, 2022), the phrases electronic literature, cyber literature, and digital literature are all used to refer to digital literature throughout the paper.

The use of digital literature in English as a foreign language (EFL) classes has been recommended in several research papers as a way to enhance literary analysis. According to Kurniawati *et al.* (2018), the employment of digital teaching strategies and electronic literature can improve the teaching of the English language, engage students, and foster critical thinking. Ardliana (2021) reviewed recent studies on digital

literature and its educational implications, emphasizing the necessity for more research into the field's potential. Additionally, Nugroho & Mutiaraningrum (2020) and Pardede (2019) offered a useful manual for implementing digital literature in EFL classrooms to enhance students' reading and writing skills.

According to Rochmatika & Yana (2022), interactive and multimodal elements in digital literature might enhance traditional literary critique. Bastian *et al.* (2021) examines how, in the age of globalization, digital literature might help students develop their language skills and cultural sensitivity. Sujana & Rachmatin (2019) examine how digital literature could also influence the way students experience literary works for their better understanding and comprehension.

Together, these sources show how digital literature can improve literary criticism and EFL pedagogy in a number of ways, including by fostering critical thinking abilities, boosting motivation and engagement, enhancing cultural awareness, incorporating interactive elements into traditional literary analysis, and enhancing reading and writing skills.

This study examines how readers and the literary community are affected by digital literature in order to determine its potential as a teaching tool in EFL courses. The research intends to provide light on the distinctive potential of digital literature to captivate and inspire readers while also presenting new chances for underrepresented voices and viewpoints by investigating how it defies conventional concepts of authorship, form, and plot. This investigation is part of the study's effort to show how digital literature might improve literary analysis and foster a greater appreciation of literature in EFL classes.

METHOD

The multimodal classroom teaching was employed in this study, where each tool divides raw resources for manufacturing like a machine. The adoption of a multimodal approach in language classes is widely encouraged by teachers in digital turn. There is speculation that using a range of communication modalities, including as text, image, sound, and video, may increase students' understanding of and engagement with literary and linguistic materials (Saddal *et al.*, 2022; Xing, 2022).

Multimodal approaches can help address the needs of diverse learners since different students may benefit more from various kinds of communication. A more dynamic and engaging

learning environment for students may be created by employing technology and multimedia technologies. The data from these sources suggests that, overall, a multimodal approach may be an effective way to improve language learning and literary appreciation. (Cannals-Botines & Alonso, 2023; Son *et al.*, 2021).

Together with literary analysis classes, this study also included case study research that had previously been conducted in English language classrooms. In this study, students from the English Language and Literature department's 2020 cohort who selected literary appreciation as one of their optional topics were included. The data was obtained by carefully examining a variety of sources, including both online and offline ones. Students in the department of English Language and Literature's Literary Appreciation course are the study's participants. 35 students have registered for the class of 2020.

In addition to the researchers themselves, the research used interviews, a checklist, and observation. As the study was conducted during the COVID-19 pandemic, many of the classes were taken online. With Google Classroom and the WhatsApp group conversation, they were assigned certain topics for online discussion. They also received a number of handouts and books to read, including plays, films, plays, and prose. The study made use of a number of online-posted publications that had already been reviewed and discussed by several other scholars.

The investigation includes watching several literary instruction methods in EFL classes. This promoted multimodality by offering a look at the students' many modes of representation and communication in their online classroom. To obtain a deeper knowledge and new perspectives, they were all administered (Sujiarto *et al.*, 2022; Tamam, 2022;).

Students were encouraged to engage in discussion of the materials utilizing both their verbal and writing abilities as well as their visual and auditory skills since they also used video and graphic visuals to better grasp the themes. Considering that the exercise also required students to do "little theater," which included gesturing, facial expression, and body language, they also employed gestural communication. By using this technique, they change the genre's form into a different one, for example, turning a prose work into a drama, a poetry piece into a prose work, a play into a prose work, and so on. The students also made use of the spatial idea, which is utilized to define location, the physical

arrangement of the class, and proximity.

