

# THE IMPLEMENTATION OF CYBER LITERATURE MICRO/MACRO-FICTION IN NARRATIVE DISCOURSE'S STUDENTS

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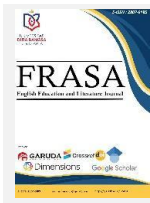
## Abstract

*Digital and technology have becoming inseparable and integral parts of humans and social life. In many aspects, the exertion of these has extensively spread, including literature. The adjustment of literature establishes cyber literature in the form of digitalized literary works or electronic literature such as e-novel, e-poetry, e-fiction, etc. This research aims at analysing the implementation of cyber literature (micro/macro-fiction) in Narrative Discourse's students followed by 40 participants. This research employed cyber literature (micro/macro-fiction) theory by Conde & Lopez. This is descriptive qualitative research to describe the phenomenon and its characteristics integrated with digital humanities approach by Capurro. The data were collected using several instruments, i.e. questionnaires, interviews, and documentation. The results indicated that; first, there are four stages of implementation; brainstorming, peer-conference workshops, publication, and comments. These stages were conducted successfully which later continued to the production of cyber literature (micro/macro-fiction). Second, the digital platforms used by the participants are Wattpad (55%), Quora (10%), Twitter (7,5%), Tiktok (7,5%), Youtube (7,5%), Blogspot (5%), Facebook (2,5%). This means that percentage of macro-fiction users are dominant 95% compared to micro-fiction 5%. Third, overall, this implementation process achieved great results since the majority participants voted for 51,25% (agree), 39,1% (strongly agree), 8,3% (neutral), and 1,25% (disagree). Meanwhile, ways to increase reading interest are providing interesting headline/ theme, following trends, creating reading clubs, learning technological development, and building consistency while to gain literary criticism interest are starting to utilize digital literary works, avoiding plagiarism, and respecting the authorship and copyrights.*

**Keywords:** Cyber Literature, Digital Technology, Micro/Macro-Fiction, Narrative Discourse

## INTRODUCTION

Digital technology has infiltrated all aspects of contemporary life, promoting swift international connectivity via computers and smartphones. Although development comes with

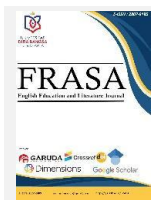


inherent risks, researchers generally concur that the benefits surpass the drawbacks. Digitalization and social media have become essential to social life, leading to a transition towards advanced, economical industrial methods. In communication, satellite and internet-based services are overshadowing traditional media such as television and radio. This transformation includes education and the humanities, as digital resources, such as e-books, electronic literature, and digital archives, have emerged as the norm for modern learning and research (Rowberry, 2020).

Literature reflects societal digitalization by promoting new theories and screen-oriented creative works (Hidayatulloh & Ayiz, 2024). Referred to as "cyber-literature" or digital arts, this field includes poetry, fiction, and plays presented in numerical formats intended for computer screens in contemporary cyber-culture (Simanowski, 2015; Fletcher, 2015). Cyber-literature, frequently referred to as electronic literature, cyber-texts, or digital media, embodies a convergence of literary artistry and computational technology. This area is characterized by three main features: the digital access to professional creations, the enabling of amateur writers to gain creative and financial autonomy on the internet, and the use of intricate hypertexts and multimedia frameworks. In this digital environment, literary expressions are typically classified into two subcategories. Micro-fiction denotes brief pieces restricted to under 150 characters, whereas macro-fiction includes lengthy narratives with no word limit, enabling rich storytelling and thorough analysis (Conde & López, 2012).

In Indonesia, according to The Ministry of National Development Planning (Bappenas), the number of internet users in 2021-2022 reaches a total of 191.4 million users. The average internet usage in Indonesia in 2021 is 8 hours 8 minutes, much longer than the global average internet usage which is only 6 hours 53 minutes (Bappenas, 2022). For social media users, Indonesian spend 3 hours 26 minutes every day (Kemp, 2020). This shows that Indonesians have relied on the internet and social media as a means of interaction and communication in their daily lives. In contrast to this factual data, unfortunately, most people, especially students have not utilized internet, social media, or digital technologies to improve their productivity in their financial matters and academics, especially literature (Nurjanah et al, 2023). There are three research questions of this writing; first, what are the stages of the implementation of Cyber Literature (Micro/Macro-Fiction) in Narrative Discourse's Students. Second, how is Cyber Literature (micro/macro-fiction) manifested in digital media, what are its forms. Third, how do the students respond to Cyber Literature Learning (micro/macro-fiction) and steps to increase interest in reading and performing critical analysis. The Narrative Discourse course at UIN Raden Mas Said Surakarta utilizes various digital and print media to analyze diverse literary genres and complex social themes, including race, gender, and disability. Under the English Letters Study Program, students examine instruments across platforms like short stories, films, and music to understand multifaceted human experiences as documented by Nurjanah (2023).

