Comparative Response to Printed and Digital Format Poetry:
A Case Study of Ubaidil's Poem *Sarmin dan Kampung Masa Kecilnya*

Tatang Iskarna[1]*
*Sanata Dharma University
Indonesia
tatang.iskarna@gmail.com

Abstract

This study compares readers' responses to printed and digital poetry, focusing on video poetry *Sarmin dan Kampung Masa Kecilnya* written by Ade Ubaidil to understand how different presentation mediums impact engagement, interpretation, and emotional connection to poetry. With advancing technology challenging print media, questions arise about how format influences literary works, particularly poetry. Authors, publishers, and educators must adapt to changing reading habits and preferences by understanding reader responses to printed and digital media. Employing qualitative methods, the study conducts a survey, focus group discussions, and in-depth interviews to explore participants' experiences, preferences, and perspectives. The survey measures emotional involvement; explores mood, atmosphere, message understanding, and multimedia influence; and examines the preferences concerning memory recall and authorship authenticity perceptions. Of the 65 students surveyed, preferences differed when asked directly about reading the poem *Sarmin dan Kampung Masa Kecilnya*, with 40 preferring digital, 23 printed, and 2 both. Digital formats showed mixed effects on reader engagement, emotional response, and comprehension. While digital readers demonstrated higher interest, emotional response, and mood understanding, they showed less understanding of tone and storyline compared to print readers. Multimedia was largely viewed as beneficial. Digital formats exhibited better memory recall but raised more concerns about authenticity, with more students trusting printed materials. Recommendations varied, with 30 students preferring digital, 22 printed, 6 both, and 7 suggesting format depending on the reader and text. These findings underscore the complex relationship between format choices, reader engagement, and perceptions of authenticity in contemporary literature consumption. Flexibility and consideration of individual tastes and literary content are emphasized for adapting to evolving preferences.

Keywords: Digital format, printed format, digital poetry

INTRODUCTION

The Fourth Industrial Revolution is characterised by a range of new technologies that are fusing the physical, digital and biological worlds. What is different about this revolution, compared to the previous industrial revolutions, is its velocity, scope, and systems impact (Schwab, 2016). While Schwab does not go into detail about literary text appreciation, the Fourth Industrial Revolution had a significant impact on literature, largely through distribution. The rise of digital platforms facilitates the larger and faster dissemination of literary works. Cyber literature and digital mediums enable larger access and new methods of engaging with works. The principles of the Fourth Industrial Revolution were connection,

transparency in information, and technical assistance in the accessibility of literature. This revolution facilitates new forms of literary engagement and appreciation, although the core themes and social issues addressed in the literature remain cyclical and repetitive across time (Manugeren, 2019).

The fast development of digital technologies is creating new and challenging conditions for traditional printed media. That is why digital or electronic literature is agreed to be defined as literature that uses digital technology in its production, distribution, and appreciation (Hayles, 2008), a new genre of literature which needs the capability of computer and network involving new media and a new mode of expression (Rettberg, 2019). Electronic literature is more than just putting written or printed works of literature on the internet and then reading them. Computers and digital technology are used, as well as immersive experiences, intermediality, and interaction between writers, fans, works, and different types of media (Iskarna, 2023). That is why creating a digital culture in reading literature is significant. The most important of the variables affected by this change is the media through which literary works, and in particular, poems, are consumed. Specifically, in this study, an exploration of how the mode of delivery-print versus digital affects readers' comprehension, interpretation, and emotional engagement of poetry is considered, using the poem Ubaidil's *Sarmin dan Kampung Masa Kecilnya* (Ubaidil, 2020) as a case study.