Integrating the postmodern instructional design model with the multimodal teaching model, reader response, and an online classroom employing digital literature calls for developing instruction that is inclusive, learner-centered, reflective, and encourages critical thinking (Ismardinto Astuti, 2022; Huda *et al.*, 2022; Sumiati & Wijanarko, 2020).

It is a technique that takes into consideration both the changing nature of digital technology and the diverse learning demands of students (Silvana & Cecep, 2018; Nurrizqi & Rodin, 2020).

RESULTS AND DISCUSSION

The digital literary map is a result of the creative community of authors who have been hosting their blogs or individual websites on servers in their own countries and abroad for more than 10 years. Over the past five years, there has been a dramatic increase in the publication of digital literature due to the widespread use of social networking sites, particularly *Facebook*, as well as notes and groups formed by users who have a tendency to publish literary works quickly and casually without having to go through any sort of selection process. This may be enjoyed by social circles that have the same interests but commonly come from different social backgrounds since it has a virtual world spirit that reflects an egalitarian notion and an intimate ambiance.

It is possible to make the case that the development of digital literature in places like Indonesia, to mention a few, is somewhat comparable to the development of this genre elsewhere. Nonetheless, in principle, readers who are curious to discover more about a writer or literary writer's works that have been or will be published in printed form can check their blogs or personal websites as a beginning point. Even so, it could be regarded as the best alternative for publication and/or dissemination. Ideally, alliances between printed literature and digital literature exist that mutually support one another.

The ease of access to the internet and the subsequent emergence of several telecommunication service providers that provide rapid and economical internet packages have both had a big impact on the creation of digital literature in Indonesia. Almost everyone in society now has a desire for writing, and digital technology has made it possible for literary works to be distributed instantly, doing away with the necessity for print media. Digital literature may be positioned in the context of education, the learning process, and the

growth of personal appreciation through social networking sites like *Facebook* and blogs.

Literary authors are often pleased to repost their works (poetry, short stories, essays, etc.) that have already been printed in print media like newspapers, magazines, or journals, and they are also normally willing to respond to the comments of their fans. A sizable digital space is currently available for the spread of appreciation. More specifically, on the other hand, a number of poets who were in the beginning stages of writing their poetry learned a lot from this social networking space, and some of them eventually managed to reap the rewards of their seriousness and were able to publish their poems in printed book form that displayed promising literary quality.

Both printed and digital literature must be distinguished from one another in a literary sense or in accordance with literary principles; the content must be the determining factor, not the format. This viewpoint allows for the possibility of either digital literature having higher quality than printed literature or vice versa. Furthermore, initiatives to digitize high-quality printed literary works may promote the growth of literary appreciation, particularly among the "*gadget society*" of today, a culture that is comfortable with internet technology.

A new literary subgenre known as "digital literature" formed as technology advanced. The realms of literature and publication have long been dominated by books and publishing. This is one of the deviations which is usually coined as the "*margins of literate culture*" (Krismayati & Arfa, 2022). The printed book, which was formerly the exclusive source of scientific presentation, is no longer the only source of knowledge.

Readers produced and shaped cyberliterature, which has replaced publishers' power in the literary world, as a result of it being impossible to enter the publishing culture. Because publishers and editors are "absolute gods" when it comes to the development of books. Today's technology has changed that paradigm. Many writers and online literary magazines show that a limited group of editors and people in the publishing industry no longer have the monopoly on the supremacy of a literary entity.

Therefore, in addition to the creation of literary works, the internet and computers have developed into a kind of ecosystem. Cyber literature serves as evidence that this ecosystem still rules in the current digital era. Cyber literature has become more essential than printed texts since the Covid-19 outbreak. They can all be read online so there is

no need to go book shopping at the bookshop.

By using the internet, anyone can become a successful writer. This makes sense given that the realm of internet technology is no longer constrained by censorship or the ranking of the best and worst works. This signaled the end of the hegemonic reign of publishers and literary censors, who governed like gods from the late 19th to the late 21st century.

The idea that cyberliterature ignores quality has led to a variety of reactions to its existence. Information no longer needs to pass through the hands of the publisher because it can now reach readers so rapidly, making its presence significant. Additionally, because of the internet, there is a space for direct communication between authors and readers in cyberliterature, where limitations of time and space are disregarded (Rodríguez-Moreno, 2021; Sumiati & Wijanarko, 2020).

