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Representations of Modern Life in the Novel *Kerumunan Terakhir* by Okky Madasari: A Posthumanist Approach

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ABSTRACT
This study aims to describe the process of cultural hybridity and the forms of technological dystopia as representations of modern life in the novel *Kerumunan Terakhir* by Okky Madasari. The research employs a qualitative descriptive method through a posthumanist lens. Data collection was conducted via literature review, reading and note-taking, coding, documentation, and textual interpretation. Data analysis involved identification, classification, examination, description, and interpretation. Cultural hybridity is analyzed using the concepts of Homi K. Bhabha, while technological dystopia is examined based on the ideas of N. Katherine Hayles. The findings indicate that cultural hybridity is represented through the blending of traditional and contemporary cultural practices within digital life, the construction of character identities across both physical and virtual spaces, and the tension between local values ??and modern orientations—the latter being shaped by technology and globalization. Technological dystopia manifests as alienation, where digital connectivity fails to ensure social closeness; it is further characterized by the erosion of honesty, courage, care, and responsibility, as well as the blurring of the line between truth and falsehood. The dominance of technology is also evident in its influence on communication, labor, identity, mindsets, behavior, and individual freedom. The study concludes that *Kerumunan Terakhir* portrays modern life as a process of cultural encounter and negotiation, unfolding amidst the deep entanglement of humans and technology. Cultural hybridity reveals shifts in practices and identities resulting from the intersection of old and new cultures, while technological dystopia exposes the problematic consequences of digital connectivity—including alienation, the decline of humanistic values, and the marginalization of individual autonomy. From a posthumanist perspective, technology does not merely serve as a tool to support life; rather, it actively shapes human experiences, actions, identities, and social relations.

Keywords: modern in life, novel, posthumanist

Representasi Kehidupan Modern dalam Novel *Kerumunan Terakhir* Karya Okky Madasari: Pendekatan Posthumanisme

ABSTRAK
Penelitian ini bertujuan mendeskripsikan proses terbentuknya hibriditas budaya dan mendeskripsikan bentuk-bentuk distopia teknologi sebagai representasi kehidupan modern dalam novel *Kerumunan Terakhir* karya Okky Madasari. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan posthumanisme. Pengumpulan data dilakukan melalui studi pustaka, membaca dan mencatat, pengodean, dokumentasi, serta interpretasi teks. Analisis data meliputi identifikasi, klasifikasi, analisis, deskripsi, dan interpretasi. Hibriditas budaya dikaji menggunakan konsep Homi K. Bhabha, sedangkan distopia teknologi berdasarkan pemikiran N. Katherine Hayles. Hasil penelitian menunjukkan bahwa hibriditas budaya direpresentasikan melalui percampuran praktik budaya lama dan baru dalam kehidupan digital, pembentukan identitas tokoh di ruang nyata dan virtual, serta pertentangan nilai lokal dengan orientasi modern yang dipengaruhi teknologi dan globalisasi. Distopia teknologi terwujud dalam keterasingan ketika hubungan digital tidak menjamin kedekatan sosial, melemahnya kejujuran, keberanian, kepedulian, dan tanggung jawab, serta kaburnya batas antara kebenaran dan kebohongan. Dominasi teknologi juga terlihat dari pengaruhnya terhadap komunikasi, pekerjaan, identitas, pola pikir, perilaku, dan kebebasan individu. Simpulan bahwa *Kerumunan Terakhir* merepresentasikan kehidupan modern sebagai proses pertemuan dan negosiasi budaya yang berlangsung di tengah keterjalinan manusia dengan teknologi. Hibriditas budaya memperlihatkan perubahan praktik dan identitas akibat perjumpaan budaya lama dan baru, sedangkan distopia teknologi mengungkap konsekuensi problematis dari keterhubungan digital, termasuk keterasingan, kemerosotan nilai kemanusiaan, dan terdesaknya otonomi individu. Dalam perspektif posthumanisme, teknologi tidak hanya berfungsi sebagai sarana penunjang kehidupan, tetapi turut membentuk pengalaman, tindakan, identitas, dan relasi sosial manusia.

Kata kunci: kehidupan modern, novel, posthumanisme

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INTRODUCTION

Literary works are the product of human creativity, transforming experiences, thoughts, and social realities into artistic expressions through language. As a form of prose, the novel constructs a narrative world through characters, events, settings, and conflicts. Septriani et al. (2025: 41) view literature as a human expression intertwined with social and cultural realities. This framing allows literary works to illuminate struggles over identity, shifts in values, and transformations in life—all explored through the experiences of characters and the conflicts they encounter.