Over the years, several studies have conducted research on the effect that digital and print mediums have on reading habits and comprehension. Haddock et.al. highlight the importance of aligning content type and reading medium to enhance comprehension and engagement, providing valuable insights for understanding how different mediums can influence how people process written information (Haddock et al., 2020). Other research depicts the need for the coexistence and complementarity of digital and printed book formats, indicating that individuals use each format for different purposes based on their preferences and sensory experiences (Cuiñas & Augusto, 2022). There was also a study comparing the effects of digital and printed texts on Iranian EFL learners' reading comprehension, with digital texts proving more effective. Despite some studies suggesting a preference for printed materials due to readability and ease of annotation, this research demonstrated the superiority of digital texts in enhancing reading comprehension for Iranian EFL learners (Sidabutar et al., 2022). The e-book and internet-based literature platforms have necessitated a closer look into how the new formats influence the consumption of literature. The digital format might be convenient and attractive due to its interactive features but is also responsible for stealing deep reading and critical analysis, which have been natively nurtured traditionally through print reading

Although all these works of scholarship have been done, one gap remains clear: understanding the subtle difference in readers' responses to poetry precisely, rather than to prose or other literature, through digital versus print. Previous studies have focused primarily on general reading habits and comprehension, seriously lacking the emotional and interpretive engagement that is unique to the reading of poetry. Similarly, digital poetry has not been researched for the potential benefits of multimedia elements it might bring to influence reader engagement and emotional response.

To address these gaps, the present research posits the notion of format-specific reader engagement in the context of poetry. It takes the concept a step further to consider how the use of multimedia functionalities might impact the reader's experience and comprehension of digital poetry. The research tries to compare readers' responses to the

text between print and digital formats of *Sarmin dan Kampung Masa Kecilnya* to realize particular patterns and preferences that will assist authors, publishers, and educators in presenting optimum poetry within a digital era.

The study thus aims to advance empirical knowledge on the effect of different presentation mediums concerning their involvement and engagement with poetry readers. This issue therefore remains a pressing matter in comprehending the dynamics of this evolving landscape of literary consumption so strategies in disseminating literature may be effectively prepared. The survey was conducted on 65 students taking Cyber Literature class at the Faculty of Letters, Sanata Dharma University. The research approach will be a survey of, a qualitative focus group discussion, and an in-depth interview process that accommodates comprehensive reader preferences and experiences.

This article is bold in attempting to answer those questions and thus shed light on the benefits that digital formats might carry. Precisely by this, it can give a definite contribution to the ongoing debate about literary consumption in the digital age, hence the most valuable insights for the stakeholders in the scholarly community.

METHODOLOGY

The study shall take a mixed-methodological approach toward eliciting readers' responses to print and digital poetry. The research design shall incorporate qualitative methodologies: survey, focus group discussion, and in-depth interview. This approach is chosen since it best attempts to grasp measurements and more profound, complex observations and emotional responses.

Sixty-five students were selected from the Faculty of Letters, Sanata Dharma University for the current study. The sample size has been determined to be diversified in reading habits and preferences because of the changing modes of literary consumption among the readers of younger generations.

A detailed questionnaire was prepared, qualifying various dimensions of reader engagement and response to the poem *Sarmin dan Kampung Masa Kecilnya* in hard copy and digital format. The questionnaire included measures for:
1. overall understanding, testing using direct questions on the poem's themes
2. emotional engagement, measuring to what extent the poem comprises empathy, sadness, fear, anger, hate, surprise, or disgust to the readers
3. mood, examining the feeling that the poem creates in the reader, which is produced by the words, images, and language used by the poet.
4. tone, exploring the reader's understanding of the poet's attitude or feelings towards the subject being discussed in the poem conveyed through word choice, language style, and poetic structure.
5. multimedia influence, evaluating additional items of sound, video, or image to determine the influence of multimedia.
6. memory recall, appraising participants' ability to remember some details from the poem.
7. authorship authenticity perceptions, estimating the reader's view on the genuineness, validity, or legitimacy of the poem
8. preference suggestion, surveying the printed or digital format preference from the readers/students in the future literary text reading

Based on the survey results, three FGDs were carried out. The three groups or classes expressed interest or preferred reading in digital, print, or both formats. It was a semi-structured discussion, and flexibility was allowed in the degree of expression of participants' views and ideas but ensuring that all the prime topics were covered. The results from these focus groups elicited qualitative data regarding the typical emotional and cognitive engagement while reading poetry across different formats.

