

The positive impact of *pentigraph* knowledge and digital community practice on the ability to write flash fiction

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ABSTRACT: Flash fiction is a short work of fiction and is shorter than a short story, ranging between 250 and 1,000 words. A *pentigraph* (or *pentigraf*) is a short story in the flash fiction genre, around 210 words. The ability to write flash fiction can increase the writer's creativity and imagination. The research outlined in this article aims to prove that there is a positive relationship between the knowledge of pentigraph (its concepts, shapes, formulas) and digital community practice, and that this relationship can improve the overall ability to write flash fiction. The research presented here refers to Foucault's archaeology of knowledge [1] in the context of flash fiction writing in contemporary Indonesia. Social media, Facebook and WhatsApp groups, were the source of data, with 59 participants in the research. Data validation and analysis were done using the Nvivo application. The results show that the relationship between pentigraph knowledge and digital community practice increases the ability to write flash fiction, and enhances the creativity and imagination of the writer, it attracts others to join pentigraph groups and form other digital communities.

INTRODUCTION

A *pentigraph* (or *pentigraf*) is a literary work in the form of a three-paragraph story that was coined by Tengsoe Tjahjono [2]. It is short, about 210 words, and it can be placed in the flash fiction genre. Pentigraphs have forms and formulas that must be adhered to by pentigraph writers [3].

Pentigraph knowledge is everything related to pentigraphs. So, it includes pentigraph concepts, shapes and formulas. Pentigraph knowledge can be traced using Foucault's genealogy theory, which is presented in the form of a genealogy of pentigraph knowledge [4][5]. Pentigraph knowledge can be developed further due to the practices carried out by pentigraph creators and enthusiasts [6][7].

It has been proven that digital communities are an effective forum for developing certain types of knowledge [8]. The knowledge and practice of pentigraphy through digital communities can advance quickly then, and be easily accessible by the public. Pentigraph digital community practices are facilitated by social media, such as Facebook and WhatsApp groups. For example, *Kampung Pentigraf Indonesia* (KPI) is an Indonesian group on Facebook [9], and *Sastra 3 Indonesia* is the name of an Indonesian group on WhatsApp.

In the current technological era, many digital communities have been formed because they provide various and numerous benefits for their members [10]. First of all, they provide a wide space for action by their members, regardless of their origin and place of residence. Digital communities make it easier for anyone to learn together, as the members do not have to physically sit side by side, so more and more people are interested in joining digital communities [11]. People who join the digital pentigraph community often become pentigraph creators and enthusiasts engaged in short story/flash fiction writing. The enthusiasts view pentigraph writing as a challenge because they can experiment with different forms and formulas [12].

Writing flash fiction has been quite prominent and relatively wide-spread since the 1950s, however, special skills and sensitivity are needed to do it well [13][14]. Basically, writing is a skill that everyone should have [15], but not everyone recognises the benefits of writing flash fiction, such as a marked improvement in writing skills, in creativity and imagination. Writing skills should be supported by the ability of literature search to locate and read previous works on the searched topic [16]. Creativity and imagination can also increase through extensive reading. So, to become a good pentigraph writer, one has to read widely, understand the knowledge of pentigraph and practise extensively.

By reading and understanding pentigraphs written by others, and then applying this knowledge to own pentigraph writing, the practice of a digital pentigraph community is formed and extended. The digital pentigraph community practice becomes visible through pentigraph collections [17]. In digital communities, such as the already mentioned groups on Facebook and WhatsApp, members learn together, write pentigraphs and put them together as a pentigraph anthology.

In this article, the authors describe the genealogy of pentigraph knowledge along with an overview of the practices of the digital pentigraph community on social media. Pentigraph writing is carried out by providing joint pentigraph writing projects, uploading pentigraphs on social media, responding to each other's pentigraph uploads and having pentigraph discussions. From these observations, it appears that there is a positive relationship between pentigraph knowledge and the digital community practice, and those who practice in the community improve their abilities to write flash fiction in a better and correct way, hence can become proficient pentigraph writers.

Considering the above introduction and the Indonesian context, the research outlined in this article aims to provide more evidence that the positive relationship between pentigraph knowledge and the digital community practice increases the ability to write flash fiction, and enhances the creativity and imagination of the writer.

