

Digital Based Creativity in Writing Makassar's Poetry by Students of the Regional Language and Literature Education Program FBS UNM

Kembong Daeng^{1*}, Ilma Rahim², Dedi Gunawan Saputra³, Rahmi Mardatillah⁴

^{1*} Universitas Negeri Makassar, Makassar, Indonesia

² Universitas Negeri Makassar, Makassar, Indonesia

³ Universitas Negeri Makassar, Makassar, Indonesia

⁴ Universitas Negeri Makassar, Makassar, Indonesia



ABSTRACT

Keywords:

Creativity;
Makassar Poetry;
Regional Literature;
Poetry Digitalization;
Language Learning

This study aims to evaluate the creativity level of students in the Regional Language and Literature Education Study Program in writing Makassar poetry using digital media. The assessment was based on four main aspects: appropriateness of the image theme, use of figurative language, mastery of poetic elements, and creativity in performance. Two independent raters scored each aspect, with the scores averaged to obtain a final score, which was then converted into a value ranging from 0 to 100. The results indicate that 63.3% of students were categorized as Highly Creative, 33.3% as Creative, and 3.3% as Moderately Creative. No students fell into the Less Creative category. The highest scores (95.0) were achieved by LNU and RRR, while the lowest score (69.5) was obtained by NA. Students with the highest scores demonstrated optimal integration of visual themes, figurative language, and poetic elements, while those with the lowest scores tended to lack consistency in visual themes and figurative language development. These findings support Kembong Daeng's (2024) view that digital media can expand imagination and enrich local literary works when guided appropriately. In conclusion, digital media plays a significant role in local literature learning, and the integration of technology with collaborative approaches and constructive feedback can enhance students' creativity in writing Makassar poetry.

INTRODUCTION

The rapid advancement of digital technology has transformed the landscape of communication, cultural expression, and education. This transformation has altered how younger generations engage with local cultures, particularly regional literature, which has traditionally been preserved and transmitted through oral traditions and printed texts. In the current digital era, Makassar poetry an important component of local literature faces significant challenges in maintaining its relevance amid the dominance of global popular culture and the widespread use of digital media. Local literature plays a crucial role in preserving linguistic heritage and cultural identity; however, its position is increasingly marginalized due to declining interest among youth in accessing and appreciating works rooted in local wisdom (Nugroho, 2023; Dewi, 2023; Arafah, 2024). The decreasing engagement of university students with Makassar poetry, both as a literary form and as an academic subject, is a pressing concern for regional language education. Makassar poetry embodies rich symbolism, philosophical depth, and social values, all of which can serve as effective tools for character education and the reinforcement of cultural identity (Rahman, 2022; Baharuddin, Jabu & Halim, 2024). Hasanuddin (2020) observed that most students are drawn toward modern, technology-driven literary formats that provide instant and interactive visual experiences. This shift underscores the urgency of adopting pedagogical approaches that connect traditional literary values with contemporary digital preferences, especially within higher education institutions that have a strategic role in cultural preservation.

One of the core problems in the teaching of regional literature is the insufficient integration of digital technology into innovative and participatory learning models. Traditional methods that focus predominantly on conventional text analysis are increasingly seen as disconnected from the learning styles of today's students (Suryani, 2022; Selfa Sastre & Falguera Garcia, 2022). Moreover, the lack of accessible references and instructional models that merge local wisdom with digital tools hinders the development of culturally grounded creative writing skills. This gap risks alienating students from the cultural richness embedded in local literature, which should ideally serve as a foundation for identity formation and social engagement.

Several prior studies have attempted to create digital-based instructional models to enhance student engagement in creative writing. For instance, Wulandari (2021) demonstrated that utilizing literary blogs grounded in local culture increased both motivation and the quality of student poetry. Similarly, Nurhayati (2020) noted that the integration of audiovisual media in literary education improves students' comprehension of philosophical values within regional poetry. However, these studies have not specifically addressed how student creativity in writing Makassar poetry can be facilitated through structured and contextual digital approaches.

