The Depiction of Man in the Pull of the Times on *Arsip Aku di Kedalaman Krisis* By Afrizal Malna

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Article Info

Abstract

Modern humans cannot be separated from digital technology. Interaction patterns in society attached to digital media give rise to various problems in human life in the real world. Its birth and death are uncertain in the digital world. Humans are presented with instability and helplessness. The digital world brings uncertainty to existence. This research aims to reveal human existence in the pseudo-digital world as depicted in the short story *Arsip Aku di Kedalaman Krisis* by Afrizal Malna. This type of research is qualitative descriptive with the perspective of literary works as social documents, explicitly looking at images of human existence. The results of this research show that (1) human images are always attractive in the real and virtual worlds, and (2) humans lose their definite identity in the world and become dependent on technology. Through this research, it is hoped that it can inform readers that a literary work in the form of a short story contains the values of human life. Literary works as social documents become criticism of the situation in the digital era. On the other hand, it indirectly reminds people that the digital world is risky if it only prioritizes technological sophistication without looking at the risks behind it.

INTRODUCTION

The development of information and communication technology can shorten the distance and time. This changes the pattern of human communication from face-to-face to non-face-to-face communication. This change provides new spaces for humans to interact. *Whatsapp*, *WeChat*, *Telegram*, *Instagram*, and other social media applications are places where humans interact in cyberspace. The euphoria of the digital era brings humans to chaos. As Hardiman states, humans today are filled with stories associated with gadgets that make it difficult for them to distinguish between what they think and what they 'think' (Hardiman, 2018a). Therefore, human existence experiences a position between the being and the "existing." Heidegger explains the presence in Hardiman as follows.

> *Dasein* is *Da-sein*, *there-being*, i.e. being there. The explanation refers to none other than the presence of the body. As a corporate entity, we can be present only one place at a time. The word there shows that. Being there can be nothing but being present in one place, namely "there." In the age of mobile phones, attendance cannot be limited by place. While meeting in the office, we can be present digitally in other places, for example, in our Whatsapp group in a restaurant. This remote presence or telepresence makes *Digi-sein* not in one place. He is not there, like *Dasein*, but everywhere or nowhere. Being -in-www eliminates the concept of a place that has been understood by the presence of a corporation(Hardiman, 2018a).

Looking at Heidegger's view above, Heidegger again talks about the existence of humans as Dasein towards the end, which he calls *Sein-zum-Tode* (towards death). However, *Digi-sein* makes existence can squeeze each other without knowing the series of past and present. The end of *Digi-sein* is not fixed or a temporary end or a pseudo-end because the internet network is disconnected so that its existence sinks and reappears(Hardiman, 2018a). Era digital secara tidak langsung membuat eksistensi manusia menjadi semu karena beberapa manusia yang berinteraksi melalui media maya menggunakan tidak menggunakan nama sebenarnya atau menggunakan *multiple account* (Akhidatussolihah et al., 2021). On the other hand, this advancement in information technology brings humans to the virtual world, as proposed by Watie (2016), Then gave an image confirmation.

Looking at literary works it is inseparable from the cultural background that is attached to them(Teeuw, 2015). Arsip Aku di Kedalaman Krisis is part of a collection of short stories *Pagi yang Miring ke Kanan* Afrizal Malna's work is interesting because it contains modern cultural dynamics that intersect with local culture. The modernity offered in this short story is the advancement of digital technology, which then intersects with the traditionality carried out as a form of tourism attraction. Afrizal Malna is a social phenomenon with a distinctive language style. The narrator in the short story by Afrizal Malna is not presented clearly. The peculiarity of Afrizal Malna makes readers careful when reading the work he produces to be able to know the storyline well. In addition to the peculiarity of the way Afrizal Malna presents a story, criticism of the existence of Indonesian people in the digital era is outlined by Afrizal Malna in a short story *Arsip Aku di Kedalaman Krisis*(Malna, 2017).