In-depth interviews were conducted with three groups or classes of students to explore personal experiences. Mainly the rich detail of such interviews was added to reveal personal preferences in their subtleties and the concrete reasons for them. Interviews followed a semi-structured guide that allowed in-depth exploration of topics like emotional engagement, comprehension, and perceived authenticity.

The thematic analysis of qualitative data was gathered from focus group discussions and in-depth interviews. This consisted of coding the information to establish common themes and patterns concerning emotional response, understanding, and perceptions of authenticity.

The stages of research are as follows:
1. preparation, setting up survey instruments and interview guide development and respondents for interviews and surveys in three classes of Cyber Literature
2. data collection, including surveys, focus group discussions, and in-depth interviews.
3. data analysis, investigating through the survey and qualitative thematic data analysis.
4. interpretation, discussing and making a comprehensive conclusion of the impact of presentation medium on poetry engagement.

FINDINGS AND DISCUSSION
Overall understanding
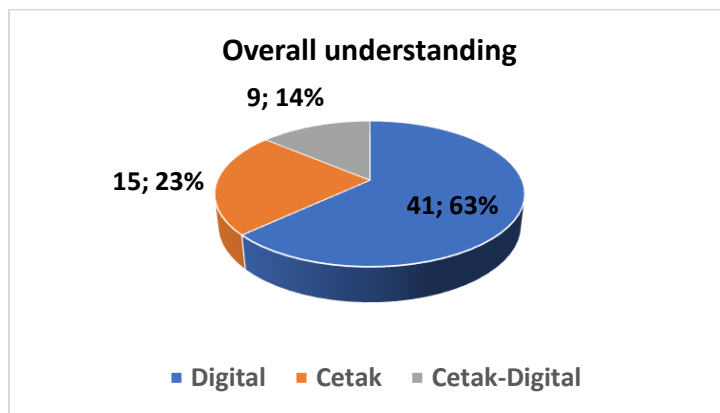
The purpose of this poll was to find out how readers (65 students) responded to the poem *Sarmin dan Kampung Masa Kecilnya* in two distinct formats-print and digital, in understanding the theme. In this survey 41 respondents in this group felt that the multimedia aids increased the reading experience, allowing them to better understand the message and overall understanding of the poems. Audio, video, and interactive pictures all contributed to their greater understanding of the poem's meaning. Meanwhile, 15 respondents in this group felt more comfortable reading in print format. They were used to this format and felt that reading physically allowed them to focus and reflect on the content

of the poem more deeply. Nine students were able to understand the message of the poem well regardless of the format used. They were not affected by the medium and were able to adjust well to both formats. The poll results make it clear that most of the students would rather have the digital version. This is likely because multimedia helps students understand better. A lot of students still prefer the print version, though, because it's more comfortable and helps them read in a focused, reflective way. A smaller group of students shows flexibility by being able to understand the poem just as well in either version. According to these results, digital formats can be useful extra tools for understanding literary content, but for some readers, standard print formats are still very important. Educators should think about using both forms so that they can meet the needs of a wide range of students and help them understand better.

The result of the three focused group discussions showed that all students grasped a similar message and overall understanding from both printed and digital formats. Different formats did not affect the student's understanding of the whole poem and its message. From the discussion and interview, the poem conveys a message about the negative impact of development that does not pay attention to the environment and local communities and the longing for a childhood lost due to uncontrolled change. The poem *Sarmin dan Kampung Masa Kecilnya* by Ade Ubaidil describes the story of a young man named Sarmin who witnessed drastic changes in his hometown due to development. The following is an explanation of the poem's message:

1. destruction of nature
   "Mountains dredged! The mountain is dredged!" indicates the mining or levelling of the hill where Sarmin played as a child. This shows the destruction of the environment and the loss of Sarmin's childhood playground.
2. displaced livestock
   The goats and ducks that Sarmin used to graze are now scattered, indicating that these animals are losing their homes and grazing areas due to development.
3. community indifference
   The community no longer cares about Sarmin's warnings and considers him to be a person who is "out of his mind". They believe more in the promises of people with ties who come with investments.
4. the irony of sweet promises
   Pak Beni, a farmer, believes that the tie-dyed man who comes to the village brings sustenance. However, in reality, the tie-dyed man brought destruction and displaced farmland to build a mall.
5. Sarmin's helplessness
   Sarmin is no longer trusted by the community and can only cry alone seeing his hometown drastically changed. This shows the helplessness of individuals in the face of great forces that are destroying their environment.
6. bitter reality
   When the promise of the men in ties proved to bring only destruction with the arrival of trucks and bulldozers, the village lost the rice fields, fields, and hills that were their identity.
7. expulsion

People, including Pak Beni, are evicted from their land. This shows the devastating impact of development that does not consider environmental sustainability and the welfare of local communities.

8. Sarmin's odyssey
   In the end, Sarmin has to wander in search of a new village to live in, signifying the loss of his hometown and identity due to irresponsible development.

Reader Engagement and Emotional Evocation

Reader Engagement

26; 40% 39; 60%

■ Digital
■ Cetak

Emotional Evocation

21; 32% 44; 68%

■ Digital   ■ Cetak
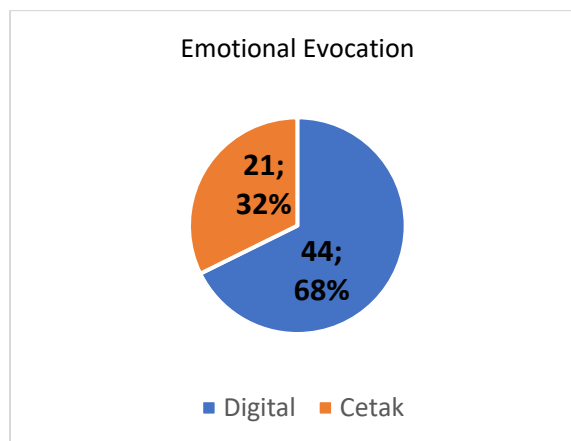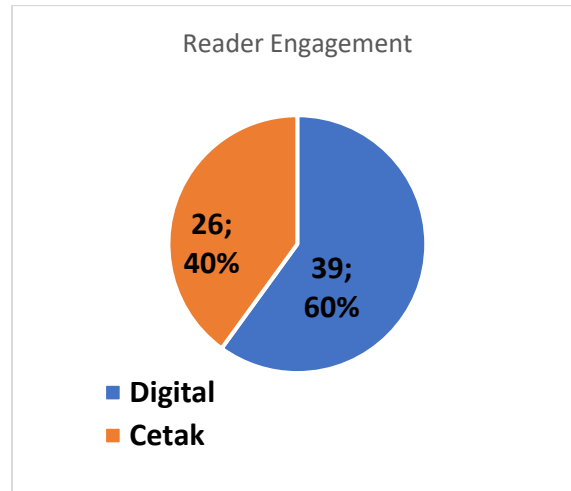
The results of the study present the fact that between the printed and the digital forms, the second one supports much more reader engagement and emotional evocation. There are 39 students among the 65 who participated in the research and confessed to their best engagement while reading the poem *Sarmin dan Kampung Masa Kecilnya* in a digital mode, whereas 26 students shared their best experience with the printed text of the poem. This means that the interactivity and multimedia capabilities built into digital formats can be critical in holding the reader's attention.

Digital readers also reported a significantly higher rate of emotional evocation while reading. Forty-four students reported that they felt the digital format evoked a higher level of emotion from the material than they believed they would be able to experience with the printed material; meanwhile, 21 reported that it was, in fact, the printed material that

elicited higher levels of emotions from them. Once more, this can likely be attributed to the multimedia aspects of the digital format; through visual and aural supplementation, these poems stand to evoke a more powerful emotional level from their audiences.

The study shows that digital formats, which include interactive and multimedia features, make reading the poem *Sarmin dan Kampung Masa Kecilnya* a lot more fun and make people feel more strongly about it. Most of the students chose the digital format because it was better at getting their attention and making them feel stronger emotions. This shows how digital media can improve reading by adding fun and interactive parts that stimulate the senses. However, a lot of students still prefer written materials. They find them more interesting and emotionally powerful because they are simple and real. This shows that digital forms have clear benefits, but for many readers, print media is still very important.