Challenges of digital literature in the teaching and learning of ESL

It is time for digital literature to be more widely acknowledged in electronic media. There is no denying that this is a literary voyage through history. A significant development in the history of literature is the existence of cyberliterature. Despite its positives and negatives, cyber/digital literature is the product of more talented writers since they have access to technology. The writers will, however, also consider the advantages and disadvantages of publishing online. A writer may have direct communication with his audience and receive both praise and criticism for the work he writes.

There is a growing complexity to this connection. In the realm of traditional literary criticism, as it has been for the past hundred years, the link between the reader and the writer occurs indirectly and typically only comes from one side, namely the reader (Canals-Botines & Alonso, 2023). Even if the reader is the author's co-partner in theory, reader response criticism, for instance, examines a writer's literary work without the author present. Therefore, the reader is reduced to a mere marketing instrument for the success of a work. In essence, this type of teaching methodology uses inclusive, learner-centered, reflective, and critical thinking-promoting strategies (Pardede, 2019).

The majority of digital literature is short or may be read once and comprehended (Tamam & Asbari, 2022). In digital literature, the author and reader share a virtual, first-person connection that never involves physical contact. They exclusively

interact online and/or through social media.

In order to create their community, readers typically sign up for sites like *Facebook* or *Twitter*. For instance, poetry and other literary works were published on Facebook walls in the future. It is true that not every member is a talented writer. However, they are readers or writers who are interested in or studying literature. This is consistent with Krismayati & Arfa (2022) assertion that students do not necessarily need to be good writers; rather, they only need to engage with the works by utilizing their own knowledge and creativity. On the educational front, *Facebook* and *Twitter* groups are quite beneficial for anyone interested in learning more about literature, particularly for those majoring in literary studies.

In essence, temporal modification and interaction are what give digital textuality its novelty. Since all literature is interactive, the term "interactivity" is difficult to use in the context of literature. The concepts of the experts were expanded upon, particularly in the aesthetics of reception and the examination of reader reactions, where the method of text interpretation was based on the premise that the reader was an active participant in the process of literary meaning (Krismayati & Arfa, 2022).

These experts had the opinion that the text occasionally leaves the meaning up to the readers' interpretation (*indeterminacy*). Digital literature makes this form of engagement possible, which results in the evaluation of works based on reader's responses. Reader-response criticism, which uses the reader's response to the work in question as a yardstick to judge whether it is excellent or terrible, is crucial in the field of digital literature.

The process of appreciation includes interpretation (Nurrizqi & Rodin, 2020). A reader must be able to actively comprehend, interpret, and manipulate the hypertextual network of routes when reading hypertext. A reader must be able to participate in multimodality "games" in the realm of digital literature. This reader can be referred to as a digital reader. This is so that digital interactions can be conducted and links can be made, both of which call for certain abilities. Additionally, readers and users may be permitted to customize the content, for instance, by adding their own connections to the hypertext. Therefore, configuration entails reformatting the text within predetermined bounds (Sujiarto *et al.*, 2022).

Thus, along with literature, multimedia, computer games, and film, cybertexts like the ones covered in this essay may be considered an altogether new medium. This is not to say that the

book industry won't be significantly affected by text digitization. A significant route for the circulation of books is the internet. Future literature will increasingly be made available online in digital format so that readers may access it from whatever device they choose, be it a computer screen, an electronic reader, or a personal hard copy.

Many people are studying and working from home due to the Covid-19 pandemic. Eventually, reading and communicating with other literary readers happened from home over the internet. Therefore, digital literature and its management in the cyber world are the best options in teaching and learning during a pandemic, as has been the case for people all over the world. They are contemporary reading materials with a digital foundation that take the role of trips to physical bookshops and libraries. Some problematic concepts about the interaction that may be carried out while employing digital literature are presented in the following sub-parts.