The study of Arizal Malna's works that researchers can reach is *the first* study conducted by Ghazali and Nordiana, which reviews the poetic language style of Afrizal Malna by comparing it with Usman Awang from Malaysia. In the survey, Ghazali and Nordiana found that the two authors uniquely convey their ideas about humanity. In addition, it was found that the implicit, satirical, and symbolic language style used by Indonesian and Malaysian poets is a mirror of the intellectuality of poets in getting rich (Ghazali & Jabar, 2021). *Second*, a study of Afrizal Malna's work in the form of a play script entitled "*Bagian-Bagian Hormat (dan) Sampah*" researched by Umam from an ecocultural perspective. The study shows that there is a connection between the social context that occurs and the text presented in the play script "*Bagian-Bagian Sampah (dan) Hormat*"(Umam, 2021). *Third*, a study that reviews the work of Afrizal Malna was conducted by Suyatno with the title "Ekspresi Estetik Posmodernis dalam *Museum Penghancur Dokumen* Afrizal Malna's work: *Postmodernist Aesthetic Expression in Afrizal Malna's* Museum of Documentary Publications. Suyatno found pastiche and parody in the study, but schizophrenia is the dominant type of postmodernist aesthetic expression in *Musem Penghancur Dokumen*. Based on the postmodern aesthetic findings, schizophrenia, directly and indirectly, reflects the socio-cultural and political conditions of society, namely facing a personality that is divided with a dual orientation(Suyatno, 2017). As far as the researcher's knowledge of the short story Afrizal Malna entitled *Arsip Aku di Kedalaman Krisis,* which is in the sort story Group *pagi yang miring ke kanan,* No one has conducted a study with a literary sociology approach that emphasizes that literary works are social

documents (Laurenson & Swingewood, 1972)Then, it is reviewed from the perspective of human existence represented in the short story. This is to look at the image of humans who, if they are not able to take advantage of technological advances wisely, will become slaves to technology (Pratama, 2023).

Lestari studied human existence (existence) with the title "The Death of Human Existence in _Willian Shakespeare_'s Sonet 73: _Death of Human Existence in Sonet 73 by William Shakespeare_". The study presented by Lestari found that human existence is a whole, an organization, a series of relationships between the efforts carried out. Human life runs linearly, and human existence fades as we move towards old age. In this case, old age is considered the phase of the end of human existence because it has led to physical and mental death(Lestari, 2022). In another study related to existentialism, Aziz raised the title of human beings as subjects and objects in "Martin Heidegger's Philosophy of Existentialism (Studies in terms of Characteristics and Developed Mindsets)". In the study, Aziz found that the birth of Martin Heidegger's philosophy of existentialism was due to a reaction to the contradiction of the philosophy of materialism and idealism. In addition, it was also found that the metaphysical mindset proposed by Heidegger was not a metaphysics that struggled with wishful thinking but acted upon. In this case, the truth of the human way of thinking is proven by actions based on their thoughts. Heidegger invites humans to see the world and get along with its surrounding reality to become wise in seeing it and their lives (Aziz, 2013). Syam also used Heiddeger's thinking in studying folklore Lakipada, with the title _Folklore of Lakipadada: Negotiation of Eternity and Kenisbian in Heidegger's Perspective._ The research resulted in the finding that the outcome of negotiations in _Lakipadada_ folklore was to celebrate a dignified death(Syam, 2018).

Based on the above explanation, it is a thing that strengthens that short stories _Arsip Aku di Kedalaman Krisis_ Afrizal Malna's work has never been studied from the perspective of human representation contained in short stories. In addition, the content contained in the short story is a picture of human life whose existence is amid technology that brings humans into the virtual world, and other sides of humans are in the real world. _Dasein Concept_ (Heidegger, 1962) and _Digi-sein_(Hardiman, 2018a) will be the basis for studying the short stories _Arsip Aku di Kedalaman Krisis_ by Afrizal Malna. _Dasein's_ presence is dynamic; there is a life called factual in Dasein. _Dasein_ lives and is always found in the past density

or time frame as a sense (_befindlikcheit_), now as a language (_red), and in the future as understanding (verstehen_). Heidegger in Rosyadi said the following.