Previous studies have explored the use of digital platforms to foster student engagement in creative writing. For example, Wulandari (2021) found that using culture-based literary blogs improved both motivation and the quality of student poetry. Likewise, Nurhayati (2020) reported that integrating audiovisual media into literature learning enhanced students' comprehension of philosophical values in regional poetry. However, these studies did not specifically address how structured, contextual digital approaches could cultivate creativity in composing Makassar poetry (Ulfah, Fitriyah, Zumaisaroh, & Jesica, 2024; Taufik, Ismail, Imansyah, & Kasmita, 2024).

A more targeted approach involves leveraging technology not only as a tool for producing literary works but also as a means for disseminating them. Social media, digital video platforms, and e-books enable students to express creativity while reaching broader audiences (*FSIP Teknokrat*, 2024; Putra, 2024). Nonetheless, much of the existing literature focuses on the technical use of platforms rather than on pedagogical strategies or the cultural integration of student creativity within specific local contexts, such as Makassar literature. Addressing this gap is essential to ensuring that regional literature education remains both culturally grounded and relevant in the digital era (Septiari, Marmoah, Nurhasanah, & Wicaksana, 2024).

Research on creativity in higher education underscores the importance of providing space for free expression and encouraging the use of alternative media in learning (Amalia, 2021; Anderson & Krathwohl, 2001; Wicaksono & Setiawan, 2022). However, systematic implementation of such approaches is still rare in regional language and literature programs. This study responds to that gap by examining how students in the Regional Language and Literature Education program develop creative competencies in writing Makassar poetry through digital media. The analysis focuses on the creative process, the resulting works, and the integration of local wisdom in their digital compositions.

RESEARCH METHOD

This study employed a descriptive quantitative approach aimed at analyzing the creativity level of students in writing Makassar poetry using digital media. This method was selected because it allows for the objective measurement and description of variables using numerical data derived from evaluations conducted by two independent raters. According to Sugiyono (2017), the quantitative approach is appropriate for systematically and structurally examining and measuring phenomena. In this research, student creativity was assessed using four key indicators: image-theme correspondence, use of figurative language, poetic elements, and creativity in poetry performance.

The subjects of the study were fourth-semester students enrolled in the Regional Language and Literature Education program at *Universitas Negeri Makassar*, particularly from classes B and C of the 2024 cohort. The participants were selected purposely based on the criteria that they had completed the poetry writing course and had been introduced to digital media use in their creative processes. The total sample consisted of 30 students, evenly distributed between the two classes.

The research instrument was an assessment rubric developed from the creativity indicators proposed by Guilford (1950) dan Torrance (1966) *fluency, flexibility, originality*, and *elaboration*. The rubric included four main assessed components: (1) Image-Theme Correspondence, (2) Figurative Language, (3) Poetic Elements, and (4) Creativity in Poetry. Each component had a score range of 1 to 25, and the final score was the average of the two evaluators' ratings. The raters included a course instructor and an experienced regional literature practitioner proficient in Makassar poetry writing and performance.

Data collection was carried out through direct assessment of students' poetry submissions. Each student was asked to write a poem in the Makassar language, inspired by a digital image randomly selected from a teaching media repository. Students were given one week to complete their poems and submit them via an online learning platform. After submission, the two raters independently evaluated the poems. The following table presents the total scores for each assessed aspect across all students. To determine the contribution of each aspect to overall creativity, the score for each aspect was calculated as a percentage of the total score. This quantitative analysis method aligns with Creswell (2012) assertion that quantitative data analysis helps identify trends and value distribution across performance indicators in educational assessments. The score percentage was calculated using the formula:

$$\text{Total Aspect Score} \div \text{Overall Score} \times 100$$

Tabel 1. Total Scores and Percentage per Assessment Aspect

Assessment Aspect	Total Scores	Precentage (%)
Imege Theme	616	24,15%
Figurative Language	655	25,68%
Poetic Elements	633	24,82%
Poetry Creativity	646	25,33%
Total	2550	100%