RESEARCH METHOD

This research is qualitative and descriptive in its approach, and is based on the archaeology of knowledge method [1][18]. The main step in applying this method is to collect various segments of knowledge through different sources, including the researched topic (in this research - pentigraphs) and other sources (pentigraph originators, pentigraph authors, pentigraph digital communities and pentigraph digital community practices) until it becomes an established knowledge. Basically, Foucault's archaeological method of knowledge consists of five measurable steps which were described in full by Kendall and Wickham in their work using Foucault's methods [1][19].

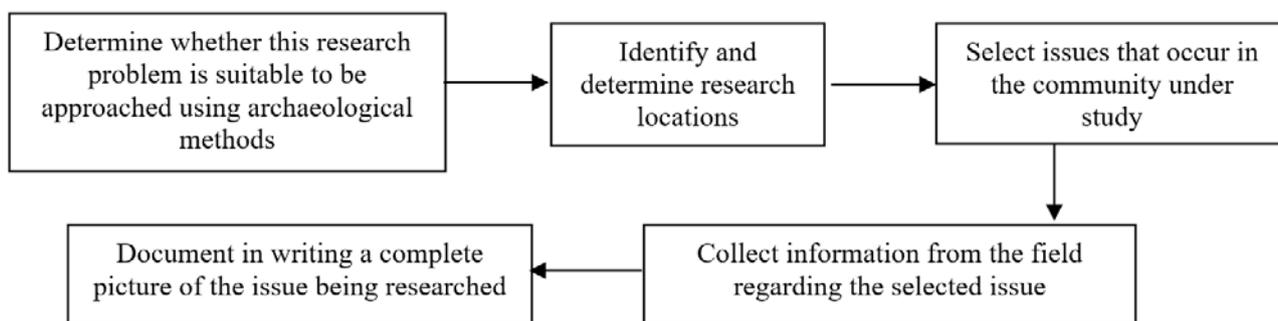


Figure 1: Steps in the archaeological method of knowledge [1][19].

Data sources include statements on social media, documents and transcripts of interviews with agents and participants, supplemented by data from books compiled by the originator of the pentigraph [2]. The social media chosen are Facebook (*Kampung Pentigraf Indonesia*) and WhatsApp (*Sastra 3 Indonesia*) groups.

The pentigraph enthusiasts that participated in the research outlined in this article represent different professions. There were 59 participants and agents, including five teachers (5), one seamstress (1), five lecturers (5), one writer (1), one publisher (1), one housewife (1), one nurse (1); however, in regard to the vast majority (44 people), a profession could not be assigned. Based on this information, it appears that pentigraph enthusiasts come from the general public, not just the academic community, however, all of them are united by their interest in short story writing, especially flash fiction.

The representatives of agents and participants, met the criteria of having known and written pentigraphs for more than five years and played a role in the establishment of the *Kampung Pentigraf Indonesia* Facebook group since 2016, so they are considered to have experienced the benefits of pentigraphs for the ability to write flash fiction. The data obtained are in the form of words and actions, including: written documentation, recordings, photos, etc. Samples were chosen intentionally, with selected attributes depicted in Table 1.

Table 1: Selected attributes of participants.

Name		Created		Modified	
Person		5/30/2023	12:09PM	6/28/2023	8:45PM
	Name	Created		Modified	
	Source status	5/30/2023	12:09PM	6/28/2023	7:52PM
	Gender	5/30/2023	12:09PM	6/28/2023	7:52PM
	Domicile	5/30/2023	12:09PM	6/1/2023	9:57PM
	Profession	5/30/2023	12:09PM	6/28/2023	7:53PM
	Status in the community	5/30/2023	12:09PM	6/28/2023	7:54PM

Each interviewed participant was asked questions regarding the source's status, gender, domicile/place of residence, profession, status in the community. An example of the data obtained from each participant is depicted in Table 2.

Table 2: Data obtained for each participant - example.