Interaction between author and readers

In the world of cyberliterature, the interaction between the author and the reader is fascinating to see. In contrast to the past, when the author's work was evaluated collectively, the writer in cyberliterature engages in dialogue with the reader. This is conceivable since the chosen medium is writing, which is by nature a private one. Readers are free to comment on, make suggestions on, and critique the author's work. In addition, the author takes an active part in replying to reader comments. When the engagement process can be seen by other readers directly, this two-way communication becomes difficult.

Articles that may be connected in the form of shares, likes, and comments serve as a vehicle for communication between the author and the reader (Sumiati & Wijanarko, 2020). If the author is well-known enough in the field of writing, he or she may be able to become a hero to his or her audience. This is where digital contact with cyberliterature is found. This enables two-way communication that renders cyber-literary works valueless and turns the author into a book subject to all forms of literary criticism. This idea approves what has been confirmed by Stone & Logan (2018) and Rokib (2019).

An interactive reader-writer connection facilitates the engagement process. Writing that is related to shares, likes, and comments represents this engagement. Additionally, there are hypertext

linkages and hyperlinks in written two-way communication that other writers and readers can access directly. Open literary critique with hyperlinks and hypertext can reach a broader audience. The only way to conduct this relationship is through remarks, expressions of gratitude, criticism, and even praise. Students, who are referred to as readers generally, are instructed to be able to engage in direct, interactive conversation with the writer in order to investigate facts that can satisfy their interest about the writer's objectives. This approach is consistent with Kurniawati *et al.* (2018) and Palacios-Hidalgo (2020) predictions that there will be more opportunities to investigate the usage of digital literature in EFL classes.

Interaction among readers

The interactions among readers are just as fascinating to analyse as those between writers and readers. Direct feedback from various readers will include criticism, remarks, gratitude, and even praise for the author. A conflict-of-interest results from this reader interaction. Every reader has a unique literary experience, and that experience undoubtedly affects how that reader views the author's literary work (Handayani *et al.*, 2020). A distinct section of the comment's column is reserved for reader conversation. Here, readers reflect on the material they have just read.

With the guidelines already in the reader's comment section, readers may immediately communicate and share thoughts with one another. The outcomes of this interaction can be utilized as evidence for evaluating the success or failure of literary works published online by authors in an effort to pique readers' attention. The reader's column serves as another form of yardstick for how well a writer has succeeded in winning the support and ire of their audience.

Interaction between teacher and students

Students and teachers can interact directly or indirectly through the usage of digital literary works. In the author's comments section, instructors and students can communicate with one other directly. The teacher can also facilitate this communication (Handayani *et al.*, 2020; Kurniawati *et al.*, 2018). Because students may directly address the author and receive guidance from the teacher, this is a type of contact that happens seldom but can be utilized as an engaging learning tool for students. In addition, teachers can ask the author questions directly so that students can feel what is occurring in the piece of literature they are studying. All of the students' questions

will be satisfactorily and candidly addressed as part of a triangle-shaped interaction that promotes open reciprocity.

Some constraints to teaching digital literature

Since literary works and educational techniques are increasingly being digitized, a number of key issues arise for each component of the virtual classroom. First, there have been a few instances of digital literature being used in an online classroom. The majority of interactions in the cyber world that include digital books rely on an internet connection. Of course, both teachers and students throughout the world deal with this issue. It should be remembered that all facets of education should work to enhance the usage of online learning policies. They ought to collaborate on creating the new digital virtual learning paradigm. To raise the standard of education, the institutions, the society, and the stakeholders should collaborate closely (Boyinbode *et al.*, 2017; Giovanni & Komariah, 2020). As a result, the government's involvement is crucial in regulating education policy, particularly that of online learning, to ensure that each component is successfully enhanced and maximized.

Second, according to some previous remarks (Nugroho & Mutiaraningrum, 2020; Palacios-Hidalgo *et al.*, 2020), literary teachers will have trouble explaining the topics covered in class discussions and the books they are using. This is due to the fact that the shift from traditional classroom instruction, which allows for easy access for teachers and students to meet in-person and address specific issues, necessitates the usage of a narrow and constrained virtual area. The mobility allowed here is intended to constitute "space," essentially restricting conversation and two-way connection between teachers and students.