There are numbers of previous research to demonstrate why this research is worth to conduct. First, a journal by Afifah & Dewi (2025) which tried to analyze students's perception in writing grammar feedback using AI. Second, research by Sila & Gunawan (2025) which analyzed YouTube platform for listening education. Third, journal by Rahman Hz & Ammamiarihta (2025), they analyzed the use of AI to asses curriculum. Fourth, research by Iryani et all (2024) which tried to discover the use of YouTube to improve listening skills for



students. Last, research by Syastuti & Wijaya (2024) which revealed the use of English register on make up tutorial in YouTube channel.

The previous studies above centered their analysis of cyber literature from the perspective of social issues, digital and technological culture, students' perspective, and semiotic analysis. This research's gap located in the structural implementation in narrative discourse classroom. Moreover, the prior researches focused on the digital literature in general without specifying the micro/macro fiction as two structurally differentiated narrative formats. Therefore, this study offers the gap by examining how the implementation of cyber literature, especially micro/macro fiction, in pedagogical framework to increase students' competence in narrative discourse. Therefore, the novelty of this research located in integrating digital literary forms with narrative structural analysis within a classroom-based implementation framework.

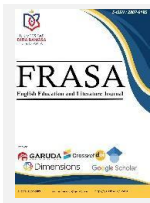
### Literature Review

This research adopts the theory of cyber literature micro/macro fiction by Conde & Lopez (2011). They began the theory by making clear notion about these three concepts; First, Conventional Literature. It is a traditional literature where people write their stories, poetry, play, and other literary product in paper(s) and also distributed manually in printed/written. Second, Digital Literature. It is where literary products are written or distributed paperless. This concept uses internet and digital technology to create and disseminate their products such as electronic devices, tablets, smartphones, etc. Third, Cyber Literature. It is where the literary products only produced, displayed, and purchased online. Usually, people write stories using blog, writing apps, social media platform, etc. These formats are convertible; it presupposes that a product of literary text using these three formats can be exported one another. Nonetheless, it cannot be treated the same for the proportion of the writing and the balanced way of both orientation since they have distinct and diverse trends and fluency (Conde & López, 2012: 17).

The term of cyber literature is divided into two branches. First, Micro-Fiction. It is dealing with short and brief writing or narration. Second, Macro-Fiction. It has greater length and proportion of writing. To better understand the terms, the characteristics of both of them are illustrated as follows:

Table 1. The characteristics of Cyber Literature Micro/Macro-Fiction (Micro/Macro Comparison)

Cyber Literature	
Micro-Fiction	Macro-Fiction
Written in 150 characters	Written in greater length
Twitter, Facebook, Instagram, etc	Blog, writing apps, Wattpad, etc.
Online base	Both online and offline
Tend to be rather motivating	Tend to be rather serious
Easily reachable	Easily reachable
Worldwide access	Worldwide access.
Authors can include any changes or modifications	No
Immediate re-edition of contents	No
Short texts are easily read on the screen	Long texts are not
Free	Sometimes paid



There are several benefits of cyber literature Micro/Macro-Fiction: *first*, Worldwide Access. This means a broad international access from various parts of the world. *Second*, Immediate Update. It can be called as automatic updates. *Third*, Immediate Re-edition. This allows the authors to not only correct errors in writing, but also the adding content as desired. *Fourth*, Briefness. It can be defined as short and clear. *Fifth*, Promote self-edition. writers, both amateur and professional, are encouraged to be able to write and publish their cyber literary works independently, starting from writing, editing and publishing. *Sixth*, Writers become publisher. Acting as publishers, authors can also publish their own literary works. *Seventh*, Writers and readers can interact. Both writers and readers can interact each other. *Eighth*, Free Charge. Both writers and readers can acquire benefit in free charge.