Understanding of the Mood, Tone, and Plot
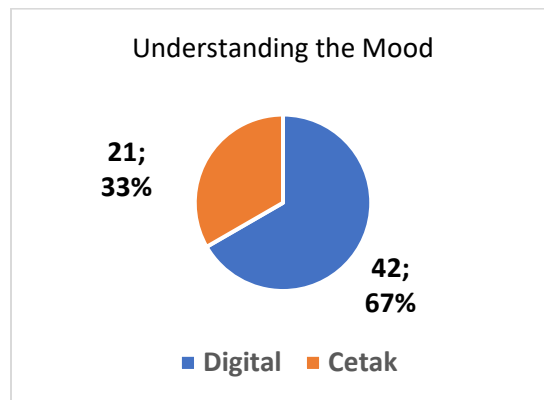
In terms of eliciting particular elements of understanding related to the literary work, the findings were mixed about how it is that some favoured print over digital for insight into the mood of the poem: 42 students indicated that the mood was clearly and easily perceived when reading digitally, and 23 considered that while reading the print text. This may indicate a better ability for digital readers to pick up the mood associated with the poetry due to additional sensory input that somehow makes a more lasting impression in terms of understanding and reading into the emotional ambience.

Understanding the tone

3; 4%

16; 25%

46; 71%

■ Digital   ■ Cetak   ■ Cetak-Digital
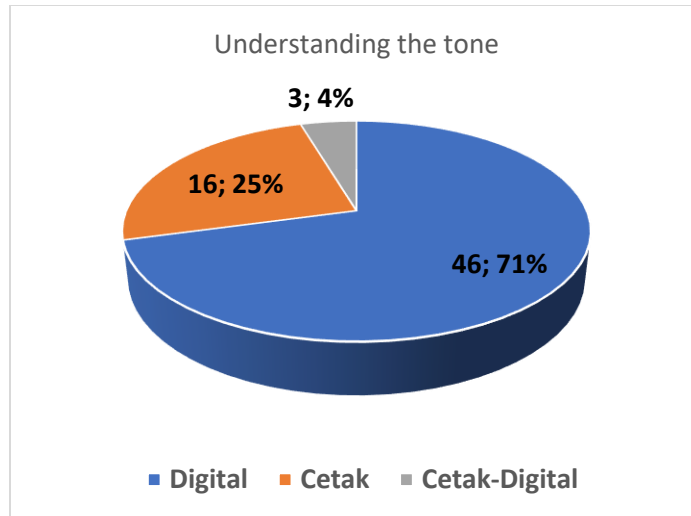
However, results diverged in terms of tone and understanding of the plot. On the issue of tone, the students in the digital group presented a less subtle look at the poem: 46 students faced problems with this particular feature in the case of the digital version, while only 16 did within the printed version. This is perhaps due to the immersive nature—but also likely distractions—of the digital format, which deemphasizes subtle clues and devices used in building tone.