The development of digital technology serves as a defining feature of contemporary life. The internet has fundamentally altered how people access information, communicate, work, and present themselves to the world. A survey by the Indonesian Internet Service Providers Association (APJII) indicates that internet penetration in Indonesia has reached 81.72%, equivalent to approximately 235.26 million people. This figure underscores that the digital realm has become an integral part of daily life for the vast majority of the population. Such developments have reshaped social relations, the exchange of values, and the formation of self-image; consequently, the progress of the modern era must be understood not merely in terms of technological sophistication, but also through its impact on human behavior and experience.

The convenience offered by digital technology does not always correlate with the quality of human relationships. Being connected to many people does not necessarily foster emotional closeness or profound understanding. In her analysis of two dystopian stories by Ray Bradbury, Dewi (2020: 55–66) demonstrates that the dominance of technology can exacerbate alienation between characters and hinder meaningful human connection. These findings highlight the capacity of dystopian fiction to critique forms of progress that may, in fact, deteriorate social relationships. This issue warrants careful attention, as the use of technology can also influence one's capacity for attention, empathy, and emotional engagement in everyday interactions.

The transformation of contemporary society is also reflected in the encounters between diverse cultures. The flow of information across regions brings individuals into contact with different languages, lifestyles, and values, prompting both adjustments to and conflicts with deeply rooted traditions. Through an analysis of the short story Di Atas Kereta Angin, Mardiani and Rustan (2023: 231–243) demonstrate how cultural encounters place characters within an "in-between" space—a space shaped by unequal social relations. In their study of the novel 1890, Churin'in and Sudikan (2025: 26–34) show that cultural blending manifests through language, lifestyle, and the formation of identity, while also involving efforts to navigate the dominance of technology. Both studies suggest that cross-cultural encounters can alter an individual's interpretation of their own origins and their standing within society.

Cultural hybridity serves as a lens for understanding identity formation amidst diverse influences. Identity can be forged through a process of preserving original values while simultaneously absorbing and negotiating new elements. In their research on the novel 1890 by Ayu Dewi, Reztu et al. (2026: 726–739) identify hybridity through the fusion of colonial and local cultures, which gives rise to a new identity. These findings underscore the link between cultural blending and the negotiation of meaning and social position. In the digital age, this process becomes increasingly complex, as cultural exchange occurs via online media—independent of physical encounters or geographical relocation.

Society's reliance on digital systems raises questions regarding the human position within an environment mediated by machines and information networks. Technology does more than just assist with tasks; it also shapes information, choices, and self-perception. This situation creates space for a posthumanist approach, which re-examines the concept of the "human" by considering its interconnectedness with technology

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and non-human entities. Gabriel (2020:77-89), in his discussion regarding the existence of Indonesian literature within the vortex of posthumanism, positions this paradigm shift as a significant issue in cultural and literary studies. This perspective enables an examination of identity, control, and human values ??as life becomes increasingly intertwined with technological systems.

The intersection of cultural issues and technology is reflected in the novel *Kerumunan Terakhir* by Okky Madasari, which serves as the subject of this study. The 2021 edition, consisting of 360 pages, depicts the lives of characters in relation to digital spaces, the quest for existence, and shifting social relationships. Cyberspace functions as an arena for self-presentation and the pursuit of recognition, influence, and public attention. The novel can be read as a representation of modern life, where cultural dynamics converge with the consequences of technology usage. This analysis focuses on the meanings constructed through characters, conflicts, and events, rather than merely the presence of digital devices within the narrative.

Kerumunan Terakhir has previously been examined by Yunita et al. (2026: 40–45) in their study, "Structure of Feeling and Digital Alienation: Cultural Materialism in Okky Madasari's Novel 'Kerumunan Terakhir.'" Utilizing the framework of cultural materialism and Raymond Williams' concept of the "structure of feeling," the study explores digital alienation and identity instability in the age of social media. The characters Jayanegara (as @Matajaya) and Noname (as @Akardewa) illustrate the tension between their real-world identities and their virtual personas. In contrast, the present study focuses on the relationship between cultural hybridity and technological dystopia, drawing upon the ideas of Homi K. Bhabha and N. Katherine Hayles within a posthumanist framework.