## METHOD

This research is a qualitative research model applying Classroom Action Research (CAR). Grundy & Kemmis (1990) stated that there are two main objectives in using the CAR method, *first*, to improve, which is done to improve student practice in the classroom based on understanding. Second, the study involved various stakeholders, including lecturers and students, as well as two experts: one expert in narrative discourse analysis who validated the analytical framework, and one specialist in digital literature pedagogy who reviewed the instructional design and learning materials.

This research uses the CAR model from Kurt Lewin in his book Field theory in social science (1952). This model describes CAR as a cyclical spiral process consisting of four stages, they are: First, planning. In this stage, the research team prepared a plan regarding micro/macro-fiction material and created a questionnaire instrument to find out the type of digital media used by students. Second, carry out action (acting). The research team and experts provide information related to digital media materials and platforms. Then, the students implemented what was directed by the research team. Third, make observations.

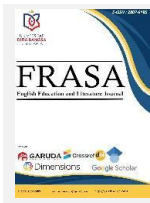
All forms of student practice are supervised by the team and then evaluated. Fourth, do reflection (reflecting). The results of the practice were analyzed again and questionnaires were distributed for students' responses regarding the materials they practiced so that they could then be followed up.

## Participants

The participations were 40 students coming from various backgrounds of literature expertise and interests. All of the participants were in seventh semester of the school year. This course provides the tools necessary to do narrative analysis on any sort of narrative text, including both narratives collected in interviews or on the web or in published fiction. It discusses a wide variety of narratives including folk tales, everyday conversational narratives, stories about illness and disability, refugee stories, and stories about the ordinary and extraordinary experiences of everyday life. It also analyzes narratives from a variety of sources, including published fiction and non-fiction, internet blogs and other media, and stories recorded in everyday life.

## Instruments

This study utilized questionnaire, interview, and documentation as the instruments. The questionnaire was employed for pre and post-test. The pre-test was held to measure the needs for the students about cyber literature and its products, also to measure kinds of social media



platforms they were familiar with. The post-test was held to measure the effectiveness of the learning and to find out their obstacles in reading and performing critical analysis. The interview and documentation were conducted to find out the rest of the detailed data to complete the data analysis. These interviews and documentations were conducted as qualitative instruments to assist the cyclical process of planning, acting, observing, and reflecting. Selected lecturers and students were chosen to analyze their perception, their learning experiences, and improvements during the participation in following the implementation of micro/macro fiction. The documentations were done through digital narrative texts, field notes, and observation.

## Procedures

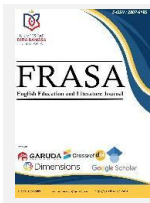
There are four stages in implementing cyber literature micro and macro-fiction learning: First, Brainstorming and Drafting. Most literary works were produced individually, although some were written by teams. This brainstorming process aimed to get ideas or themes and then developed them. At this stage the word counting process begun. This stage allowed the students to master the narrative discourse's structural elements, and the characteristics of micro/macro fiction. Through this brainstorming stage, students created themes related to their personal preference (romance, horror, comedy, etc.) and then developed the theme. The lecturer provided scaffolding through prompts and structural guidelines to ensure narrative coherence.

Second, Peer-conference workshops. In certain situations, an interview session was held with students regarding their response to see the work of their peers. This aimed to enable them to see the strengths and weaknesses of other students' literary works in order to learn and improve their own writings. In this stage, students were divided into several groups for peer-session to get feedback from one another. This stage aimed to foster critical awareness, collaborative learning, and revision strategies. Third, Publications. When students have finished their respective writings, the writing would be published on the platform according to their preferences. This stage allowed the students to publish their revised works to their social media platforms according to their preferences. This stage was not merely as a way to disseminate their works but also as an authentic learning experience, positioning students as digital authors engaging with real audiences. Fourth, Comments. After a literary work was published, comments from readers on the internet would be displayed as material for revisions and appreciations. Students analyzed comments and reader responses from online platforms. These responses were documented and discussed in class as part of reflective evaluation. Feedback was used to revise narrative structure and improve discourse quality in the following cycle. Through these four stages, cyber literature functioned as both a pedagogical strategy and a digital narrative practice to enhance students' narrative competence.