Third, virtual face-to-face is only a gap in between for students and teachers. Both direct face-to-face offline and indirect internet venues have the same philosophical foundations. It has been reported that occasionally students' teachers are less able to adjust to the usage of technology than students themselves. If the teachers—especially the literary teachers—are not well-versed in the digital world, this will also pose a certain challenge. Given that the lesson will be taught remotely but using the same old methodology, they cannot collaborate creatively with their students. This results in more boredom for the online class because the teachers lack of knowledge about how to guide students using

digital technologies. Since the learning process is the same as it was at the in-class meeting, the students will not notice any progress or interactive classes.

Fourth, due to their digital traces, digital literary texts will be simple to find and follow. Finding accurate and trustworthy data is difficult since there are so many different types and sizes of digital literary works. Within the purview of "search engines," the digital world is susceptible to connections with diverse types of literature of the same depth and kind. They are connected by an endless number of hypertext and hyperlink systems. This makes it difficult for students to find a trustworthy source. As a result, while running virtual classrooms for online literary learning, teachers must always be the motivator and in charge.

The fact that many well-known works have been translated into English when students are instructed to study an English text from a third of the world—which, incidentally, is a non-English speaking country—is a more compelling illustration. The teacher must offer a text from an already-existing translation in order to receive the same course materials. In the event that this is not the case, the students will discover alternate translations of the text being read (de Menendez *et al.*, 2020). The fact that diverse translators would expose learners to multiple languages also offers significant benefits. The debate of literary criticism as a whole, however, will be hindered. To provide room for learners, it is therefore necessary to equalize perspectives and give appropriate guidance.

Various literary criticism viewpoints on digital literature

A multidisciplinary approach is needed for evaluating digital literature. However, there is still a need for a strong and efficient reading strategy. As a result, attentive reading of digital literature is still advised to develop a comprehensive knowledge and interpretation of the literary work that is being evaluated. A multitude of approaches to the text are utilized in close reading, all of which are centered on the text itself. This strategy has been shown to be successful for all literary works and serves as the cornerstone of literary analysis for all types of critical literary analysis. Text intertextuality is quite prevalent in digital literature. Thus, "the death of the author" is still a central contention in studies of digital literature. This is due to the fact that all texts in digital literature interact with one another and that no one

text that is autonomous and belongs to one author exists. In light of this, close reading is still a valid method of reading the text.

The hypertext theory, namely Postmodern Instructional Design Theory [PIDT], has previously addressed the reading of digital literary works utilizing the hypertext reading approach. This hypothesis is related to the presence of digital literature that is recorded in the internet network and has a digital footprint on a variety of devices connected to internet networks, such as computers, mobile phones, tablets, and other devices (Boyinbode *et al.*, 2017). This is referred to as a hyperlink. Readers will find it simple to access the presence of digital literature in this way. This type of literature will include a wide range of characters and specifications, including design, portrayal, changes in genre, look, and connectedness with other works of literature that are comparable. In the realm of the internet, hypertext connects readers to other writings that are written in the same style or are similar to their own.

As a result, the text's verification and validation have already undergone a deepening in legal terms. The literary text becomes ambiguous and does not restrict the author's claim that the book is his own creation. Every text or quotation in the digital cyberspace will be connected to earlier texts, enabling the reader to comprehend the work's digital imprint. In the synthesis of the digital spider web, literary texts as well as texts found in the digital world by themselves have become intertwined.

Students may encounter a variety of options while dealing with digital texts that what they have read has undergone some sort of open justification. This reasoning helps them understand that a text cannot be understood in isolation. Because it is a collection of sign plays drawn from earlier writings, the text already exists (Giovanni & Komariah, 2020). Additionally, it teaches students to constantly keep an open mind and see that everything they read and comprehend has a history and has evolved into a type of digital trace with inherent worth. Any play on literary criticism that uses digital literature will consequently naturally interact with other, longer writings (Hayles, 2019; Indriyanto, 2018). In the domain of digital literature, this is the conceptual basis behind the spider web (Rokib, 2019).