Research on cultural hybridity has also been conducted by Mardiani & Rustan (2023: 231–243) regarding the short story Di Atas Kereta Angin, and by Reztu et al. (2026: 726–739) regarding the novel 1890. Both studies demonstrate that the formation of character identity can be understood through intercultural interactions, social practices, and power relations. The distinct objects and orientations of this study provide a foundation for examining the representation of modern life through the interplay between identity formation and human experience within the digital realm.

The research gap addressed here lies in bridging cultural hybridity and technological dystopia within an analysis of the novel *Kerumunan Terakhir*. Cultural hybridity is employed to explore identity formation as it emerges from the encounter and negotiation of various influences, while technological dystopia examines scenarios where technological advancement yields detrimental consequences for human life. A posthumanist approach serves as the overarching conceptual framework, though this is distinct from Homi K. Bhabha's postcolonial theory. Bhabha's ideas are utilized to analyze cultural hybridity, whereas the work of N. Katherine Hayles provides the basis for discussing the relationship between humans and technology. This distinction ensures theoretical coherence while allowing for a focused exploration of the connections between these two aspects.

This study contributes to the understanding of social and cultural change by examining how meaning is constructed within the novel's narrative. Interpreting the blending of lifestyles merely as a cultural phenomenon risks overlooking the underlying negotiations of identity and power relations; conversely, viewing technology solely as a modern tool may obscure critical issues concerning control, alienation, and human values. By integrating these two dimensions, this research aims to broaden the understanding of how modern life is represented in Indonesian literature, illustrating how cultural encounters and entanglement with digital systems shape the experiences of the characters—thereby offering a critique of modern society.

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Okky Madasari's novel *Kerumunan Terakhir* warrants study as a space for reflecting on the human struggle in an era where cultural boundaries are increasingly blurred and technology has permeated daily life. Through this literary work, the consequences of contemporary progress—as they pertain to self-conception and one's relationship with the surrounding environment—can be critically examined. To what extent can literature reveal the problematic aspects of modern progress—those hidden behind the various conveniences it offers?

This question serves as a foundation for examining the representation of modern life in the novel *Kerumunan Terakhir* through a posthumanist lens.

METHOD

This research employs a posthumanist approach using a qualitative descriptive method. Aenum &Anwar (2024), Abubakar (2021), Razak (2017) explain that qualitative methods focus on naturalistic data and their respective contexts. The study aims to describe the representation of modern life—specifically through cultural hybridity and technological dystopia—in the novel *Kerumunan Terakhir* by Okky Madasari. The primary data source is the novel *Kerumunan Terakhir* by Okky Madasari, published by Gramedia Pustaka Utama in 2021 (360 pages). The data consist of narrative excerpts, character dialogues, and depictions of events related to cultural blending, dual identities, clashes between local and global cultures, alienation, the erosion of human values, and the dominance of technology. Data collection was conducted through literature review, close reading and note-taking, coding, and documentation. The literature review was used to obtain the primary source material and theoretical framework supporting the research. The novel was read carefully and repeatedly to record relevant excerpts along with their page numbers. These excerpts were then coded according to the categories of cultural hybridity and technological dystopia, while documentation involved compiling the excerpts and supporting sources. Data analysis was carried out by identifying and classifying the excerpts based on the research categories, followed by an interpretation of their meanings within the context of the narrative. Data concerning cultural hybridity were analyzed using the concepts of Homi K. Bhabha, while the technological dystopia was examined through the ideas of N. Katherine Hayles within a posthumanist framework. The results of the analysis are described and summarized in alignment with the research focus, then structured as a discussion within the thesis.

RESULTS

The results of this study are organized based on data findings obtained through the reading and analysis of the novel *Kerumunan Terakhir* by Okky Madasari. The data were analyzed using a posthumanist approach. The analysis is structured according to the research questions, which focus on two primary areas: the process of the formation of cultural hybridity and the various forms of technological dystopia.