> ... Understanding is the ability to grasp the possibilities of the essence of human existence. Understanding is the mode of being in the world, which is the existential structure _of the world_ that allows experience to occur at the empirical level, as well as the formation of other knowledge. Understanding is the basis for all interpretation and is always present in interpretation activities. Understanding is seen not as just a psychological event but as an ontological process as the expression of everything related to human existence (Rosyadi, 2019).

Heidegger, in Tjahyadi, explained that "existence" is the concept of "being" human beings in the "world." As for what is meant by "world," it is "existence" and other "_Dasein._" (Tjahyadi, 2008). As for _Digi-sein_, it is a temporary or pseudo-ending. _Digi-sein_ can be reproduced infinitely and get responses from various locations. A very rapid change occurs in _Digi-sein_; he can change his face at any time. The liquidity of digital entities creates a spate of faceless masks (Hardiman, 2018a). Through this concept, an attractive human image will be seen between the digital society and the real society in the short story _Arsip Aku di Kedalaman Krisis_ by AM, which cites the dynamics of Balinese society. The island of Bali is an Indonesian territory that is a tourist destination for foreign tourists. The presence of foreign tourists will indirectly affect the lifestyle or mindset of the Balinese people. The position of human beings in Balinese society will be seen through corporate entities and omnipresence. In this case, two problems will be described in the discussion. The first is the picture of human beings in local communities, which are viewed from the perspective of corporations and omnipresent. _Second_, the image of human beings in urban society from corporations is omnipresent. Both of these things were stated because, looking at human life, especially in areas such as Bali, there seems to be a close intersection of local and modern cultures.

RESEARCH METHODS

The method used in this study is qualitative. This method gives meaning to the texts in the short story _Archive Aku di Crisis Depth_. In the qualitative method, the research will be centered on natural data about the context of its existence. In the qualitative method, _first_ of all, the main concern lies in the meaning and message according to the nature of the object. _Second_, prioritizing the process so

that the meaning constantly changes or is not fixed. *Third*, the qualitative method does not provide a distance between the research subject and the research object; the subject is the main instrument. *Fourth*, the design and framework of the research are provisional because the research is open. *Fifth*, research occurs in the context of each culture (natural)(Ratna, 2013). The approach in this study uses a literary sociology approach that sees literary works as social documents(Laurenson & Swingewood, 1972). In addition, it also uses the concepts put forward regarding corporations and omnipresent (Hardiman, 2018a) to see human entities in society. This research uses two objects, namely material objects and formal objects. The material object in this study is the entire structure contained in the short story *Arsip Aku di Kedalaman Krisis* by Afrizal Malna. The formal object of this study is the human image contained in the short story *Arsip Aku di Kedalaman Krisis,* Related to the tug-of-war between the real community and the digital society (Faruk, 2012).

Data collection is carried out by the read-and-record method. The next step in this study is to sort the data used according to the formal object of the research. The data that has been obtained is then analyzed using the concepts of *Dasein* (corporeal) and *Digi-Sein* (omnipresent). The analysis stage in this study is *first to prepare the research data. Second*, identifying raw data in the form of texts that are the focus of the research. *Third*, data analysis should be conducted by associating the data found with the theory used in the research. *Fourth*, interpreting or interpreting the text(Creswell, 2019). After the interpretation of the text is carried out, conclusions can be drawn from this study.

DISCUSSION

Technology ushers humans in a new social order. Technology has changed various things in society, such as human patterns in data storage that used to be in the form of complex files to soft *files*. The data in the form of *soft files is stored in a virtual space with unlimited capacity, high flexibility,* and mobility. The existence of humans in the advancement of digital technology has become blurred. This happens because digital technology can penetrate the boundaries of space and time. Humans are faced with patterns. The attraction of human beings to the era between leaving the past or the heritage of tradition or moving to the modern era that presents technological sophistication is seen in the short stories *Arsip Aku di Kedalaman Krisis* by Afrizal Malna.