Case properties	
General	Attribute values
Case classification	Person
Attribute	Value
Source status	Inventor
Gender	Man
Domicile	Urban
Profession	Lecturer
Status in the community	Admin
New attribute	

The data for this part of the research was based on observation and interviews. The data were analysed by arranging data sequences, data patterns, categories and basic units of description. Field notes included: 1) brief reports; 2) expanded reports; 3) field research journals; and 4) field notes accompanied by analysis and interpretation [15].

In this research, triangulation was used to check the validity of the data. Data triangulation was carried out using coding comparison. Coding comparison is an analysis technique using NVivo to compare the research findings from different data sources to check for consistency and/or to identify probable causes of data inconsistency [20][21].

RESULTS

In accordance with the specified focus, several attributes of the users have been identified. Table 3 includes the gender attribute of each participant. The numbers demonstrate that pentagraph writing attracts more female enthusiasts than male, possibly because women tend to search for different, in this case, artistic ways of improving their well-being. Of the 59 participants, 33 were women, 22 were men and 4 participants did not state their gender.

Table 3: Gender attribute.

Gender	Number of matching cases
Unassigned	4
Not applicable	0
Man	22
Woman	33

The pentagraph concept was introduced through social media, and as more social media users live in urban areas than in the districts, so not surprisingly out of 59 participants, 39 live in urban areas, 15 live in districts, and 5 participants did not state where they live. Table 4 is a summary of the 59 participants based on the domicile/place of residence attribute.

Table 4: Domicile/place of residence attribute.

Domicile	Number of matching cases
Unassigned	5
Not applicable	0
Urban	39
Regency	15

The pentagraph knowledge has been facilitated and enriched through practice in the digital community. As already mentioned, the users who join the pentagraph digital community vary greatly, including their professions. It was found that more members of the digital community do not have a fixed profession, but simply enjoy writing flash fiction. Table 5 is a tabulated result of the 59 participants based on their profession.

Table 5: Profession attribute.

Profession	Number of matching cases
Unassigned	44
Not applicable	0
Teacher	5
Seamstress	1
Lecturer	5
Writer	1
Publisher	1

Housewife	1
Nurse	1

The interviewees were people who were involved in digital pentigraphy community practices within the digital community. Table 6 is a summary of the 59 participants who were interviewed based on the source status attribute, the status of most being pentigraphers or pentigraph writers because the digital pentigraph community provides space specifically for pentigraph writing.

Table 6: Source status attribute.

Source status person status	Number of matching cases
Inventor	1
Developer	2
Community administrator	1
Government employee	3
Subordinate community members	1
Critic	5
Pentigraph writer	45
Connoisseur	1
Entrepreneur	0

Pentigraph knowledge has become increasingly well-known since the establishment of the digital community. In the pentigraph digital community, each member may have a different status and role. It turned out that of the 59 interviewed participants, 50 were members only, who enjoyed pentigraph writing and reading. Table 7 is a summary of the 59 participants based on the status in the community.

Table 7: Status in the community attribute.

Status in the community	Number of matching cases
Unassigned	4
Not applicable	0
Administrator	3
Moderator	2
Member	50
New comer	0
Follower	0

The findings demonstrate the influence of pentigraph knowledge on social media users, especially when supported by the existence of a digital community. There is a positive relationship between developing pentigraph knowledge and the digital community practice, so the more people with various backgrounds and experiences are attracted to the pentigraph community, the more exchange of pentigraph knowledge resulting in more proficient flash fiction writing in the form of pentigraphs. The desire to learn to write pentigraphs hones the ability to write flash fiction in a broader sense. The relationship between pentigraph knowledge and the digital community practice is depicted in Figure 2.

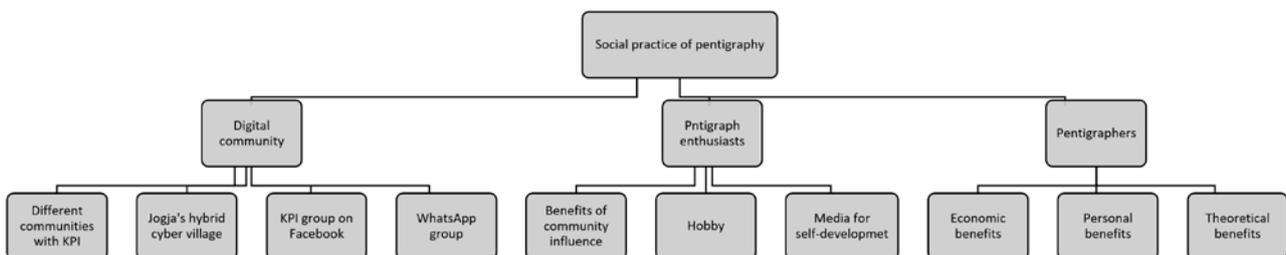


Figure 2: Relationship between pentigraph knowledge and the digital community practice - outcomes and benefits.