Understanding the plot

6; 9%

28; 43%

31; 48%

■ Digital   ■ Cetak   ■ Cetak-Digital
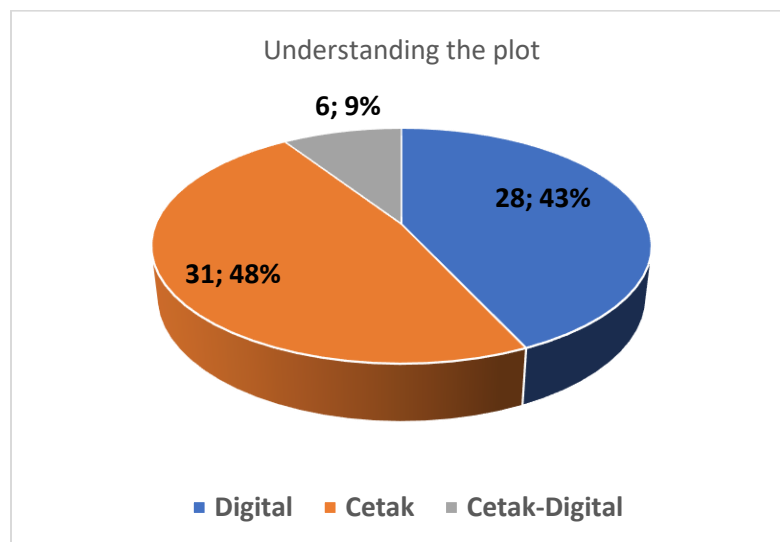
Not only that, but an understanding of the plot was somewhat more for those who read in print. While 28 students reading digitally reported a clear understanding of the plot, 31 of those with a printed version showed a little more knowledge in articulating the storyline. This could imply that print reading is more linear and hence continuous, factors that can help make sense of complex, fractured storylines that e-reading sometimes imposes on readers.

Impact of Multimedia Elements and Memory Recall

Multimedia elements

5; 8%
6; 9%
54; 83%

■ Membantu ■ Mengganggu ■ Tidak Berefek
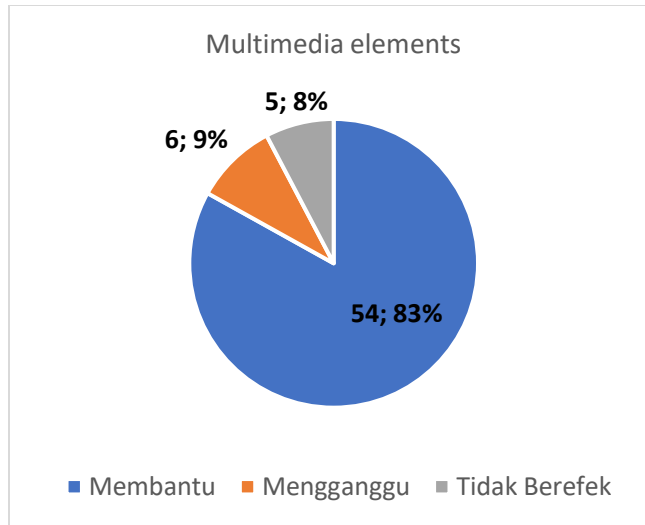
Participants mostly had very positive comments about multimedia integrations in digital poetry formats. 54 out of 65 students responded that it helped them and positively impacted reading it. It can be derived from the response rates that multimedia features like audio, visual aids, and interactive elements in a text can make a difference in how the reader becomes engaged with it. The multimedia elements seem to, therefore, create a more immersive experience in which students can interact with the content, reportedly, more profoundly. The combination of text with audio or visual elements seems to help establish the mood, atmosphere, and thematic concern in a way that text alone cannot do effectively. However, these were not necessarily useful to all. Six students mentioned that multimedia items were distracting, which presented an ill-effect of their use. These students considered that the extra features made to disturb the fundamental character of reading, which made readers lose concentration. Five students reported that the multimedia elements had no effect; the effects of such features thus appear to depend entirely on individual liking and reading habits. This kind of variability argues for offering flexible reading choices so that reader needs can be differentially accommodated.

Memory recall

12; 18%
53; 82%

■ Digital ■ Cetak
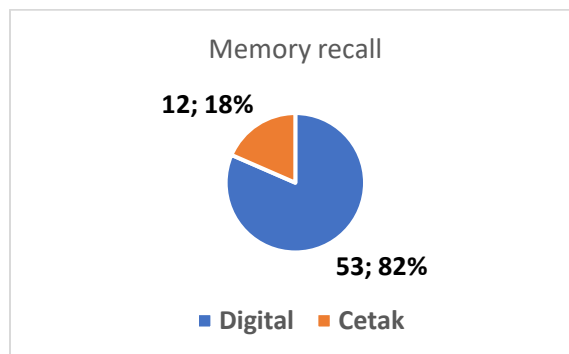
One of the most startling results of this study is the effect of digital formats on memory recall. It has emerged that much better recall rates occur in cases where students read the poem in digital formats than in printed formats. 53 students have been shown to recall the poem's details far better if read from a digital format, as opposed to only 12

