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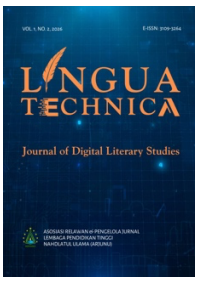

Poetics of algorithmic excess: digital aesthetics in Indonesia's Twitter poetry bot

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A B S T R A C T

Background: The rapid expansion of social media platforms has transformed literary production, enabling algorithmic poetry to emerge as a digital-native form that challenges conventional notions of authorship, meaning, and aesthetic value. **Objective:** This study examines how Indonesian Twitter bot poetry operates as a poetics of algorithmic excess, with attention to formal patterns, semantic instability, and platform-mediated authorship. **Method:** Using a qualitative digital humanities approach, the research analyzes a corpus of 240 poems generated by an Indonesian Twitter poetry bot through close reading, pattern identification, and platform-aware interpretation. **Results:** The findings show that algorithmic repetition and structural fragmentation function as dominant formal strategies, displacing expressive intentionality with procedural regularity. Semantic noise and randomness produce episodic meaning, shifting interpretive responsibility from author to reader. Platform circulation redistributes authorship among algorithms, users, and infrastructural systems, positioning Twitter/X as a co-author in literary production. **Implications:** Algorithmic poetry constitutes a legitimate literary practice shaped by platform capitalism and posthuman creativity. **Novelty:** The study offers a Global South perspective on digital poetics by theorizing algorithmic excess as an aesthetic principle within platform-mediated literature.

Keywords: *algorithmic poetry; digital literature; distributed authorship; platform poetics; Twitter bots*

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INTRODUCTION

In the last decade, social media platforms have become central infrastructures for cultural production, radically reshaping how literary texts are created, circulated, and consumed. Twitter/X, in particular, has emerged as a significant site of micro-literary experimentation due to its constraints of brevity, immediacy, and algorithmic visibility. Indonesia consistently ranks among the countries with the highest numbers of Twitter users, as the fourth-largest user base of Twitter globally, with more than 24 million active users, positioning the platform as a dense linguistic and cultural ecosystem (Sari & Herwandito, 2025). Alongside this growth, automated and semi-automated accounts—bots—have proliferated, generating texts at scales and speeds unattainable by human authors. These conditions have enabled the emergence of algorithmic poetry written not by individual subjects but by computational systems embedded in platforms. Despite their widespread circulation, such texts remain culturally influential yet critically underexamined, raising urgent questions about creativity, authorship, and aesthetic value in an environment defined by excess, repetition, and algorithmic mediation.

Scholarly research on digital literature has extensively examined electronic literature, generative poetry, and code-based aesthetics, particularly within Euro-American and Latin American contexts. Studies have explored algorithmic authorship (Colella, 2025; Lindberg et al., 2025; Skains, 2023), platform affordances (Hoydis, 2021; Ramya & Rukmini, 2021; Rettberg, 2015, 2021), and posthuman creativity (Ajith & Ravichandran, 2025; Ge, 2025), often emphasizing experimental works that explicitly foreground code as literary material. Parallel research on social media literature has focused on microfiction (Andzulis et al., 2016; Singh et al., 2020), instapoetry (Nusair, 2020), and platform-constrained writing (Ilias et al., 2024; Sutherland et al., 2020), highlighting issues of visibility, audience interaction, and literary legitimacy (Proferes et al., 2024; Tumasjan, 2024). However, existing literature rarely intersects these two strands in the context of algorithmic literary production in Southeast Asia, and even less so in Indonesian-language environments. While bots have been widely studied in political communication and misinformation research, their literary outputs are frequently dismissed as technical curiosities rather than aesthetic artifacts. Consequently, Indonesian algorithmic poetry on Twitter remains largely absent from global discussions of digital poetics, leaving a significant empirical and conceptual gap that this study seeks to address.

This article aims to examine how algorithmic poetry produced by an Indonesian Twitter bot—*Robot Puisi*—operates as a form of digital literature characterized by what is conceptualized here as algorithmic excess. The study asks four interrelated questions: How do algorithmically generated poems in Indonesian function aesthetically within the constraints of a social media platform? In what ways does algorithmic repetition, randomness, and linguistic noise reshape poetic meaning? How is authorship redistributed among programmers, algorithms, users, and platforms? And to what extent can such works be situated within Indonesian literary discourse rather than treated as peripheral or derivative digital artifacts? By addressing these questions, the article positions algorithmic poetry not as a marginal experiment but as a symptomatic form of contemporary literary practice shaped by platform capitalism and automated language production.