## RESULTS

### The Stages of Implementing Cyber literature Learning in the Narrative Discourse Course: Micro and Macro-Fiction

The implementation of cyber literature learning (micro/macro-fiction) is conducted utilizing four stages, namely brainstorming and drafting, peer-conference workshop, publication, and comments in line with the theory used by Conde & Lopez (2012). Before these four stages began, a workshop/presentation was organized that specifically discussed the



material of cyber literature (micro/macro-fiction). The author invited an expert on cyber literature, Nurina Aulia Haris, M.A from the Center for Southeast Asian Social Studies (PSSAT) of Gajah Mada University to provide presentations to students who also became expert validator for the instruments in the research. The learning material was conducted offline to facilitate interaction between the speaker and the students.

In the seminar and presentation, the researchers documented the participants' early condition regarding their knowledge of cyber literature and how they use social media in the daily life. The researchers, accompanied by the presenters, conducted a discussion session, one of which discussed the consumption of social media for the respondents. The result was the students still use social media for entertainment reasons. Then from the initial data, the researchers proceeded to the stage session in the implementation of cyber literature (micro/macro-fiction) which is explained as follows:

*Brainstorming and Drafting*, the first stage was conducted by inviting respondents to develop their writing ideas and create a draft. In this stage, the respondents also decided which form of cyber literature to utilize. The researchers assisted the brainstorming process with the aim of encouraging ideas to be written upon. *Peer-conference workshops*, the second stage was conducted through peer-to-peer conferencing. In this case, the respondents first presented the results of their writing before being published on various social media platforms. In addition, the purpose of these peer-conference workshops is to obtain input or feedback from their peers. Feedback can be in the form of content, use of language style and grammar, provision of illustrations, music and audio, and cover design if needed. This process is important because the respondents are in the same grade level and average age so that the message or criticism conveyed will be easily accepted resulting in quality writing.

*Publications*, by this stage, the respondents had obtained the platform that they will be publishing the literature. The uploading process was completed at each respondent's home. This process took about 1-2 weeks to be recapitulated in calculating the percentage of digital media usage of cyber literature and identifying the form of cyber literature, either micro or macro fiction. The majority of platforms used are non-paid platforms. *Comments*, this stage required the respondents to provide comments on the writings of other respondents on their respective social media platforms. The comments were made to respond regarding the content as well as appreciating the cyber literary works. There is a comment column on each social media platform which can be used as a medium for direct communication between readers and writers. In addition to comments, the respondents can also appreciate the literary works in written form or in the form of "like", "up", "share", "vote", etc. This feature may also be used as an effective and efficient tool for the promotion and dissemination of literary products.

### **Implementation of Cyber Literature Micro/Macro-Fiction into Digital Platforms**

There are several types of media platforms used by the respondents, in the case of English Literature students in the 2022/2023 and 2023/2024 Narratives Discourse courses. There are at least eight media platforms used in producing literary works, both Micro and Macro. Including Blogspot, Quora, Wattpad, Twitter, Facebook, Instagram, TikTok and YouTube. The researchers categorized digital media users into Micro and Macro, in which the data collected from the respondents totaled 40 students. In addition, the researchers created a classification measure for Micro and Macro in Cyber-Literature based on the theory of Conde & Lopez (2012). The classification is based on the characters of the writing, such as Micro-

Fiction which is required with 150 characters, while Macro-Fiction with more than 150 characters or greater length writing. In conclusion, this classification is not based on the media used but how many characters are written in producing literary works.

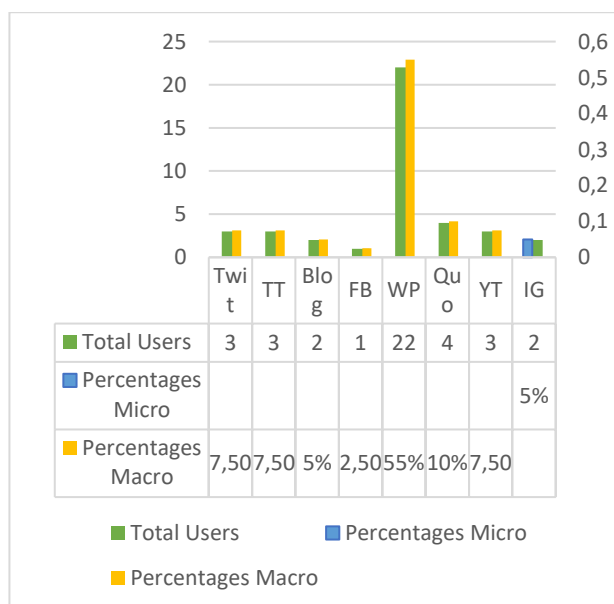
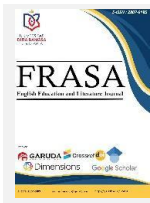