students presented with the printed version. Perhaps this relates to digital media's engaging nature. The multimedia elements used may help bolster the memory through the provision of several sensory cues that, in turn, support how the information is retained. Visual and auditory information processed together leads to better learning outcomes for the students. What is more, digital text formats, such as hyperlinks and interactive annotations, may encourage an active procedure throughout the act of reading the text, and these text-related activities may be advantageous for memory retention.
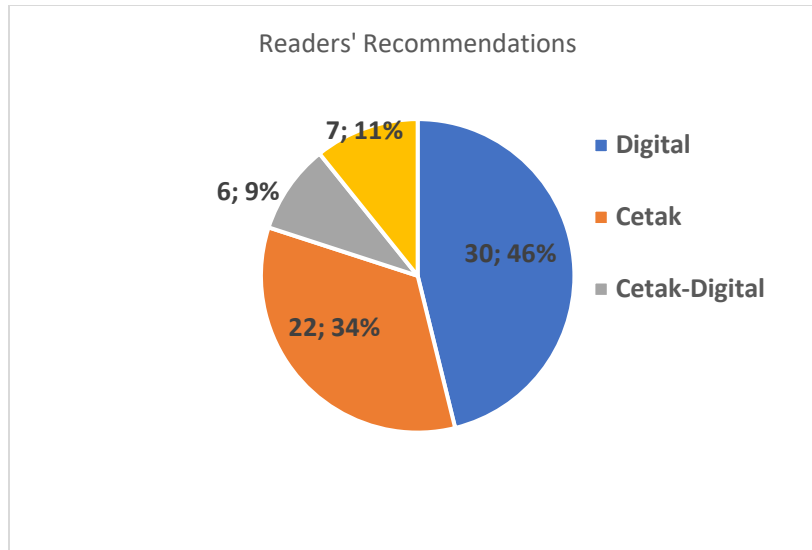
Authorship Authenticity
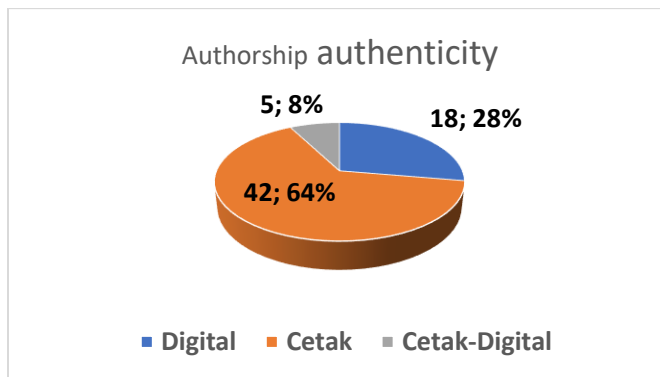
The study reveals a surprising difference in how the students approach authorship authenticity between printed and digital formats. More significant numbers, 42 students out of 65 mentioned that they would prefer trust in printed formats, while only 18 students said so about the digital format. Thus, this seems to be an inherent factor wherein traditional books appear more authentic or authoritative with literature. In printed formats, the perception of authenticity may be related to a haptic experience with the medium, namely in holding a book where there is a direct sensation of touching, engendering much more feeling of closeness or connection with the text and the author. This kind of sensory interaction is often missing when it comes to digital formats despite their many advantages. Perhaps it's this very mutability, the enormous ease of editing or manipulating, that generates a certain scepticism regarding the realness of digital content.

Format Recommendations
For preferences or recommendations of reading formats, the responses were mixed and were observed to have no easy way of ascertaining the format preferences of a person for reading a text. Out of 65 students: 30 learners suggested digital formats, 22 students preferred print formats, 6 students preferred both formats, and 7 students felt it should depend on the reader and the type of literature being read. These results support the fact that preferences in formats are individualistic. Being cheaper and easily accessible in many literary works is one of 30 students' answers to why they would prefer digital formats. Still, the same variable also supports convenience and accessibility in interacting with literary works enriched in multimedia.