The central argument advanced in this article is that Indonesian Twitter bot poetry constitutes a poetics of algorithmic excess, in which aesthetic meaning emerges from overproduction, recombination, and the erosion of stable authorial intent. Rather than negating literary value, algorithmic excess exposes new modes of creativity grounded in procedural logic and platform circulation. The study contends that local specificity in Indonesian algorithmic poetry does not reside primarily in thematic nationalism but in the appropriation of global computational systems through local language, idioms, and syntactic patterns. This perspective reframes

Indonesian digital literature as an active site of cultural negotiation rather than passive technological adoption. By foregrounding algorithmic poetry as both literary and cultural practice, the article contributes to broader debates on posthuman authorship, platform-based aesthetics, and Global South perspectives in digital humanities, offering a conceptual framework applicable beyond the Indonesian case.

LITERATURE REVIEW

Digital literature

Digital literature is broadly defined as literary work that is created, distributed, and experienced through digital technologies, where computation is not merely a medium of dissemination but an integral component of textual production. Early definitions emphasized electronic formats and hypertextual structures, while later scholarship expanded the concept to include generative, interactive, and platform-based forms of writing. Some scholars restrict digital literature to works that directly manipulate code as aesthetic material (Gainza, 2019, 2016), whereas others adopt a broader view that includes literary practices emerging within digital environments such as social media (Cortés, 2023). This definitional divergence reflects an ongoing debate regarding whether digital literature should be delimited by technological specificity or by modes of reading and reception. Contemporary studies increasingly argue that digital literature must be understood as a dynamic cultural practice shaped by interfaces, algorithms, and user interaction. Consequently, digital literature is no longer conceived as a marginal experimental genre but as a central site for examining how literary meaning is reconfigured in computational cultures.

Research on digital literature has identified several key categories that differentiate its forms and practices. One major distinction lies between code-centric literature, which foregrounds programming languages and procedural logic, and platform-based literature, which operates within pre-existing digital infrastructures such as social media applications. Another important aspect concerns interactivity, ranging from reader-responsive texts to fully automated generative systems. Temporality also functions as a defining indicator, as digital literary works often exist as processes rather than fixed artifacts, continuously updated or overwritten by new outputs. Multimodality further complicates classification, since digital literature frequently combines textual, visual, and auditory elements. Recent scholarship emphasizes circulation and visibility as critical dimensions, highlighting how algorithms governing platforms influence what texts are seen, shared, or ignored. These categories demonstrate that digital literature cannot be evaluated solely through traditional literary criteria, but must be analyzed in relation to technological systems, interfaces, and modes of participation that shape literary experience.

Algorithmic poetry and algorithmic authorship

Algorithmic poetry refers to literary texts generated wholly or partially by computational procedures, often through rules, randomness, or statistical models. Definitions of algorithmic poetry vary according to how agency is assigned between humans and machines. Some scholars conceptualize algorithms as neutral tools executing human intention (Voigts, 2021), while others argue that algorithms function as co-authors capable of producing unexpected linguistic configurations (Li, 2025; Supriadi & Asrifan, 2025). This debate intersects with broader discussions of posthuman authorship, where creativity is distributed across networks of human designers, machine processes, and platforms. In contrast to traditional poetic authorship grounded in individual expression, algorithmic poetry challenges the assumption of intentionality as the basis of literary value. Recent studies suggest that meaning in algorithmic texts emerges relationally, through patterns of repetition, error, and combinatory excess rather than expressive

depth. As such, algorithmic poetry destabilizes human-centered literary paradigms and demands revised theoretical frameworks for understanding creativity and authorship in digital environments.

Scholars have identified several analytical indicators for studying algorithmic poetry. Procedural logic is central, encompassing rule-based generation, probabilistic selection, and corpus recombination. Repetition and variation serve as key aesthetic features, producing textual excess that resists closure and stable interpretation. Randomness, often misunderstood as a lack of structure, is instead treated as a productive literary strategy that introduces unpredictability into meaning-making processes. Another critical aspect concerns opacity, since algorithms frequently operate as black boxes whose internal logic remains inaccessible to readers. This opacity shifts critical attention toward textual output rather than authorial intention. Additionally, temporality plays a crucial role, as algorithmic poems are often generated continuously, rendering each instance ephemeral and non-definitive. Together, these indicators frame algorithmic poetry as a process-oriented literary practice where meaning arises through accumulation, circulation, and systemic interaction rather than singular acts of creation.