Diagram 1. The Total and Percentage Results of Cyber-Literature (Micro/Macro-Fiction)

- Twit : Twitter
- TT : TikTok
- Blog : Blogspot
- FB : Facebook
- WP : Wattpad
- Quo : Quora
- YT : YouTube
- IG : Instagram

The distribution of cyber-literature production among students in the Narrative Discourse course reveals a significant inclination toward long-form digital narratives, with Macro-Fiction accounting for an overwhelming 95% (38 students) of the total output. In stark contrast, Micro-Fiction represents a minimal share of only 5% (2 students). This disparity suggests that while digital platforms are often associated with brevity, the student demographic predominantly seeks expansive creative spaces to develop complex plotlines, character arcs, and thematic depth. The preference for macro-fiction is further evidenced by the diverse array of platforms utilized, ranging from dedicated writing sites like Wattpad to adapted social media interfaces such as TikTok and Twitter. According to the data, Wattpad stands as the most dominant medium, utilized by 55% (22 students), followed by Quora at 10% (4 students), while Twitter, TikTok, and YouTube each facilitate 7.5% (3 students respectively) of the literary production. Blogspot follows at 5% (2 students), and Facebook represents the smallest fraction of macro-fiction at 2.5% (1 student). Conversely, the marginal 5% dedicated to micro-fiction is exclusively localized on Instagram, highlighting a specific intersection between visual aesthetics and concise literary branding.

To ensure a rigorous academic classification, the researchers adopted the framework proposed by Conde & Lopez (2012), which defines the boundary between micro and macro-fiction based on character count. Under this theory, micro-fiction is generally restricted to a maximum of 150 characters, whereas macro-fiction encompasses any narrative exceeding this threshold. A critical finding of this study is that the classification of a literary work is not strictly



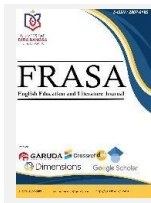
ties to the platform's intended architecture. For instance, although platforms like Twitter and TikTok are designed for rapid, short-form consumption, students demonstrated high levels of digital agency by repurposing these tools to host macro-narratives. By utilizing serialized threads or multi-slide carousels, students successfully circumvented technical limitations to produce works that align with macro-fiction's substantive and structural requirements. This underscores the researchers' decision to categorize data based on the actual content and character volume rather than the digital medium alone, acknowledging that a platform typically associated with micro-content can indeed serve as a repository for macro-literary works.

Despite its small 5% share, micro-fiction on Instagram highlights the power of multimodal storytelling. Students like ADL use the platform's popularity for personal branding, blending text with vlogs and soundtracks to create sensory-rich experiences. This "aesthetic precision" allows concise works to resonate deeply with digital audiences, proving that brevity can be compensated by immersive production. Conversely, Wattpad dominates the macro-fiction landscape due to its specialized ecosystem. Respondents like AMA and NSA value its global reach and lack of character limits. The platform's versatility is evident in successful short stories like "Friend?" and analytical works such as RRP's "game literary criticism," which explores psychological themes like bullying. This fosters a robust community where creative and analytical discourse coexist. Quora occupies a unique 10% niche, where students like L blend narrative with cultural education, exemplified by stories like "Pride or Die." The positive reception of horror fiction by ZIP suggests an audience seeking substance over mere entertainment. Meanwhile, Twitter, TikTok, and YouTube (each at 7.5%) showcase the evolution of macro-fiction through creative workarounds. Twitter users employ serialized threads to bypass character counts, while TikTokers use "swipe" features to create paginated reading experiences. YouTube provides a cinematic outlet, where prose is transformed into audiovisual storytelling. These works are categorized as macro-fiction because their length and depth of characterization, often exceeding five minutes, surpass the traditional thresholds of micro-fiction, demonstrating a sophisticated adaptation of digital tools for literary expression.

