

DAFTAR RUJUKAN

- _____. (2024). Dall-E Generating Picture. <https://dreamina.capcut.com/ai-tool/image/generate>
- Ascott, R. (2003). *Telematic embrace: Visionary theories of art, technology, and consciousness*. Univ of California Press.
- Bouchardon, S. (2017). Towards a tension-based definition of Digital Literature. *Journal of Creative Writing Studies*, 2(1).
- Bourriaud, N. (2002). *Relational Aesthetics*. Les presses du réel.
- Cooper, D. (1995, March 1). WIRED. https://www.wired.com/1995/03/rokeby/?_sp=0c010511-8826-4a36-9edf-7ecad5bfea68.1728282979881
- Dewi, M. S. (2023). *Subjektivitas Pascamodern dalam Bingkai Sastra Digital: Sebuah Kajian Fiksi Hipertekstual A Modern Moral Fairy Tale Karya Deena Larsen dan Maje Larsen*. Universitas Gadjah Mada.
- Dika, P. (2008). *Interactive Digital Art: Visual Motifs and their Meaning* [University of Art and Industrial Design]. https://www.researchgate.net/profile/Penesta-Dika/publication/317549194_Interactive_Digital_Art_Visual_Motifs_and_their_Meaning/links/65de5917adf2362b635a72ca/Interactive-Digital-Art-Visual-Motifs-and-their-Meaning.pdf
- Emerson, L. (2014). *Reading Writing Interfaces*. University of Minnesota Press.
- Faruk, H. (2012). *Metode penelitian sastra: Sebuah penjelajahan awal*. Pustaka Pelajar.
- Ferran, B. (2017). The movement of the poem in the 1960s: From circle and line to zero and one, from concretion to computation. *Interdisciplinary Science Reviews*, 42(1–2), 127–143.
- Fischer-Lichte, E. (2008). *The Transformative Power of Performance: Re-enchanting the World*. Routledge.
- Fitriyani, S. S., & Sumiyadi. (2020). *Puisi Bergaya Haiku dalam Cyber Sastra Indonesia di Era Milenial (2018-2019)*. https://ejournal.upi.edu/index.php/BS_Antologi_Ind/article/view/40952

- Flores, L. L. (2010). *Typing the dancing signifier: Jim Andrews'(vis) poetics*. University of Maryland, College Park.
- Frunkhouser, C. T. (2007). *Prehistoric digital poetry: An archaeology of forms, 1959-1995*. University of Alabama Press.
- Fujihata, M. (2001). "On Interactivity." In *Takeover: Who's Doing the Art of Tomorrow*. Springer.
- Funkhouser, C. T. (2007). *Prehistoric digital poetry: An archaeology of forms, 1959-1995*. University of Alabama Press.
- Glazier, L. P. (2002). *Digital poetics: The making of E-poetries*. The University of Alabama Press.
- Grau, O. (2003). *Virtual Art: From Illusion to Immersion*. Mass.: MIT Press.
- Hammad, M. S. A. (2020). *ePoetics: Examination of ePoetry and the Influence of Informatics on Poetics*. <https://www.iosrjournals.org/iosr-jhss/papers/Vol.25-Issue8/Series-7/B2508071721.pdf>
- Hayles, N. K. (2008). *Electronic Literature: New Horizons for the Literary*. University of Notre Dame Press.
- Jenkins III, H. (1988). Jenkins III, H. (1988). Star Trek rerun, reread, rewritten: Fan writing as textual poaching. *Critical Studies in Media Communication*, 5(2), 85-107. *Critical Studies in Media Communication*. <https://web.mit.edu/211.432/www/readings/star%20trek%20rerun.pdf>
- Knox, J. (2024). 'Real' Reel Poetry: Examining Co-Digital Motherhood Communities Through Reel Instapoetry. <https://www.tandfonline.com/doi/full/10.1080/13614568.2024.2369516>
- Lyotard, J. F., Knap, A., & Benamou, M. (1976). *The tooth, the palm*. *SubStance*, 5(15), 105-110.
- Manovich, L. (2002). *The language of new media*. MIT Press.
- Massumi, B. (2002). *Parables for the Virtual: Movement, Affect, Sensation*. Duke University Press.
- Naji, J. (2021). *What Is Digital Poetry?* Springer International Publishing.
- O'Sullivan, J. (2019). *Towards a Digital Poetics*. Springer International Publishing.
- Rokeby, D. (1996). *Transforming Mirrors*. <http://homepage.mac.com/davidrokeby/mirrorsconclusion.html>

- Rokib, M. (2019). *The Polemics of Digital Literature in Indonesia: Trends, Patterns, and Approaches within Academic Discussion*. Proceedings of the Social Sciences, Humanities and Education Conference (SoSHEC 2019). <https://www.atlantis-press.com/proceedings/soshec-19/125926131>
- Schmaltz, E. (2023). *Borderblur Poetics: Intermedia and Avant-Gardism in Canada, 1963-1988*. University of Calgary Press.
- Seiça, Á. (2018). *setInterval(): Time-Based Readings of Kinetic Poetry* [Bergen University]. <https://bora.uib.no/bora-xmlui/handle/1956/17267>
- Siggraph, A. (2024, July 21). *Rigid Waves and Liquid Views—Monika Fleischmann and Wolfgang Strauss*. <https://vimeo.com/987817613>
- Simanowski, R. (2011). *Digital art and meaning: Reading kinetic poetry, text machines, mapping art, and interactive installations*. University of Minnesota Press.
- Stone, J. (2022). *Dual wield: The interplay of poetry and video games: Vol. Vol. 3*. Walter de Gruyter GmbH & Co KG.
- Stone, J. (2023). *I Could Kiss, Say*. <https://thenewriver.us/icouldkiss/>
- Wanti, M. A. (2020). *Kurasi Digital Sastra Siber: Perspektif Sastra Konvensional*. https://www.researchgate.net/profile/Meilisa-Wanti/publication/348228303_KURASI_DIGITAL_SASTRA_SIBER_PERSPEKTIF_SASTRA_KONVENTSIONAL/links/60588ddb458515e8346072e9/KURASI-DIGITAL-SASTRA-SIBER-PERSPEKTIF-SASTRA-KONVENTSIONAL.pdf?origin=journalDetail&_tp=eyJwYWdlIjoiam91cm55bERldGFpbCJ9