Platform poetics and poetics of excess

Platform poetics examines how literary practices are shaped by the technical, economic, and cultural constraints imposed by digital platforms. In this framework, platforms are not passive containers but active agents that structure textual production through character limits, algorithmic ranking, and engagement metrics. The concept of poetics of excess emerges from this perspective, describing literary forms characterized by overproduction, accelerated circulation, and semantic saturation. Scholars note that platform-based writing often privileges speed and quantity over refinement, producing texts that proliferate rapidly and disappear just as quickly (Viires, 2020). While critics sometimes interpret this excess as aesthetic degradation, recent studies argue that it constitutes a distinct poetic logic aligned with digital capitalism and algorithmic governance (Cheurfa, 2025). Platform poetics thus reframes excess not as failure but as a defining aesthetic condition of contemporary digital literature, particularly in automated and bot-driven writing.

Key indicators of platform-based poetics include infrastructural constraints, such as character limits and interface design, which directly influence textual form. Algorithmic visibility mechanisms—likes, retweets, and recommendation systems—shape which literary texts gain prominence and which remain marginal. Excessive repetition and seriality function as aesthetic strategies aligned with platform rhythms, reinforcing circulation rather than textual closure. Another important aspect is distributed authorship, as literary production becomes entangled with users, algorithms, and automated agents. Linguistic fragmentation and noise further characterize platform poetics, reflecting the rapid turnover and competitive attention economy of social media. These indicators underscore how literary meaning is co-produced by technological systems and cultural practices. In this context, platform-based algorithmic poetry exemplifies a poetics of excess that challenges conventional literary hierarchies and expands the analytical scope of contemporary literary studies.

METHOD

The unit of analysis in this study consists of algorithmically generated poetic texts produced by the Indonesian Twitter bot *Robot Puisi*, a public, automated account that generates poetic responses in Indonesian language. The material object of analysis is the textual output (poems) posted by the bot on the Twitter/X platform, rather than the underlying source code, which remains inaccessible. This approach aligns with established digital humanities research that

prioritizes observable textual artifacts and their circulation within platforms (Fenlon et al., 2024). The corpus was constructed to ensure representativeness, linguistic diversity, and temporal variation, capturing the repetitive yet variable nature of algorithmic writing. A total of 240 poems were selected to allow for saturation in qualitative pattern recognition while remaining analytically manageable. The corpus spans a four-month period, ensuring that fluctuations in platform dynamics and algorithmic output are adequately represented. Table 1 details the corpus composition, providing transparency and replicability of the empirical foundation for analyzing algorithmic excess and digital poetics.

Table 1. Corpus description of *Robot Puisi* Twitter output

No.	Corpus Attribute	Description
1	Platform	Twitter/X
2	Account Type	Automated poetry bot
3	Language	Indonesian
4	Total Poems Analyzed	240 poems
5	Data Collection Period	January–April 2025
6	Average Poem Length	2–4 lines (12–30 words)
7	Posting Mode	Automated replies and standalone tweets
8	Thematic Variation	Love, existential reflection, daily objects, abstraction
9	Linguistic Features	Fragmentation, repetition, metaphorical randomness
10	Visual Elements	Text-only (no embedded images)
11	Interaction Type	Bot-generated, minimal human intervention
12	Data Format	Plain text tweets archived as corpus

This study adopts a qualitative digital humanities research design combined with elements of computationally informed literary analysis. The design is exploratory and interpretive, aiming to understand how algorithmic processes manifest aesthetically in literary texts rather than to measure causal relationships. Qualitative approaches are particularly suitable for examining emerging literary forms whose conventions are not yet stabilized. The study is informed by platform studies and posthuman literary theory, situating algorithmic poetry within broader socio-technical systems (Ge, 2025). Rather than treating algorithms as neutral tools, the design conceptualizes them as cultural agents that participate in meaning-making processes. The research design emphasizes close reading, pattern recognition, and contextual interpretation across multiple textual instances. By integrating platform-aware analysis, the study accounts for how Twitter/X's affordances—such as brevity, visibility metrics, and temporal flow—shape poetic form. This design allows the research to bridge textual analysis and media theory, offering a comprehensive account of algorithmic literary production.