Readers' Recommendations

- Digital: 30; 46%
- Cetak: 22; 34%
- Cetak-Digital: 6; 9%
- 7; 11%

Whereas the 22 preferring printed formats likely derive satisfaction from the tactile and sensory experiences linked to the book's physicality, they might appreciate the authenticity and authority attached to printed books. Still, the reason that would quite simply make them happy was reading without digital interruptions and distractions.

Those who wanted a mix of both were six students. These students might realize that each media has its strengths in itself and, hence, choose it according to the context of reading. For example, one might be casual in their reading and choose digital formats, but they may go for printed formats when they are engaged in severe and detailed reading.

In the end, the 7 students who perceive that either format works best will likely say that it all depends on the reader and the literature being read. They would likely express that being flexible, therefore, in literary consumption is a must. This group of students acknowledges that the type of text and reading is mainly convenient to use other formats. For instance, a digital format might be suitable for highly interactive and multimedia-rich content, while a printed one could be preferable for texts demanding full-fledged attention and reflection.

CONCLUSION

Findings from the study offer some insights into the complex dynamics of print versus digital medium concerning readers' engagement, interpretation, and emotional connection with the poetry. Based on a careful synthesis of survey results, focus group discussions, and intensive interviews, it can be concluded that digital formats showed greater intensities of reader engagement and emotional evocation over printed formats. This suggests that some interactive or multimedia features of digital media can enhance the reader's liking for the text to a large extent.

While digital readers might show better comprehension of mood and atmosphere, they present lower critical comprehension of tone and plot than print readers. This signifies that while digital formats, in general, might improve certain aspects of the reading experience, they also usher in distractions so deep that literary analysis is simply not possible. Most of the students were also in awe of multimedia in digital formats which could assist in memory recollection. A minute percentage was discomfited by multimedia, thus

indicating the care that needs to be taken while presenting multimedia in digital poetry. Overall, it was observed that digital formats led to better memory recall, thus suggesting the role of interactivity provided by digital media in memory retention. A higher percentage of students believed in printed formats over digital ones, which shows that they thought physical books were more reliable and authentic. This long-lasting idea suggests that written books still have a special place in the world of literature. Students had different tastes when it came to reading formats. Many wanted digital formats, but others wanted printed formats or said they needed options that could change based on the reader and the type of literature. This wide range of tastes shows how important it is to provide different forms to suit various reading habits and situations.

The study's results are important for writers, publishers, and teachers in several ways. To connect with modern readers, they need to use the best parts of both digital and printed forms. Because digital formats can make people more interested and help them remember things, multimedia features should be added carefully so as not to overburden the brain. But the authenticity and focus that come with printed forms should also be kept and pushed, especially for texts that need to be read deeply and with thought.

Getting literary material out there fairly and flexibly can help connect traditional and modern reading experiences, catering to different tastes and increasing overall literary engagement. Poems and other literary works can stay accessible, interesting, and important in the digital age if the literary community understands and adapts to readers' changing needs.

In the end, this study shows that there is a complex link between the formats people choose and the books they read. It also shows how important it is to have a method that values both new digital technologies and the classic appeal of print. As people's reading habits change, it will be important to create a strategy that is focused on the reader and takes into account their tastes as well as the type of literature being read.

FUTURE RESEARCH DIRECTIONS

Future work seeks to further increase demographic inclusivity by enrolling in a broader range of age groups, educational attainment, and racial and cultural backgrounds to explore the generalizability of gradients of preference and perception. To do so will require additional formative research. An advantage of longitudinal research is the opportunity to monitor changes in reading habits over time, whereas experimental studies of multimedia integration would help in identifying how to best enhance engagement without impairing cognitive overload. In addition, carrying out the research across several literary genres and educational contexts could provide comprehensive knowledge of the impacts of various formats. However, much could be learned from the change in the discourse with the authors and even publishers, the assessment of the new technologies such as augmented and virtual reality as well, and the examination of the effect of the reader-created content and the online literary communities on the change in the patterns of the consumption of literature.

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