The image of humans in the local community

The society reflected in the short story *Arsip Aku di Kedalaman Krisis* Afrizal Malna's work is a local Balinese community. This local community is included in the category of traditional society, judging from the characteristics of traditional societies as stated by (2024). A traditional society has values and norms based on customs, inherited habits, and profound religious teachings. In traditional society, cooperation, togetherness, and respect for elders are upheld. In addition, traditional societies also tend to have a stable and orderly social system. In this context, it can be said that traditional society is more inclined to the understanding of society proposed by Hobbes and the modernists in Hardiman (2018b), namely a corporate society consisting of many people. Based on this concept, it can be said that a corporate society is a society that is physically present. This community is a community whose interaction is carried out in real life. This case can be seen in the following short story fragment.

> Ni Komang only recognized Nusa Penida, the island where his descendants lived and died, when his mother invited him to Pasih Uwug in Banjar Sompang, Sakti Village. They went to celebrate the Galungan holiday, a holiday in Balinese Hindu beliefs commemorating the universe's creation. Almost the entire population of Nusa Penida, which is only about 40 thousand people, partially fulfills Pasih Uwug. The women came in a neat line to the back. They wore kebayas like Ni Komang and his mother. To them, all uphold offerings decorated with janur and colorful fruits, like their crowns (Malna, 2017).

The short story above shows a collection of people called society as proposed by Hobbes and other modern thinkers in Hardiman (2021) The community consists of physically present people gathered in an area, namely Pasih Uwug in Banjar Sompang. Afrizal Malna, in a short story, Arsip Aku di Kedalaman Krisis, depicts the dynamics of traditional societies that are closely associated with rituals and celebrations. The short story describes how people who celebrate the Galungan holiday and have the same beliefs carry out religious rituals by carrying offerings. In the Balinese Hindu tradition, each community member will participate in religious activities en masse, bringing various offerings with janur and colorful fruits. Anggraini (2019) said Galungan, which means to win or fight. In these activities, offerings can use local or imported fruits; the basis of Hindu prayer is

sincerity. Religious ritual life reflected in the short stories *Arsip Aku di Kedalaman Krisis is* always present physically. This shows that the society described in the short story is a traditional society closely tied to customs. However, on the other hand, if you look at the study conducted by Anggraini (2019) that there is an influence of globalization, namely offerings that do not have to use only local fruits. In offerings, imported fruits are allowed. As for Dasein, proposed by Heidegger.

> ... We are people who live ordinary daily lives (*everydayness*). *Dasein* is not a human being who has been conceptualized (e.g., zoon political*, homo sapiens*) either by philosophy, science, and all efforts to "stimulate" humans in a theoretical abstraction. *Dasein* is us who eat, sleep, make love, worship, work, and chat with others. In short, life goes through a daily routine (Drianus, 2018).

The abovementioned concept shows that the image of humans in the Balinese people, especially on Nusa Penida Island, relies on living from marine tourism. Domestic and foreign tourists visit the beaches in Nusa Penida. It shows that mobility occurs in Bali, and tourists can easily find it there. The mobility of tourists in Bali improves the economy of people in Bali who rely on the sea as their source of livelihood. As pointed out by Santi, Hero, & Arifin, (2017) Marine tourism in the coastal area of Nusa Penida Island positively impacts the welfare of people in the region. As for the short stories of the daily life of the people on Nusa Penida Island in the short story *Arsip Aku di Kedalaman Krisis* Afrizal Malna's work can be seen in the following section.

> It was seaweed that changed his family's life. The large black tires commonly used for swimming are turned into basins every time the seaweed is harvested.
> When the morning sun begins to shine, the seaweed is dried on plastic tarpaulins (Malna, 2017).

The dependence on the sea in short stories *Arsip Aku di Kedalaman Krisis* Afrizal Malna's work can be seen in the following quote. "Thank you, sea....," he said in his heart (Malna, 2017). The quote shows that Ni Komang is a character in the short story *Arsip Aku di Kedalaman Krisis* Afrizal Malna's work depends on the sea. The sea is his livelihood. Therefore, it can be concluded that Ni Komang, who represents the people of Nusa Penida daily, is close to the sea. On the other hand, in this short story, Ni Komang also works as a seabed tour guide. This can be seen in the following quote*: Who should I accompany to dive at some of the most beautiful spots on the island, in Circle Bay, Mangrove,...*(Malna, 2017).