It will be simpler for readers to connect with the text and with other readers if fiction is translated into hypertext and hyperlinks. This type of digital display allows readers—students or EFL learners in general—to discuss meanings with readers in

different countries (Nugroho & Mutiaraningrum, 2020; Pardede, 2019). Readers of hypertext literature could also enjoy a range of genre transitions from text to forms of motion expression, such as the transformation of short stories into plays or plays into short stories. Poetry may either be made into a song, or a song can be made into a sort of lyrical writing that is performed with ballet dance. A more engaging visualization might be used to convey this alternate approach.

One of the best methods for studying digital literature is postmodernism. In every argument, postmodernism delivers a great deal of meaninglessness. It will be given back to the extent to which the text's meaning and linguistic level are in direct touch. Since it contrasts signals and markers with locus narrative as the text's intermediates, the postmodernism method gives transparency at every stage of study and critique (Krismayani & Arfa, 2022). Digital literature is illogical and difficult to read literature (Andheska & Sari, 2021; Steckmest, 2021).

A continuous reading is best achieved by studying a complex play of signals and markers via several layers of interpretation. To put it in another way, the literary text is more than simply what is visible to the reader (Hayles, 2019). The fact that it is a living organism, nevertheless, allows readers to constantly doubt the presence of other writings that are either buried or need to be made clear by hyperlinks that point to the other texts. This type of comprehension will never come to an end since meanings will constantly be split by themselves until the text's digital trail can no longer be traced.

Students who are interested in studying literary content online should undertake the aforementioned activity. This is done so that the students may study the material in all of the many translations that are available to them. A number of other publications were also be used to present a single literary work. For instance, many genre forms that are all connected to the short story, such as theater, musical poetry, and monologues about the short story, was digitally published for Flannery O'Connor's 1953 short story "A Good Man is Hard to Find". John Galsworthy's "Quality" had also been translated into short film for children; children story, and films. William Somerset Maugham's "Mr. Know All" has also been transformed into film online which could be enjoyed by students of EFL.

Other examples might potentially be used to identify the short drama "Trifles," which was originally adapted from Susan Glaspell's short story "A Jury of Her Peers." This exercise can also

be used to comprehend different genres, and to better understand the mode of narrations (Indriyanto, 2018; Muryati *et al.*, 2021).

It can be presented by a selected group of students who took part in live drama productions that were being recorded at home. The performance was recorded by a few of the pupils, who then uploaded the recordings online. This effort made it much easier for other students to understand the assignment and help them learn. As a result of these works being converted into appealing virtual presentation formats, students were exposed to a range of genres and linguistic exposure approaches. The suggestions made in earlier papers, including those by Astuti *et al.* (2019), Muryati *et al.* (2021), Bastian *et al.* (2021), are in accord with the approach being used now.

In multimodality model for literary appreciation classroom, teacher may employ a variety of resources: To teach literary appreciation, a teacher can utilize a range of resources, including audio, video, photos, and interactive media, as opposed to only text-based resources. This can aid pupils in grasping the subtleties of literary works (Rodríguez-Moreno *et al.*, 2021).

Teachers can encourage cooperation among their students as part of the multimodality model for language learning. They can do this by assigning groups of students projects that use a variety of media. This hypothesis is consistent with earlier study finding by Palacios-Hidalgo (2020). For example, students could collaborate to create a multimedia presentation on a work of literature or a video or audio recording of a stage reading. Another important aspect is technology integration; by utilizing multimedia technologies like interactive whiteboards, digital storytelling, and video editing software, teachers may integrate technology into their instruction (Stone & Logan, 2018).

Students may be better able to comprehend and interact with literary works as a result. This must also be supported by the use of many modes of instruction: teachers can deliver lessons in a variety of ways by utilizing various teaching techniques such group discussions, visual aids, and hands-on activities (Handayani *et al.*, 2020). Students with various learning styles may benefit from this and be better able to comprehend and enjoy literary works.

Teachers are also encouraged to cultivate students' creativity. Teachers may encourage creativity by letting students utilize a variety of expressive techniques to understand and evaluate literary works. For instance, students can record a

song, draw an artwork, or write a poem that is inspired by a piece of literature (de Menendez *et al.*, 2020; Muryati *et al.*, 2021).