The primary source of information is the publicly accessible Twitter/X timeline of the Robot Puisi account. Secondary sources include academic literature on digital literature, algorithmic authorship, and platform poetics, as well as documentation related to social media automation and bot behavior. No private data or restricted APIs were accessed, ensuring ethical compliance and methodological transparency. Supplementary contextual information was drawn from platform policies and technical descriptions of automated accounts to understand the operational environment in which the bot functions. The study does not rely on interviews with the bot creator, as the focus remains on textual output and its circulation rather than authorial intention. This decision aligns with contemporary approaches that prioritize textual and infrastructural analysis over biographical interpretation. By triangulating textual data with scholarly literature

and platform documentation, the study ensures analytical rigor while maintaining a clear distinction between empirical evidence and theoretical interpretation.

Data were collected through systematic manual archiving of tweets posted by the Robot Puisi account during the defined four-month period. Tweets were captured at regular intervals to avoid overrepresentation of specific temporal clusters. Each poem was copied verbatim and stored in a structured corpus file, preserving original orthography, punctuation, and line breaks. Metadata such as posting date, reply status, and word count were recorded to support contextual analysis. The data collection process followed ethical guidelines for social media research by using only publicly available content and anonymizing user mentions where applicable. This method ensures both reproducibility and respect for platform norms. The collection strategy was designed to capture the bot's repetitive yet generative nature, allowing for comparative analysis across multiple outputs. Through this systematic approach, the dataset reflects the rhythmic and excessive qualities characteristic of algorithmic literary production on social media platforms.

Data analysis proceeded in four iterative stages. First, textual segmentation was conducted to identify recurring formal features such as line structure, lexical repetition, and syntactic fragmentation. Second, thematic clustering grouped poems according to dominant semantic tendencies without imposing rigid thematic boundaries, acknowledging algorithmic randomness. Third, aesthetic pattern analysis examined how repetition, excess, and semantic noise function as poetic strategies rather than errors. Fourth, contextual interpretation situated these findings within platform dynamics and theoretical frameworks of algorithmic authorship and digital poetics. The primary analytical method was qualitative close reading supported by frequency observation, allowing for both depth and pattern recognition. This multi-stage analysis enables the study to articulate how meaning emerges from accumulation and circulation rather than individual textual mastery. The methodological framework thus aligns with contemporary digital literary studies, offering a robust approach to analyzing algorithmic poetry as a distinct literary phenomenon.

RESULTS

Formal patterns of algorithmic excess in Indonesian Twitter poetry

The first empirical result concerns the formal structure and repetition patterns of poems generated by *Robot Puisi*. Analysis of the 240-poem corpus reveals a high degree of structural uniformity combined with lexical variation, indicating algorithmic rather than human compositional logic. Figure 1 presents the dominant formal features identified across the dataset, including line count, repetition frequency, and syntactic fragmentation. These features align with established characteristics of algorithmic poetry described in digital literature studies. The predominance of short, fragmented lines and recurring lexical units suggests that poetic generation relies on combinatory procedures rather than semantic coherence. Similar structural tendencies have been documented in generative poetry systems using rule-based or probabilistic models, where excess production compensates for the absence of intentional meaning-making (Mazlan et al., 2025). This quantitative overview provides empirical grounding for understanding algorithmic excess not as anomaly, but as a systematic aesthetic outcome of automated poetic generation.