Short stories *Arsip Aku di Kedalaman Krisis* Afrizal Malna's work also shows the other side of tourism life built in Bali, such as food stalls that show the daily life of the Balinese people as sellers/traders. This can be seen in the following quote.

> This sentence is located slightly to the left, between the folds of salty air, soy sauce bottles, and menu lists with scattered sea sand attached to the cover. Flies fill the dining table. Flying, like winged black dots (Malna, 2017).

The above fragment shows that there are stalls on the coast that can be represented that some people in Bali are traders. Trade is triggered by the presence of marine tourism on Nusa Penida Island. As pointed out by Santi et al., (2017) That an average of 36% of income comes from the marine sector, namely as tour guides, snorkeling equipment rentals, boat rentals, food and beverage sales, or vehicle rentals.

Balinese social entities are shown through short stories Arsip Aku di Kedalaman Krisis Afrizal Malna's work shows human life closely associated with the sea, which is used as a tourist attraction and the world of trade. On the other hand, the life of religious rituals is also displayed, and this has become the Balinese people's daily life. These activities are carried out in a tangible form in this context, namely their physical presence. Humans who live in traditional societies tend to incubate directly, such as religious activities, work, or communication interactions that tend to be carried out directly. Although the traditional society depicted is also exposed to the modernity seen in the existence of speed boats, *Speed boats drive in the swing of the sea waves* (Malna, 2017). Speed boats are a form of technological advancement in the form of modernity that occurs.
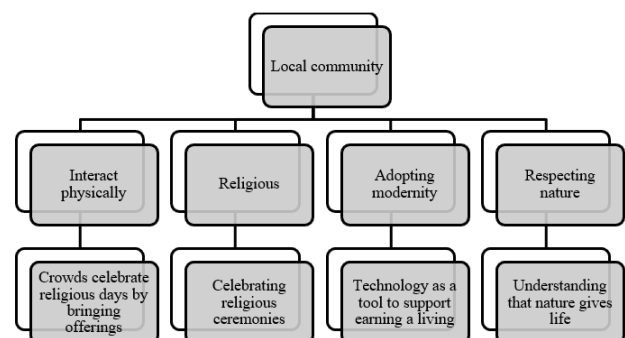
The depiction of humans in urban society

Modernity is closely associated with urban society. It is undeniable that urban society is attached to technology. Therefore, urban society is synonymous with modern society. Octaviana (2020) said the main characteristics of modern society are seen from the technological devices they use. Technology has depicted omnipresent humans as humans who are everywhere. Human beings are not limited to space and time. In humans, this is omnipresent, as stated by Hardiman (2018a), that impracted man is a human being in the world. As the excerpt of an article in Basis magazine entitled Heiddeger in the Age of Mobile Phones follows, As Digi-sein, human beings are no longer In der-Welt-sein (being-in-the-world*), but In der-www-sein (being-in-www)* (Hardiman, 2018a). These humans appear in the short story fragment *Arsip Aku di Kedalaman Krisis* works by Afrizal Malna as follows. *They are busy with their respective mobile phones. Ni Komang will accompany them to dive. He looked uneasy as if accompanied by a lump of flesh that was busy playing the light buttons* (Malna, 2017). People attached to the digital world tend to be engrossed in their world. Sometimes, it is immersed in virtual territory, ignoring the real thing. This aligns with Haedar's presentation in Fitriani (2018). In radioedukasi.kemdikbud.go.id, humans will be connected and interact through physical and virtual interaction in the digital era. In this case, Haedar also explained that the interactions formed through digital media dilute values, reason, and spiritual reasoning and shape society into individualists. Humans in the digital world are polarized in the affiliation of groups. Judging from the presentation, it shows the face of Indonesian people who are polarized and tend to be individualistic, seen in the division of urban society and regional society, which is reflected in tourists from the city who come to Nusa Penida and Ni Komang as the local community of Nuda Penida. The relationships formed by these groups also seem less harmonious because of the emergence of individualist individuals who do not think about the fate of corals in the sea by kicking corals. This shows, as stated by Haedar Dalam Fitriani (2018) that people who are attached to digital media will dilute the value of reason and spirituality. The city people proposed by Ni Komang, whose activities are recorded through mobile phones, money machines, and the internet(Malna, 2017), show that urban people are attached to digital media, as in the following quote.