Finally, Blogspot and Facebook represent the more traditional side of digital literary production, contributing 5% and 2.5% respectively. Blogspot, with its subdomain structure, is particularly effective for "sub-chaptered" narratives like "Blood Seeker," which encourages sustained engagement through a serialized format. Facebook, as a familiar global social network, allowed respondents like JA to share "narrative descriptions" and critiques of character backgrounds in games like God of War. These platforms prove that even established social media can serve as effective archives for macro-literary work, provided the content maintains the requisite character density and thematic focus. In conclusion, the manifestation of cyber-literature among these students is a testament to the flexibility of digital media. By prioritizing macro-fiction, students are not only consuming digital content but are actively engineering new ways to tell complex stories within the evolving online ecosystem, bridging the gap between classical narrative depth and modern technological convenience.

### **Student Response to Cyberliterature (Micro/Macro-Fiction) Usage**

This study provides an explicit data description regarding how respondents engage with cyberliterature, categorizing their digital manifestations into micro-fiction and macro-fiction

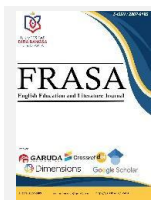


across various media platforms. By analyzing the motivations, strengths, and weaknesses associated with these digital spaces, the researchers illustrate how specific platforms dictate the application and reception of literary works. The primary objective is to delineate how students utilize technology to produce and consume diverse literary forms, ranging from concise micro-fiction to expansive macro-fiction.

According to the data, a small minority of students (5%, representing two out of 40 respondents) utilize Instagram for the production of micro-fiction. Despite the low quantitative engagement compared to macro-fiction, qualitative insights from respondents like ADL and TY highlight the platform's strategic value. Instagram is identified as a premier tool for personal branding due to its immense popularity among younger demographics. The primary motivation for its use is the "simplicity in publication" and its cultural alignment with youth lifestyle, where high visibility is a priority. The strengths of Instagram lie in its convenience, practicality, and the inherent familiarity of its interface for a generation raised on visual social media. However, the platform presents distinct challenges. Respondent ADL noted the cognitive difficulty in managing the concise nature of micro-fiction, which requires the ability to condense complex ideas into precise, "compact" forms. Furthermore, technical hurdles, such as the necessity for a stable internet connection for uploading media, were cited by TY as a significant weakness in the publication process, potentially hindering accessibility for all users.

In contrast, macro-fiction dominates the study's findings, accounting for 95% of the total output (38 students). This category is led primarily by Wattpad, followed by Quora, Twitter, TikTok, YouTube, Blogspot, and Facebook. The overwhelming preference for these platforms is driven by their alignment with current technological trends and their capacity to host long-form content such as novels, short stories, and literary criticism. Wattpad remains the most favored platform because it offers superior character limits and a tidier organizational structure for sequential chapters. Respondents TAA, NSA, and QQ emphasized that Wattpad's ease of use and its massive user base make it an ideal ecosystem for aspiring authors who wish to publish extensive narratives. Similarly, Quora was praised by respondent ZIP for allowing "very long literary works" that serve educational and informative purposes, while Blogspot was noted for its lack of word limits and accessibility. Even multimedia platforms like YouTube were cited by MAH for providing features that allow for "art sharing" through the integration of text, sound, and video, proving that macro-fiction can transcend traditional text.

The study also explored the role of Twitter, TikTok, and Facebook in producing macro-fiction. While these are often associated with brevity, respondents like AAN pointed out that Twitter's popularity among youth can lead to significant success, noting that some Twitter stories have even been adapted into major films. JA highlighted Facebook's strength in its "diverse target market," allowing authors to reach various demographic groups simultaneously. The overarching strengths of these macro-platforms include unlimited word counts, practical publication tools, and extensive audience networks. However, weaknesses persist; respondent ARK noted that TikTok might suffer from a lower interest in serious literature compared to specialized apps like Wattpad. Additionally, the technical and creative demands of macro-fiction present barriers; respondents mentioned the struggle to maintain consistent imagination and the high stakes of "wasting" a long-form work if the narrative fails to captivate. Ultimately, the choice of platform is a strategic balance between the technical affordances of the media and the author's intent to reach a specific cultural audience.