Another important step is to promote reflection. Here, teachers can promote reflection by having students consider their educational experiences and the various delivery methods that were employed. This can assist students in better understanding how various instructional modalities might improve their learning experience and cultivate their capacity for literary appreciation. This notion is consistent with what has been advanced by various research in the preceding sections (Darvin, 2017; Rochmatika & Yana, 2022).

By utilizing a multimodal approach of teaching in both online and offline classrooms for literary appreciation, teachers may help students comprehend and interact with literary works across a variety of media (Canals-Botines *et al.*, 2023). Students' educational experiences could be enhanced, and as a result, they might develop a deeper appreciation for literature (Ismardinto & Astuti, 2018). This will improve how readers experience literature.

The unique aspect of this study is how digital literature is used as the main source in online classrooms to teach literary appreciation. As a result, the study sheds light on how well online instruction engages students with literature and how digital literature may be used to improve the educational process. The study clarifies both the possible advantages and drawbacks of online instruction for literary appreciation classes, and its conclusions may influence future pedagogical strategies in this field. By examining the use of technology and digital literature in the classroom, the study makes a significant addition to the fields of English language instruction and literary criticism.

CONCLUSION

The issue might be summed up by saying that there are many difficulties that teachers of literature and culture confront nowadays. The field and breadth of literary and cultural studies have changed significantly as a result of pandemics. Wide-ranging opportunities for literary study and interpretation are provided by digital literature.

The digitization of literature and the various approaches to it for analysis and interpretation in language, literature, and culture classes enable all parties to prefer the digital world as a learning channel that offers a wide space without limit, despite the fact that the space for teachers and students is only constrained in a virtual framework.

When literary materials are digitized and displayed in virtual form, literary and cultural classes become more alluring. In the field of literary and cultural criticism, this led to new challenges.

Literature carries out its purpose to speak for humanism in all of its manifestations and is the nectar of human civilisation. As a result, the world of traditional texts is no longer the only thing that literary criticism may address. Since literary writings have been digitized and are now a part of the digital world, there is more room to trace their texts. This allows for the creation of greater opportunities for reader and writer interaction and multimodal, multifunctional literary critique. The literary text is intertextually linked to other literary works and does not exist in an isolation. Links help readers grasp a text's history, which broadens and makes the meaning more objective, resulting in a more varied reaction from readers in their interpretation of literary works

Given their inclusion in textual hypertext and hyperlinks, the interaction of signs and signifiers in literary reading has also become simpler to understand. Using more dependable and effective sources, students may quickly determine the whereabouts of earlier literary works. Multimodality plays a crucial role in the field of digital literature in this regard. Therefore, students need to have the self-assurance to constantly be open-minded and to assert their academic authority while practicing literary criticism and when reacting to the task they have to do.

One of the results of the discussion in the present article shows that a multimodal teaching approach can be an effective instrument for training students in literary appreciation. Teachers may assist students in better understanding and engaging with literary works by utilizing a number of communication methods, including text, picture, sound, and video, as well as addressing the needs of varied learners. Also, using technology and multimedia resources may give students more involved and interesting learning experiences.

Due to the fact that students are encouraged to read and examine literary works in many ways, a multimodal approach can also aid in the development of creativity and critical thinking abilities. Students can gain a more nuanced comprehension of literary works and a more in-depth appreciation of the complexities of language and literature via cooperation and contemplation.

By creating a more inclusive, dynamic, and fun learning environment for the students, the adoption of a multimodal teaching approach can improve the teaching and learning of literary appreciation. In a

digital literature classroom, teachers may combine postmodern instructional design with reader response and multimodal strategies to deliver materials that are learner-centered, reflective, and encourages critical thinking. Using this approach, students may engage with the information in a variety of ways while also being encouraged to have a feeling of ownership and engagement in the learning process.

Last but not least, based on the data in the research, digital literature has the potential to challenge traditional notions of authorship, form, and story. The study may also provide information on readers' interactions with and views of digital literature as well as how it has impacted the creation and consumption of literature more broadly. The study might also look at how the emergence of digital literature has given previously underrepresented viewpoints and voices in the literary world new opportunities. This latter finding may be particularly important in the increasingly diverse and connected world of today.

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