The question of who I should accompany to dive at some of the most beautiful spots on the island, in Circle Bay, Mangrove, became unimportant, Ni Komang thought. They are people who are pretentious in using technology, but they no longer have secrets. Their archives and activities are recorded through mobile phones, money machines, and the Internet.

Suddenly, one of the divers, who often separates himself from the other divers, kicks the coral plant on the seabed with his foot... The diver was upset because it had been 20 minutes of diving, and they had not yet found an eye stingray or sunfish.

.....

"Hey, city people!" he snapped.
"Who do you think you are?!" ...." Can you prepare a sea coral plant? Did you know that to grow only 7 CM, each sea coral plant takes 1 year....(Malna, 2017)

The representation of city people in this short story also shows modern people who have mastery of technology, as explained by the character Ni Komang. On the other hand, Ni Komang sees that people in modern cities dependent on technology are no longer considered to have secrets. This is also in line with research conducted by Ahmadi & Gunarti (2023) This shows that digital technology users easily share personal information on social media. If you look at the nature of internet-based social media, which is accessible and easy to spread, personal data will be easy for others to read. Humans in the digital world seem to be naked. Humans do not have secrets stored because all activities are recorded in digital data and are easily read through the digital footprints they make. This shows that digital humans are transparent humans. In line with the statement Rumata (2016) humans will interact more often with computers (*computer-mediated communication / CMC), heading toward the Internet of Things era*. Human activities will be recorded, stored, and analyzed as data in this era. Social data will be recorded digitally. This can be seen in the following quote:

The question of who I should accompany to dive at some of the most beautiful spots on the island, in Circle Bay, Mangrove, became unimportant, Ni Komang thought. They are people who are pretentious in using technology, but they no longer have secrets. All their archives, their activities, are recorded through their mobile phones, money machines, and the internet they use (Malna, 2017).

At a time when all activities are stored in a digital data center, data security in the digital era is a problem that humans currently face. When the data center has problems, all human activities will be disrupted, as in the case of the Indonesian data center that was attacked, disrupting the public sector (Dewi, 2024).

On the other hand, the digital world also offers double faces. As in the following quote, an image is built digitally. *Gas traffic would change their consciousness to another boundary: between beauty, chaos, and the manipulation of light in the ocean* (Malna, 2017). The quote can be interpreted as a reference to beauty, beauty, and the manipulation of light in the sea (Malna, 2017), a kind of image produced in the digital world. An image that has a dualism of face between the beauty offered and the ugliness on the other. These images are played in cyberspaces, especially on social media. This is stated by Putri (2016), who explained that social media provides space for humans to create virtual identities according to their wishes. In this case, humans can shape themselves or build a self-image in social media. Photos presented on social media provide pseudo-pleasure, such as *likes* or responses to photos displayed on social media, which determine the existence of human beings. The self-image displayed through social media is a construction built by social media users to shape themselves. Therefore, the beauty or achievement displayed through social media appears to be a pseudo-beauty or pseudo-achievement.

… We can see that the photos of themselves displayed do not seem to represent the owner of the photo according to the identity he wants. However, the creation of this identity is influenced by the pattern of relations and social interaction of the connoisseurs of these photos. So, popular identities that are liked by the cyber community become role models to create the identity of the owner of the photo on social media. In the end, we realize that the representation of identity displayed through self-photos on social media is a pseudo-reality that is celebrated(Putri, 2016).

Statement of Putri (2016) The above can be replicated with a short story fragment *between beauty, emptiness, and manipulation of light in the sea*(Malna, 2017) that there is manipulation in human life in the digital world, especially on social media.