### Student Response to Micro/Macro Fiction Cyberliterature Learning and a Strategy to Encourage Interest in Reading and Appreciating Literature

To address the final research question, 40 students were surveyed following their fiction production to evaluate their learning responses and identify strategies for boosting literary appreciation. This process culminated in a collaborative research event where students and lecturers exchanged feedback and brainstormed future cyber-literature instructional methods. After implementing the cyber literature (micro/macro-fiction), the researchers distributed questionnaires to measure the success of this cyber literature (micro/macro-fiction) learning using a Likert scale with five indicators, namely SD (Strongly Disagree): Score 1, D (Disagree): Score 2, N (Neutral): Score 3, A (Agree): Score 4, and SA (Strongly Agree): The results are described in the following table:

Table 2. Recapitulation of student responses to cyber-literature learning (micro/macro-fiction)

NO	Questions	SD (1)	D (2)	N (3)	A (4)	SA (5)
1.	The importance of Cyber Literature lessons (Micro and macro-fiction) for English Literature Students.	-	1	-	24	15
2.	Comprehension of Cyber Literature lessons is convenient.	-	-	9	22	9
3.	The academic and non-academic benefits of Cyber Literature lessons.	-	-	3	18	19
4.	Cyber-Literature lessons are relevant to the current era and technology.	-	-	3	14	23
5.	The convenience of Cyber Literature lessons in digital media practice.	-	1	4	26	9
6.	The convenience of digitally publishing literary works.	-	1	1	19	19

Based on the table mentioned above, it is evident that the learning of cyber literature (micro/macro-fiction) for Narrative Discourse course students is successfully implemented, as evidenced by the students' responses stating that the majority of students answered Agree (A) for each question point. This can be reflected in the first point, namely the importance of Cyber Literature material (Micro and macro-fiction) for English Literature Students that a total of 15 students answered Strongly Agree (SA), 24 students answered Agree (A), and 1 student answered Disagree (D). In the second point, the convenience in understanding Cyber Literature material, 9 students answered Strongly Agree (SA), 22 students answered Agree (A), and 9 students answered Neutral (N). This Neutral answer will be a separate note for the research team in the future to make learning strategies that are more easily understood by students, especially for this cyber literature theme.

The third point, the benefits of Cyber Literature lessons in academic and non-academic, 19 students answered Strongly Agree (SA), 18 students answered Agree (A), and 3 students answered Neutral (N). The fourth point, Cyber Literature material is relevant to the current era and technology, 23 students answered Strongly Agree (SA), 14 students answered Agree (A), and 3 students answered Neutral (N). The fifth point, the convenience of Cyber Literature lessons in digital media practice, 9 students answered Strongly Agree (SA), 26 students answered Agree (A), 4 students answered Neutral (N), and 1 student answered Disagree (D). The last point, the convenience in publishing digital literary works, namely 19 students answered Strongly Agree (SA), 19 students answered Agree (A), 1 student answered Neutral (N), and 1 student answered Disagree (D). The solution for this case is that the researchers in

the future will create a strategy on how to apply literary works to digital media that is easily understood by students.

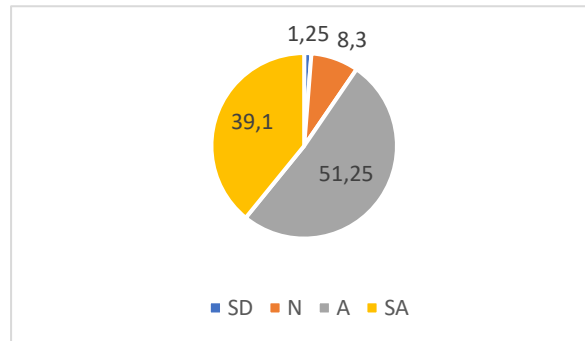


Diagram 2. The Percentage of Successful Learning and Implementing Cyber Literature (Micro/Macro-Fiction)

The majority of students answered Agree (A), totaling 39.1%, for the percentage of Neutral (N) as a total of 8.3% and Disagree (D) as a total of 1.25% will be considered by the researchers to formulate learning solutions so that this research can be continued in future research by focusing on how to formulate cyber literature learning strategies/methods that are easily understood by students and implemented quite easily to them. Despite the percentage, the majority of students answered Agree (A), totaling 51.25%, it proves that this research has not been maximized and needs to be improved.