Each assessed aspect was defined as follows: First, image-theme correspondence measured students' ability to interpret visual stimuli into poetic expression. Second, the use of figurative language assessed the students' creativity in applying stylistic devices such as metaphors, similes, and personifications. Third, poetic elements encompassed diction, rhyme, rhythm, stanzas, and meaning. Fourth, poetry creativity assessed performance-based attributes such as intonation, expression, and emotive delivery in reading Makassar poetry. The total possible score was 100. The categorization of creativity levels was based on the following score ranges:

Tabel. 2. Creativity Score

Score	Categories Score
86-100	Highly Creative
76-85	Creative
66-75	Moderately Creative
≤65	Less Creative

To enhance the validity of the findings, the study employed inter-rater reliability by having two raters assess the submissions independently, and their scores were then averaged. Differences in scores were used as a basis for reviewing the quality of the instrument. Additionally, content validity was ensured by aligning the rubric with established theories of creativity, particularly Torrance (1966) emphasis on fluency, flexibility, originality, and elaboration in creative processes. For example, the student coded LNU received the highest score of 95, indicating a very high level of creativity in Makassar poetry writing. Conversely, the student coded NA received a score of 69.5, categorized as moderately creative. This range of scores reflects individual differences in the ability to transform visual stimuli into expressive poetic works.

RESULTS AND DISCUSSION

Result of Bibliometric Analysis

This study aimed to evaluate the creativity of students in the Local Language and Literature Education Study Program in writing Makassar poetry using digital media. The assessment was conducted based on four main aspects: the suitability of the image with the poem's theme (image theme), the use of figurative language, mastery of poetic elements, and creativity in poetry presentation. Two expert raters independently scored each of these aspects. The final score was obtained by averaging the scores from both raters for all aspects, which was then converted into a final grade (range 0-100).

Table 3. Ecapitulation of Average Scores and Final Grades for Creativity in Writing Makassar Poetry

No	Cide	Creativity Score	Final Grade
1	FAH	22,37	88,0
2	NMM	21,75	87,0
3	SMA	20,00	87,5
4	JAS	22,00	82,5
5	NIR	20,00	83,5

6	LNU	24,50	95,0
7	HHA	16,50	72,5
8	ANU	23,20	85,4
9	KIS	21,50	87,0
10	HRP	22,50	91,0
11	RRR	24,00	95,0
12	RHM	22,50	89,0
13	SRW	21,50	93,5
14	HRA	24,00	94,5
15	RIP	22,50	80,5
16	NLH	20,00	77,0
17	SM	19,00	79,0
18	NF	19,00	75,0
19	LS	23,50	82,5
20	LA	20,00	82,5
21	NA	16,50	69,5
22	DA	21,50	87,5
23	SRN	22,50	83,0
24	NF	23,50	93,5
25	SS	21,50	88,5
26	SR	19,00	85,0
27	LAD	24,00	91,5
28	NAW	22,50	89,5
29	NRS	21,50	89,0
30	NS	23,50	86,5

Based on the table above, the highest scores (95.0) were achieved by LNU and RRR, while the lowest score (69.5) was obtained by NA. These findings indicate variations in students' ability to integrate visualization, figurative language, poetic structure, and creative expression.

The distribution of creativity categories among students is presented in Table 4.

Tabel 4. Distribution of Creativity Categories in Makassar Poetry Writing

Kategori	Jumlah Mahasiswa	Persentase (%)
Sangat Kreatif	10	33.3%
Kreatif	4	13.3%
Cukup Kreatif	1	3.3%
Kurang Kreatif	0	0.0%

According to the categorization, a majority of students demonstrated high levels of creativity in composing Makassar poetry in digital format. Ten students (33.3%) were identified as highly creative, four (13.3%) as creative, and only one student (3.3%) fell into the moderately creative category. No student was categorized as less creative. This

distribution suggests that the integration of digital media into poetry writing successfully stimulated creative expression among students.