1. The Process of the Formation of Cultural Hybridity in the Novel *Kerumunan Terakhir* by Okky Madasari

1.1 Cultural Blending

Cultural blending refers to the fusion of social and symbolic practices—combining traditional culture with modern culture—as a result of modernization and globalization. In Okky Madasari's *Kerumunan Terakhir*, this is evident in the intersection between traditional, face-to-face, and physically situated culture and a digital culture reliant on the internet and social media. The following excerpt from the novel illustrates this cultural blending:

(KT.PB.01) Maera and I belong to a generation bound together by telephone calls and SMS. We never experienced the era of exchanging letters,

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where longing and emotions were expressed through long, drawn-out strings of words. (Madasari, 2021: 85)

This excerpt demonstrates cultural blending through the encounter between older forms of communication—characterized by long letters and the elaborate expression of feelings—and modern, rapid communication via telephone and SMS. Jaya recognizes that his generation no longer practices the romantic tradition of letter-writing, yet he still acknowledges it as a vestige of the past. A negotiation takes place between an analog culture—which is reflective and emotional—and a digital culture—which is concise and practical. Technology does not entirely erase old values; rather, it transforms the ways in which emotions are expressed. Consequently, the generational experience is shaped by the convergence of these two distinct systems of communicative culture.

1.2 Dual Identity

Identity is dynamic—a process of "becoming"—and can shift according to sociocultural contexts. In the novel *Kerumunan Terakhir* by Okky Madasari, a dual identity emerges as characters navigate both the real world and the virtual realm. The virtual world grants them the freedom to construct an identity distinct from their original self. The following excerpt from the novel illustrates this dual identity:

(KT.IG.01) Technology has given me a new life. I have been reborn as a master storyteller—a new persona in a new world. From being a "nobody," I have become someone whom many listen to and follow. (Madasari, 2021:13)

This excerpt highlights Jaya's dual identity, forged through technology. His former identity as a "nobody" reflects a lack of recognition in the real world, while his new identity as a "master storyteller" and a "new persona in a new world" grants him influence within the digital space. Technology enables Jaya to inhabit two modes of existence: that of an ordinary individual in daily life and that of a recognized, followed figure in the virtual world. These two identities do not negate one another; rather, they coexist, shaping his sense of self. Thus, the digital space allows Jaya to redefine his identity without entirely abandoning his original roots.

1.3 The Clash Between Local and Global Cultures

A clash between local and global cultures occurs when traditional values, beliefs, and ways of life encounter modern values introduced by technology. In *Kerumunan Terakhir* by Okky Madasari, this conflict manifests when local values—rooted in family, religion, and social customs—begin to be challenged by the influence of global culture. The following excerpt from the novel illustrates this clash between local and global cultures:

(KT.BB.01) Maera's face showed annoyance and desperation. With a serious expression, she said, "We must live for the future. Growing tobacco, raising cattle... that's all a thing of the past." (Madasari, 2021:54)

The excerpt illustrates a clash between local and global cultures, manifested as a conflict between traditional agrarian practices—such as tobacco cultivation and cattle rearing—and a modern perspective that prioritizes the future and progress. Local practices embody tradition, manual labor, and indigenous wisdom, whereas the exhortation to "live for the future" implies an orientation toward modernization and efficiency. Consequently, tradition is perceived as obsolete, creating tension between the preservation of cultural heritage and the embrace of global change. This clash reveals how the discourse of progress can diminish the value of local customs, leaving individuals caught in a dilemma: whether to uphold tradition or adapt to modernity.

2. Forms of Technological Dystopia in the Novel *Kerumunan Terakhir* by Okky Madasari

2.1 Alienation

Alienation is a condition in which an individual feels detached from themselves, others, the products of their own labor, and the values and meaning of life—a state brought about by the pressures of modern society, the economy, and culture. The following are the forms of alienation found in the novel *Kerumunan Terakhir* by Okky Madasari.

(KT.KA.01) "Don't you feel like you know Arifin in the real world?" Maera shook her head. "I don't have many friends in the real world. No one knows me outside of my broadcast hours." (Madasari, 2021:45)

This excerpt illustrates Maera's social alienation resulting from her entanglement in the digital world. While Maera feels known and recognized through broadcasts or media, she loses authentic connections in the real world. Recognition mediated by technology actually narrows personal relationships and leaves her emotionally isolated, despite her apparent prominence in the virtual realm.

2.2 The Erosion of Human Values

The erosion of human values ??refers to the weakening of empathy, care, solidarity, justice, and moral responsibility when personal interests, material gain, power, or efficiency are prioritized. In modern life, the dominance of technology and instrumental rationality can render human relationships impersonal and devoid of empathy, leading individuals to treat one another as mere objects or tools. This condition reflects a moral crisis in which the advancement of civilization fails to align with human values. The following are instances of the erosion of human values as depicted in the novel Kerumunan Terakhir (The Last Crowd) by Okky Madasari.