Figure 2 illustrates that the centre of the pattern is pentigraph knowledge. When pentigraph knowledge is introduced through the digital pentigraph community practice, the development of pentigraph knowledge can positively impact on the ability to write flash fiction, the creativity and imagination of the writer. The emergence of one digital community, can also influence others to form similar communities, hence attract new enthusiasts to pentigraph writing.

DISCUSSION

There is a positive relationship between the development of pentigraph knowledge and community-based practice on Facebook and WhatsApp applications. The conceptual creation of pentigraph writing [1] and the subsequent

development of pentagraph knowledge enabled the establishment of digital pentagraph communities [22][23]. Pentagraph knowledge is being constantly developed by the enthusiasts through the digital pentagraph community practice which can attract new members. The benefits of getting involved in pentagraph writing include: improving the ability to write mini-fiction, learning how to form digital communities, attracting more pentagraph enthusiasts and enabling others to become pentagraph writers.

Pentagraph knowledge manifested through the digital pentagraph community practice can encourage others to form a digital community. This positive impact can be seen in Figure 3.

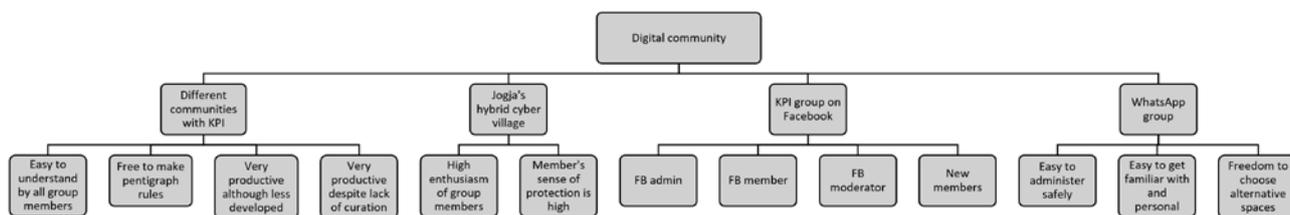


Figure 3: The relationship between pentagraph knowledge and the pentagraph digital community practice - forming new communities of practice.

Figure 3 illustrates the positive relationship between developing pentagraph knowledge and the pentagraph digital community practice in enabling the formation of digital communities. Such communities include the already mentioned Facebook group *Kampung Pentigraf Indonesia* and the WhatsApp group *Sastra 3 Indonesia*; there are also other groups emerging the digital community *Omah Pentigraf Azkiyah*, and the *Riau Pentigraf*. The Facebook groups are controlled by administrators and moderators, who supervise the work of existing and new members. The WhatsApp groups are given freedom of expression, are personal and tend to provide a sense of comfort [9]. The WhatsApp group *Sastra 3 Indonesia* accommodates discussions about literature, including pentagraphs.

Digital communities formed on social media are spaces that are easy to access through different devices, including personal computers and mobile phones [24]. Social media can be considered as a big common room/house that can unite those who are far away geographically to gather together and be virtually close to each other [25]. The digital pentagraph community aims to maintain and develop further pentagraph knowledge and act as a learning space to improve the ability to write flash fiction [13].

Developing pentagraph knowledge and the practices of the digital pentagraph community attract more enthusiasts of pentagraph writing who want to join the digital community, which is illustrated in Figure 4.