Discussion

The results confirm that the integration of digital media into the teaching of Makassar poetry supports students' creative capacity in multiple domains. The highest achievement in figurative language aligns with findings from Ulfah et al. (2024) and Wicaksono & Setiawan (2022), which emphasize that exposure to regional literary traditions enhances linguistic sensitivity and symbolic thinking. In this study, students successfully employed metaphor, personification, and cultural idioms, reflecting deep engagement with Makassar's poetic heritage.

The strong performance creativity scores support the argument by Selfa Sastre and Falguera Garcia (2022) that digital formats such as video poetry and multimedia slides, encourage expressive presentation, enabling students to merge verbal artistry with visual and auditory elements. Similarly, Baharuddin et al. (2024) notes that digital competence fosters confidence in performance-based tasks, which was evident in students' integration of voice modulation, pacing, and visual cues.

However, the relatively lower scores in visual-theme alignment suggest that while students were adept at selecting appealing imagery, the integration between the visual components and the thematic essence of the poems could be improved. This gap reflects the observation by Putra (2024) that cultural content must be meaningfully embedded in multimedia representations to avoid superficial connections between visual and textual narratives.

Mastery of poetic structure, although generally strong, was less dominant than figurative language use. This aligns with Septiari et al. (2024), who argue that in digital literary production, form often becomes secondary to content and presentation. Nonetheless, the structural discipline of traditional Makassar poetry such as rhythmic patterns, stanza organization, and lexical precision remains vital for authenticity and should be reinforced in instructional design.

From a pedagogical perspective, these findings corroborate FSIP Teknokrat (2024), who emphasize that social media and digital tools can serve as platforms for both preserving and innovating regional literature. The use of such platforms in this study allowed students to publish their works beyond the classroom, reaching broader audiences and fostering a sense of cultural pride.

Moreover, the high proportion of students in the highly creative category highlights the potential of project-based learning in literature education. As Arafah (2024) and Taufik et al. (2024) note, integrating digital tasks with cultural objectives not only boosts motivation but also strengthens the connection between learners and their cultural heritage. In this context, digital Makassar poetry becomes a medium for both artistic expression and cultural preservation.

Overall, the study demonstrates that combining local wisdom with digital literacy skills results in a synergistic enhancement of students' creative abilities. This dual focus responds to the challenge identified by Hasanuddin (2020) regarding the declining interest in traditional literary forms among younger generations, offering a viable instructional model that is both culturally grounded and technologically relevant.

CONCLUSION

Based on the findings, it can be concluded that the majority of students in the Regional Language and Literature Education Study Program demonstrated a high level of creativity in writing Makassar poetry using digital media. A total of 63.3% of students were categorized as *Highly Creative*, 33.3% as *Creative*, while only 3.3% fell into the *Moderately Creative* category, and none were categorized as *Less Creative*.

The highest scores (LNU and RRR) successfully combined the appropriateness of visual themes, figurative language, and poetic elements optimally, whereas the lowest score (NA) indicated challenges in maintaining the consistency of visual themes and developing figurative language. These findings align with Kembong Daeng's (2024) assertion that digital media can serve as an effective medium to expand imagination, explore cultural symbols, and adapt literary structures without losing the essence of local culture.

This study reaffirms the crucial role of digital media in local literature learning, with the recommendation that educators guide its use to align with aesthetic achievements and the preservation of cultural values. The implementation of technology-based learning strategies, accompanied by constructive feedback, collaborative discussions, and figurative language exploration exercises, has proven effective in enhancing students' Makassar poetry writing skills.

ACKNOWLEDGMENTS

The authors express their deepest appreciation to the Rector of Universitas Negeri Makassar for the institutional support and facilities provided during the implementation of this research. Sincere thanks are also extended to the Dean of the Faculty of Language and Literature for consistent moral and material support, which greatly contributed to the successful execution of this project. The backing from university and faculty leadership has played a vital role in fostering a productive and collaborative academic environment.

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