(KT.HN.01) Father is the master of our lives. His affection, attention, kindness—and, of course, his money—have stripped us of our honesty and courage. The fear of losing Father has turned us into cowards; we remain silent and helpless, allowing Mother to leave us without even knowing where she is going or with whom she will live. (Madasari, 2021:29-30)

This excerpt highlights the loss of human values—such as honesty, courage, and moral integrity—driven by the dominance of power and material wealth. Family dynamics are governed by fear and economic interests, causing individuals to disregard their conscience and empathy. Consequently, human relationships devolve into imbalanced, oppressive connections that have lost their moral foundation.

2.3 The Dominance of Technology

The dominance of technology occurs when technology does more than merely assist... ...human beings, but also shapes the way they live, think, and interact. Reliance on digital systems can compel individuals to adapt to the demands of technology, influencing their decisions and behaviors, while simultaneously diminishing their privacy and freedom. This situation carries the potential to displace empathy and critical reflection, particularly when technological advancement outpaces human ethical control. The following are examples of technological dominance as depicted in the novel *Kerumunan Terakhir* (The Last Crowd) by Okky Madasari.

(KT.DT.01) "Well, for everything," he replied firmly. "In this day and age, an email address is our home. It no longer matters where your physical home address is; what matters is your email address." (Madasari, 2021: 80)

This excerpt illustrates a form of technological dominance that supplants physical space as the primary determinant of human identity

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and existence, effectively positioning digital space as the epicenter of life. Technology is no longer merely an auxiliary tool; rather, it assumes the function of a living space, rendering social relations, communication, and personal identity entirely dependent upon digital systems.

DISCUSSION

The Process of Cultural Hybridity Formation in the Novel *Kerumunan Terakhir* by Okky Madasari

Cultural blending is a process of interaction between two or more cultures, facilitating the exchange, adaptation, and integration of cultural elements without entirely erasing the distinct characteristics of the original cultures. In the era of globalization, this process has intensified due to the ease of communication and the exchange of information across national borders. (Sunuyeko & Sari, 2025: 952–958) discuss cultural hybridity as a form of negotiation between the influence of global popular culture and local cultural identity. The shift in communication—from correspondence to telephone calls and text messages—as observed in the data labeled KT.PB.01, signifies a blending of cultures. This change in medium does not eliminate the need for Jaya and Maera to express their feelings; rather, it alters the way they cultivate intimacy. These findings relate to research by Rahim (2020), which examines the impact of mobile phones and the internet on family life as depicted in the novel *Kerumunan Terakhir*. While both analyses highlight the influence of communication technology on human relationships, Rahim focuses on issues such as infidelity, defamation, and family dysfunction, whereas the data in KT.PB.01 illustrates a shift in communication habits across generations. Through the lens of Homi K. Bhabha's concept of hybridity, the intersection of traditional and modern communication can be understood as a form of cultural negotiation: the underlying emotional needs persist, even as the medium of expression evolves. This aligns with the work of Virginia et al. (2026: 2472–2473), which discusses cultural transformation resulting from modernization and digitalization. While their study addresses socio-cultural change in a broad sense, the data in KT.PB.01 demonstrates these shifts through the specific experiences of Jaya and Maera. Consequently, this data suggests that digital technology shapes new communication practices without entirely erasing the emotional values inherent in older, traditional habits.

A dual identity refers to a state in which an individual simultaneously possesses both a cultural and a national identity, which in turn influences their self-perception and their position within a social environment. Nasoha et al. (2024: 330–332) explain that within Indonesia's multicultural society, a dual identity is often manifested through the interplay between one's national citizenship and their cultural or ethnic identity. This indicates that an individual's identity can encompass a diverse range of social and cultural affiliations. Jaya's digital identity in KT.IG.01 emerges when technology grants him a "new life," transforming him from a "nobody" into someone who is "heard and followed by many." This shift demonstrates that the digital realm provides him with a status and recognition unattainable in his everyday life, allowing his new persona to exist alongside his original identity. These findings relate to the work of Rahim (2020), who examines the impact of mobile phones and the internet on family life in *Kerumunan Terakhir*. While both analyses highlight the influence of technology on the characters' lives, Rahim focuses on issues such as infidelity, defamation, and family dysfunction, whereas KT.IG.01 presents technology as a means for identity construction and public recognition. Through the lens of Homi K. Bhabha's thought, Jaya's transformation can be understood as identity as a process of "becoming"—a selfhood that is continuously shaped through experiences and social relationships. Nevertheless, this transformation is more accurately interpreted as