### **A Strategy to Encourage Reading and Literary Appreciation**

In this section, the researchers collected data by distributing evaluation sheets to respondents to determine what are the strategies to increase interest in reading and appreciation/criticism of literary works. The results are summarized as follows:

The strategies to improve reading motivation are: Providing interesting titles/headlines. Getting a habit of reading based on a favorite theme. Following the current trending genre. Creating a group/circle to discuss books and other reading topics. Learning to adapt to technological developments, such as reading on internet blogs or other sites. At last, starting to read more lightly first but consistently. A respondent stated that "to increase interest in reading, we can start by creating a mindset that reading is fun, start reducing social media, and use technology in learning" (Is). The other respondent also mentioned that "start reading interesting books, make a regular time line to be consistent, and explore more about literature". On the whole, these strategies to increase reading interest could be applied both to individual reading interest and to target readers to the literary works concerned.

Steps to appreciating literary works: Comment/like on digital literary works. Analyzing the literary work and making an interpretation. Giving praise, suggestions, or criticism to the author. Resisting plagiarism by citing the literary works we refer to. Purchasing books of literary works both in printed and online form. A statement from one of the unnamed respondents as the ultimate in providing appreciation of literary works is "the best appreciation of literary works is by reading them. By reading the works, we have actually appreciated the works". A total of 40 respondents provided inputs regarding steps and strategies to increase appreciation of literary works, but as a whole the team has summarized as mentioned in the



points above. The steps to increase interest in reading and appreciation of literary works are actually a unity that cannot be separated from one another.

## DISCUSSION

The results of this study validate multiple similarities with earlier research on cyber literature education. Initially, in line with previous research, employing structured phases, brainstorming, peer-conference workshops, publication, and feedback (Conde & Lopez, 2012) successfully boosts students' creativity and participation. Moreover, like earlier discoveries in digital teaching, peer feedback is essential for enhancing writing quality and promoting cooperative learning.

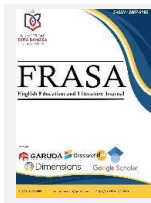
Nevertheless, this research also shows significant differences. While earlier studies frequently highlight the prevalence of micro-fiction attributed to the emergence of short-form digital platforms, this current research reveals an opposing finding, indicating that macro-fiction significantly prevails (95%). This suggests that learners favor longer narrative structures, implying that digital media are not confined to short formats but can accommodate intricate storytelling. Additionally, in contrast to previous studies that classify cyber literature by platform type, this research utilizes a character-count classification, showing that users actively modify platform functionalities.

In terms of strengths, this research provides a more adaptable analytical framework by emphasizing textual features instead of technological limitations. It also emphasizes students' digital agency in transforming platforms like Twitter and TikTok into arenas for macro-fiction. Additionally, the incorporation of multimodal components, especially in micro-fiction on Instagram, reinforces established theories of digital and multimodal literacy. However, various limitations need to be recognized. The research faces constraints due to a comparatively small sample size and an uneven distribution of micro and macro-fiction data, limiting more extensive comparative analysis. Moreover, several students expressed challenges in grasping and utilizing cyber literature ideas, highlighting the necessity for improved teaching methods. This research not only confirms earlier results but also builds on them by showcasing the flexibility of digital platforms and the changing landscape of literary creation in modern education.

## CONCLUSION

This research finds that incorporating cyber-literature (micro and macro-fiction) into the Narrative Discourse curriculum serves as an effective teaching model for contemporary higher education. Through a systematic four-stage process—ideation, peer discussions, publication, and involvement—the researchers successfully shifted students from being passive consumers to becoming active digital creators. The results indicate a distinct platform choice: Instagram is preferred for micro-fiction because of its convenience and popularity with young audiences, even though brevity poses a creative challenge. In contrast, platforms such as Wattpad and Blogspot promote macro-fiction by providing unlimited word limits and well-established reader communities, although students sometimes encountered decreased engagement and creativity hurdles.

In addition to technical execution, the research highlights essential strategies for promoting literary appreciation, such as utilizing popular genres, creating digital reading



groups, and encouraging ethical practices through citation and constructive criticism. This approach not only improves digital literacy but also connects conventional literary analysis with modern digital creation. This research makes a substantial contribution to the digital humanities by showing how social media and web platforms can function as effective educational tools. It verifies that when students are motivated as creators in the online environment, they cultivate a deeper, lasting bond with literary culture and professional digital engagement.

## AUTHOR CONTRIBUTION

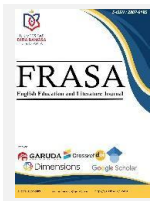
**Author 1:** conceptualization, methodology, analysis, writing original draft; **Author 2 and 3:** data curation, visualization, writing.

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