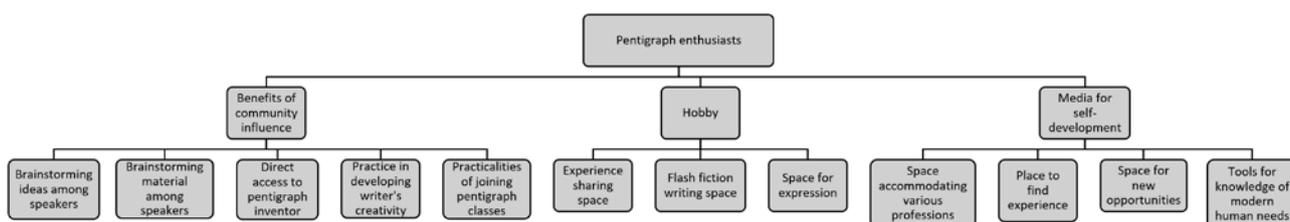


Figure 4: The relationship between pentagraph knowledge and the pentagraph digital community practice - attracting new enthusiasts of pentagraph.

As shown in Figure 4, there are various reasons that attract people to join, including those that are hobby-based (space for sharing experiences, space for expression and space for writing and reading). The enthusiasts feel that they can benefit from the digital pentagraph community practice (direct access to seasoned pentagraph creators, brainstorming ideas with cross-presenters, enjoyment and motivation to write when joining a pentagraph class, improving the ability to write flash fiction). Further, they can develop their social media presence (a space with new opportunities, a place to seek experience and to observe and learn from others, a *container* that accommodates various professions). In a very broad sense, the practice of pentagraphy has become a new way to meet the needs of modern humans [26].

Developing pentagraph knowledge and the digital pentagraph community practice have given rise to many pentagraph writers, which is shown in Figure 5.

Figure 5 illustrates that pentagraph writers can benefit from the digital pentagraph community practice, including: economic benefits, personal/spiritual/well-being benefits and theoretical/literary workshop-related benefits. The economic benefits relate to the potential selling of the pentagraph material for a creative industry, and thus becoming a productive digital community member selling creative ideas. The personal/spiritual/well-being benefits can be felt by members in the form of: satisfaction/happiness from being a social media writer; wisdom developed from dealing with various conflicts; freedom to express oneself in a creative way; forming a literary community for learning and teaching; strengthening the writer's identity; and enjoyment from the writing process.

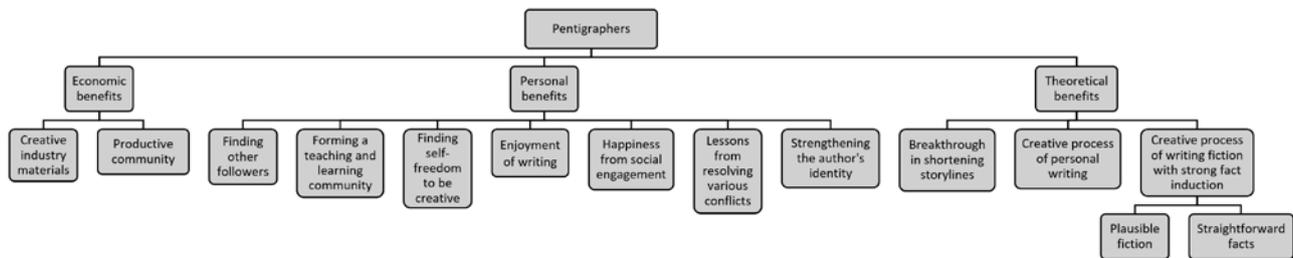


Figure 5: The relationship between pentigraph knowledge and the pentigraph digital community practice - resulting in more pentigraph writers.

The theoretical/literary-workshop-related benefits relate to the facilitation of the creative process of one's writing, the creative process of writing mini-fiction based on facts (straightforward and *reasonable* facts), and breakthroughs in developing story lines [9]. The digital pentigraph community practice can improve the ability to write flash fiction and assist diligent community members to become pentigraph writers.

CONCLUSIONS

It can be concluded that the concept of pentigraph as a literary work is here to stay, and the related knowledge/episteme of pentigraphs will be developed further by the enthusiasts, writers, whole digital communities. The findings from the research outlined in this article show that the relationship between pentigraph knowledge and the digital community practice increases the ability to write flash fiction, and enhances the creativity and imagination of the writer, it attracts others to join pentigraph groups and form other digital communities.

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