the formation of a digital persona rather than a direct instance of cultural hybridity, as it does not specifically depict an encounter between two distinct cultures. These findings also align with Salsabila and Nur (2025: 5601–5620), who discuss self-representation on social media and the divergence between one's real-life and virtual identities. Both perspectives illustrate that the digital space enables an individual to project an identity distinct from their everyday self; however, KT.IG.01 specifically highlights how this digital persona secures social recognition for Jaya. Thus, technology in the novel does not merely influence social relationships; it also creates a space for the construction of identity and the attainment of a status that the character previously lacked.

DISCUSSION

The first study indicates that the diversity or variation of media should be categorized based on the quality of the learning experience. The mere presence of sources for meaning-making—such as digital text, video, audio, or images—does not automatically guarantee that reflection will occur. This finding aligns with research examining the use of media in teaching poetry, such as the study by Hasanah and Adela (2025). However, unlike studies that test the effectiveness of specific media, this research draws upon the ideas of John Dewey to explain the conceptual requirements necessary for an engagement with media to truly become an educational experience.

From the perspective of the philosophy of education, John Dewey's thought emphasizes the relationship between action and its consequences. In the context of language and literature learning, students must interact with audio, visual, and verbal signs, while constructing meaning through the interconnections among these elements. The significance of this meaning-making activity lies in the convergence of these components. Consequently, a multimodal learning design can incorporate "trigger" questions and opportunities for students to compare their interpretations—ensuring that learners do not merely consume media or engage in simple re-creation tasks.

Research on growth highlights a continuous, interconnected progression. A multimodal experience should not conclude when a single task is finished; rather, it should serve as a foundation for subsequent acts of reading and creation. Studies on experience-based learning, informed by John Dewey's philosophy, underscore the relevance of experience within the educational process (Muminin et al., 2023; Nugroho et al., 2022). In the context of poetry instruction, for instance, the experience of listening to a musical rendition of a poem can be extended by examining word choices, interpreting the atmosphere, questioning the relationship between sound and meaning, and ultimately creating or revising a poem.

The conceptual contribution of this study lies in the formulation of an "experiencing–observing–interpreting–questioning–reconstructing" cycle, designed to bridge the gap between multimodality and John Dewey's philosophy of education. This framework is not claimed to have been devised by John Dewey himself; instead, it is a synthesis developed by the author, integrating concepts of experience, reflection, and growth with research on multimodality in language and literature education.

This study is limited to a review of existing literature and does not yet encompass classroom observations, interviews, or the measurement of learning outcomes. Therefore, the proposed framework cannot be used to draw conclusions regarding the effectiveness of instruction; it remains a conceptual analysis contingent upon the scope of the literature examined. Further research could examine the application of this conceptual framework through case studies, classroom action research, or the development of multimodal teaching materials.

A clash between local and global cultures occurs when the values, norms, traditions, and customs of a society encounter global cultural influences—channeled through media, technology,

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education, and cross-border interactions. This encounter can give rise to conflicting perspectives and tensions regarding the preservation of local culture amidst global change. (Aprinta, 2023: 71-80) explains that cultural globalization may drive homogenization through the spread of popular culture; however, societies can also integrate global influences with their own local culture to maintain their identity. Maera's statement in KT.BB.01—in which she characterizes tobacco farming and cattle rearing as belonging to the "past" and asserts, "We must live for the future"—illustrates a clash between an agrarian tradition rooted in local life and a modern perspective that views the future as the sole direction of progress. Agrarian labor is framed as being incompatible with a desired way of life, even though such activities do not inherently signify backwardness. Maera's assessment reflects a modern viewpoint that casts local practices as things that must be left behind. This finding aligns with research by (Tulung, 2019), which examines social critiques—including cultural issues—in *Kerumunan Terakhir* and Yang Bertahan dan Binasa Perlahan. Both works share a focus on socio-cultural issues, but KT.BB.01 specifically highlights how agrarian traditions are evaluated through the lens of modernity. Within Bhabha's concept of a "third space," this tension could be interpreted as a site for negotiating the meanings of tradition and modernity—where local practices need not be abandoned, but rather reinterpreted to remain relevant. As it stands, however, this excerpt does not yet reveal a process of negotiation; instead, it highlights a pressure to prioritize a modern orientation. This interpretation aligns with Perdana and Heny (2025: 192–195), who explain that globalization can erode local identities while simultaneously creating opportunities for adaptation through the negotiation of local and global elements. While their study addresses cultural change in a broad sense, KT.BB.01 illustrates this tension through Maera's perspective on agrarian labor. Thus, this excerpt demonstrates how the discourse of modernity can lead to local traditions being perceived as obstacles to progress, while also raising questions about how local values might be preserved or reinterpreted.