Judging from what Afrizal Malna stated in his short story, there is another side of the world of digital archives that will not always be able to accommodate data traffic that, in a matter of seconds, increases every time, such as "*The giant monitor suddenly collapsed to the bottom of the darkness of mahabutha*" (Malna, 2017). On the other hand, "*darkness*" haunts humans in the depths of digital data untouched by humans. Confusion due to problematic data centers makes humans

The changes in the gas bubbles in my lungs and brain are getting bigger. I felt more and more floating, drunk. The short story I wrote seemed to be out of balance. The Wali's eyes suddenly changed like a giant monitor broadcasting city life. Balinese Hindu songs also changed more and more boisterously, mixed with various foreign languages and foreign currencies.

The giant monitor suddenly collapsed into the depths of darkness. Then, everything was silent again. The silence that I could grasp, I could feel in my arms. I started to take off my regulator and snorkel hose to breathe, removing the scuba tube from my back. I saw the tube float, releasing air bubbles, continuing into the darkness of Maha. The narrative in this short story begins to depart into bubbles whose space is immeasurable (Malna, 2017).

The above quote shows that there are humans in a world that cannot be reached with "….*this short story departs into bubbles whose space is immeasurable*"(Malna, 2017). The data released in the digital world leads humans to infinity. This infinity in its dynamics becomes two sides of the currency; on the one hand, it is beneficial, and on the other, it is detrimental. As stated by Rudiantara in a news report on the Kominfo website, the internet is a two-sided currency and a double-edged sword with the advantages of the internet, namely its ease of access and infinity (Daon001, 2016).

On the other hand, it is described that humans are starting to lose their identity because they are dependent on machines. In this case, in the digital world, the image displayed is an image that disappears from the self. As contained in the quote *Dan me? Without that breathing machine, I was not me anymore* (Malna, 2017). The fragment I am no longer me without that breathing machine (Malna, 2017) also shows that humans are interpreted as creatures that cannot stand independently and depend on other objects, namely technology. This phenomenon is researched by Fitri & Irwansyah (2023) Humans develop themselves to depend on

technology. Looking at the era of society 5.0, various facilities and jobs can be completed with technology. Malna (2017) indirectly shows that humans in the digital era are transformed into humans who depend on technology because technology is the breath of human beings.

Judging from the picture of humans in the real world and the digital world, it can be described that the real world and the cyber world are intertwined. However, the world does not have an actual human embodiment because of the image game built through digital media. Humans are led to display images rather than their reality. The world of images is more prominent, resulting from the birth of digital technology that puts humans in the world of images. In line with what Haedar stated in (Fitriani, 2018) The birth of digital media gives rise to a new reality, the world of *simulacra*. Therefore, the image becomes reality itself. At this level, humans in the world of images are recorded in "*giant monitors"* (Malna, 2017).
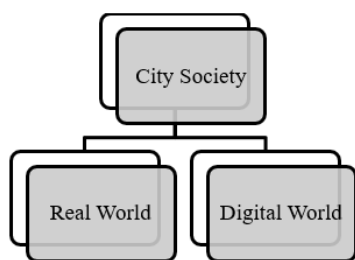
Urban society is in two worlds, namely the real world and the digital world, which are attracted to each other. Modern society is dependent on technology and cannot escape from it. The process of digitizing data and developing applications that are expected to make human life easier makes humans dependent on technology, as stated by Afrizal Malna in a short story, *Arsip Aku di Kedalaman Krisis*, that humans cannot breathe without machines. The digital world in urban communities seems to have more control over human life than local communities, as reflected in the *Arsip Aku di Kedalaman Krisis* by Afrizal Malna.

SUMMARY

Based on the above analysis, the results were obtained that the digital world is not too attached to the local rather than the urban community. In local communities, technology is used as a support for life, while technology city communities are part of their life. The situation formed in the human image of urban society is as follows: (1) the image of human beings is always attractive in the real world and the cyber world recorded in short stories *Arsip Aku di Kedalaman*

Krisis karya Afrizal Malna, and (2) humans become lost their definite identity in the world and have a dependence on technology. This gives rise to images that then become pseudo-identities. This pseudo-identity shows a tug-of-war between the real world and the digital world. As for the other side of the world that attracts each other in the short story, it appears that there is an infinite world that is not easy for ordinary humans to dive into as users, namely the world of big data that can strip humans naked with their data openness.

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