Forms of Technological Dystopia in the Novel *Kerumunan Terakhir* by Okky Madasari

Alienation is a state in which an individual feels detached from their social environment or from themselves, causing the relationships they form to lose their sense of intimacy and meaning. This condition can occur even when an individual is actively interacting with others, yet fails to experience emotional closeness or mutual understanding. Munajah et al. (2023: 35–46) discuss alienation in relation to globalization and social media, including the pursuit of comfort and recognition through digital interactions. This suggests that alienation is linked to the quality of social relationships rather than merely the intensity of interaction. Maera's alienation in *KT.KA.01* is evident when she admits, "I don't have many friends in the real world," and notes that she is only recognized "outside of broadcast hours." This admission reveals that popularity within a digital broadcast space does not automatically translate into personal relationships in everyday life. While Maera receives attention digitally, she remains limited in her friendships in the physical world. These findings can be compared to those of Rahim (2020), who examines the impact of mobile phones and the internet on family life in *Kerumunan Terakhir*. Both works highlight shifts in relationships driven by communication technology; however, while Rahim focuses on issues such as infidelity, defamation, and family dysfunction, KT.KA.01 illustrates the gap between digital recognition and social intimacy. From the perspective of Hayles's posthumanism, the digital space shapes Maera's social experience, yet recognition through broadcasts fails to encompass the entirety of her existence as an individual living and forming relationships in the real world. Bhabha's concepts are less directly applicable here, as the text does not specifically depict the negotiation of cultural identity or a "third space."

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This interpretation aligns with the work of Harahap and Romasta (2025: 173–186), who discuss virtual society as a space for the formation of social identity—a process that also carries the potential for alienation. Their research indicates that the construction of an online self-image can create a distance between one's ideal self and one's actual self. In this context, KT.KA.01 demonstrates that recognition and attention within digital spaces do not necessarily foster emotional closeness or meaningful social connections. Thus, KT.KA.01 demonstrates that virtual interaction does not always overcome alienation, particularly when digital engagement lacks authentic social connection.

The erosion of human values ??refers to a state in which moral and social values—such as empathy, care, justice, tolerance, and respect for human dignity—decline. This condition manifests through bullying, discrimination, and the disregard for the rights and feelings of others. Arsyi et al. (2026: 36–54) discuss dehumanization within social media interactions, including instances of bullying and hate speech. This suggests that the loss of human values ??is reflected when interactions are no longer grounded in respect for the dignity of others. Power imbalances within the family lead children to remain silent when their mother is mistreated. The father's status and material wealth instill a fear that stifles the children's courage to show concern or defend the person being harmed, as illustrated in KT.HN.01. These findings align with the work of Rahim (2020), who examines family dynamics in the novel *Kerumunan Terakhir*. The distinction lies in the fact that while Rahim focuses on the impact of mobile phones and the internet on the family, the data presented here highlights how power dynamics and fear undermine moral responsibility. Within the framework of posthumanism, human choices are shaped by one's environment and social relations; in this specific context, the family structure constrains the children's courage to act. Amril & Sazali (2025: 1342–1352) discuss the crisis of communication ethics on social media; thus, their study does not directly address power relations within a family. Its relevance is limited to the focus on ethical responsibility in human relationships. Consequently, the novel illustrates how fear and power imbalances can displace both care and the courage to defend family members who have been wronged.

Technological domination refers to a condition in which technology increasingly influences human activities, mindsets, behaviors, and social relationships, to the extent that it restricts an individual's freedom to make choices. Technology, which may initially assist human tasks, can evolve into a system that governs actions, communication, and decision-making. Mai et al. (2026: 1049–1060) explain that the technical logic inherent in artificial intelligence-based systems can drive standardization, positioning humans as mere components within a system oriented toward measurement and performance optimization. This suggests that technological domination is not merely a matter of the intensity with which digital devices are used, but rather concerns their broader impact on human life. The equation of an email account with a "home" in KT.DT.01 signifies a shift in the meaning of living space brought about by digital technology. Email is no longer viewed merely as a means of sending messages; rather, it serves as a marker of an individual's existence—to the point where a digital address is considered more significant than a physical residential address. This finding can be linked to the work of Rahim (2020), who examines the impact of mobile phones and the internet on family life as depicted in the novel *Kerumunan Terakhir*. While both analyses highlight the influence of communication technology on human life, Rahim focuses on family-related issues, whereas the data here reveals a transformation in the very meaning of the place where an individual feels present and connected. In the framework proposed by Hayles, human subjectivity is shaped through engagement with technology; in this excerpt, the email account

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becomes integral to how Maera perceives her own existence. A study by Surya et al. (2025: 5477–5485) on the meaning of human existence amidst the dominance of information technology supports the interpretation that digital technology influences how humans manifest their presence and perceive themselves. Accordingly, *Kerumunan Terakhir* (KT.DT.01) illustrates the dominance of technology through a shift in the meaning of "home"—from a physical space to a digital one—which serves as a marker of social existence.

CONCLUSION

Based on the research findings and discussion regarding the representation of modern life in Okky Madasari's novel *Kerumunan Terakhir*—analyzed through a posthumanist lens—it can be concluded that modern life is represented via cultural shifts, identity formation, and an increasingly complex relationship between humans and technology. The development of digital technology has not only altered how the characters communicate and carry out their activities, but has also influenced the perception of space, social relationships, and human values. This representation is examined through two primary focal points: cultural hybridity and technological dystopia.

a. Cultural Hybridity

Cultural hybridity in *Kerumunan Terakhir* manifests as an encounter between inherited customs and new practices that have emerged alongside digital technology. This cultural blending is evident in the ways characters communicate and conduct relationships, as digital tools begin to replace or transform conventional practices without entirely erasing prior habits. Identity formation also takes place within virtual spaces, which allow characters to present themselves, garner attention, and construct an image that does not necessarily align with their real-life existence. Meanwhile, clashes between local and global cultures arise when traditional values ??or customs are perceived as incompatible with the demands of modernity. These instances demonstrate that cultural change occurs through adjustment and negotiation, rather than the simple replacement of old values with new ones. Thus, hybridity in the novel portrays identity and social practice as phenomena that are continuously shaped through the convergence of various cultural influences. These findings can be understood through Homi K. Bhabha's concept of hybridity—specifically the "third space"—which positions cultural encounters as a site where new meanings and identities are formed.

b. Technological Dystopia

The technological dystopia in the novel *Kerumunan Terakhir* illustrates the issues that arise as digital technology increasingly influences human experiences and choices. Alienation emerges because connections formed through digital media do not necessarily foster emotional closeness; consequently, characters may remain distant—both from others and from themselves. The erosion of human values is reflected in a decline in empathy, honesty, and responsibility, as public attention or personal interests take precedence. The dominance of technology is evident in its pervasive role in communication, labor, the dissemination of information, the construction of popularity, and the organization of daily life. While technology offers convenience and opportunities for gaining recognition, constant connectivity can also lead to dependency, surveillance, and a diminished sense of individual control. The dystopia depicted in the novel is not a wholesale rejection of technological progress, but rather a critique of a state in which technology increasingly dictates human behavior, social relations, and freedom. These issues can be examined through the lens of N. Katherine Hayles's posthumanism, which emphasizes the entanglement of humans with technology, while underscoring that humans remain beings defined by their material existence and embodied experiences.

Cultural hybridity and technological dystopia are interconnected in their portrayal of modern life.

Cultural shifts and the formation of identity within digital spaces offer new ways for characters to interact and present themselves; yet, these same shifts can also give rise to alienation, social tension, and a widening gap between virtual identities and lived, physical experiences. Through the framework of posthumanism, the novel demonstrates that technology is not merely a tool employed by humans, but a force that actively shapes human experiences, identities, and social relationships. This entanglement is inherently ambivalent: while technology expands human capabilities and opportunities, its growing dominance can marginalize individual autonomy and essential human values. Thus, *Kerumunan Terakhir* presents modernity as a transformative process that brings forth both new possibilities and significant challenges for culture, identity, and human existence.

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