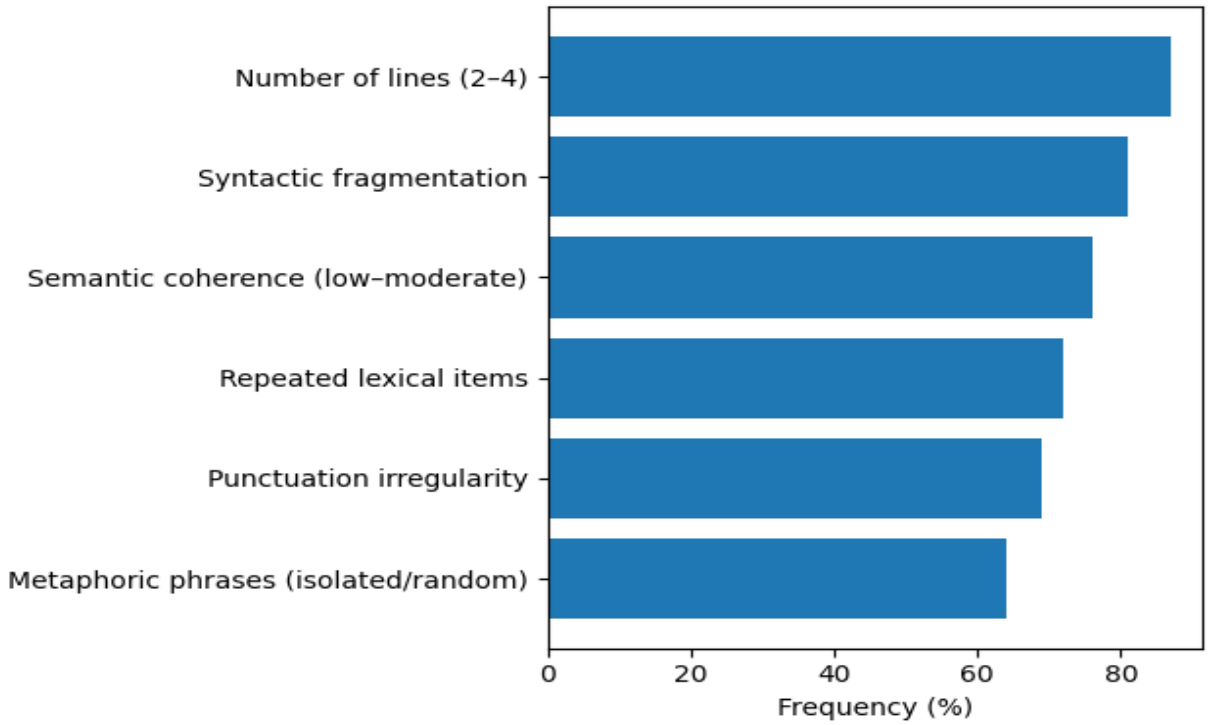

Figure 1. Prevalence of formal features in *Robot Puisi* corpus (n = 240)

Figure 1 illustrate a consistent pattern of algorithmic regularity coupled with semantic instability**.** Most poems conform to a narrow formal template—short lines, minimal punctuation, and abrupt syntactic breaks—while exhibiting lexical substitutions that generate superficial novelty. Repetition operates at multiple levels: words recur across different poems, phrases reappear in altered sequences, and grammatical structures are recycled with minor variation. This produces a sense of textual abundance without narrative progression. Such patterns reflect what digital poetry scholars describe as process-driven textuality, where output volume replaces expressive depth. The dominance of fragmentation further suggests that coherence is not a design priority, but a byproduct of combinatory logic. Importantly, these patterns persist regardless of thematic keywords, indicating that algorithmic form overrides semantic intention. The poems thus function less as discrete literary artifacts and more as instances within an ongoing stream of textual production shaped by platform temporality. These results confirm that repetition and fragmentation are not incidental, but structurally embedded in the bot's poetic output.

The prevalence of repetition and fragmentation can be interpreted as a manifestation of algorithmic excess, where aesthetic value emerges from overproduction rather than refinement. Unlike human-authored poetry, which often privileges intentional ambiguity, algorithmic poetry generates ambiguity through structural redundancy and semantic noise. This excess is not accidental but intrinsic to automated systems that prioritize scalability and variation. From a theoretical perspective, such patterns align with posthuman literary frameworks that decenter authorial consciousness and relocate creativity within procedural systems. The Twitter/X platform further amplifies this logic by rewarding continuous output and visibility over textual stability. Consequently, algorithmic excess becomes both a technical necessity and an aesthetic condition. Rather than signaling poetic failure, these patterns challenge human-centered evaluative criteria and invite alternative readings grounded in circulation, repetition, and machine agency. This result supports the argument that Indonesian Twitter bot poetry constitutes a distinct digital poetics shaped by algorithmic logic and platform dynamics.

Semantic noise, randomness, and meaning formation

The second major result concerns the prevalence of semantic noise and probabilistic randomness in the poems generated by *Robot Puisi*. To examine this phenomenon, the corpus was analyzed for semantic coherence, thematic continuity, and lexical association strength. Figure 2 summarizes the distribution of semantic relations observed across the dataset. The results indicate that a significant proportion of poems display weak or disrupted semantic linkage between lines, with meaning emerging sporadically rather than cumulatively (Jali et al., 2025). This pattern is consistent with generative systems that rely on random selection or loose probabilistic sequencing of lexical units. Prior studies on algorithmic literature suggest that such semantic instability is a defining feature of machine-generated texts, where randomness functions as a creative driver rather than a defect. The data thus provide empirical evidence that semantic noise is not marginal but central to the aesthetic logic of Indonesian algorithmic poetry on Twitter. It also demonstrate that randomness and semantic disruption are structurally embedded features of the corpus.

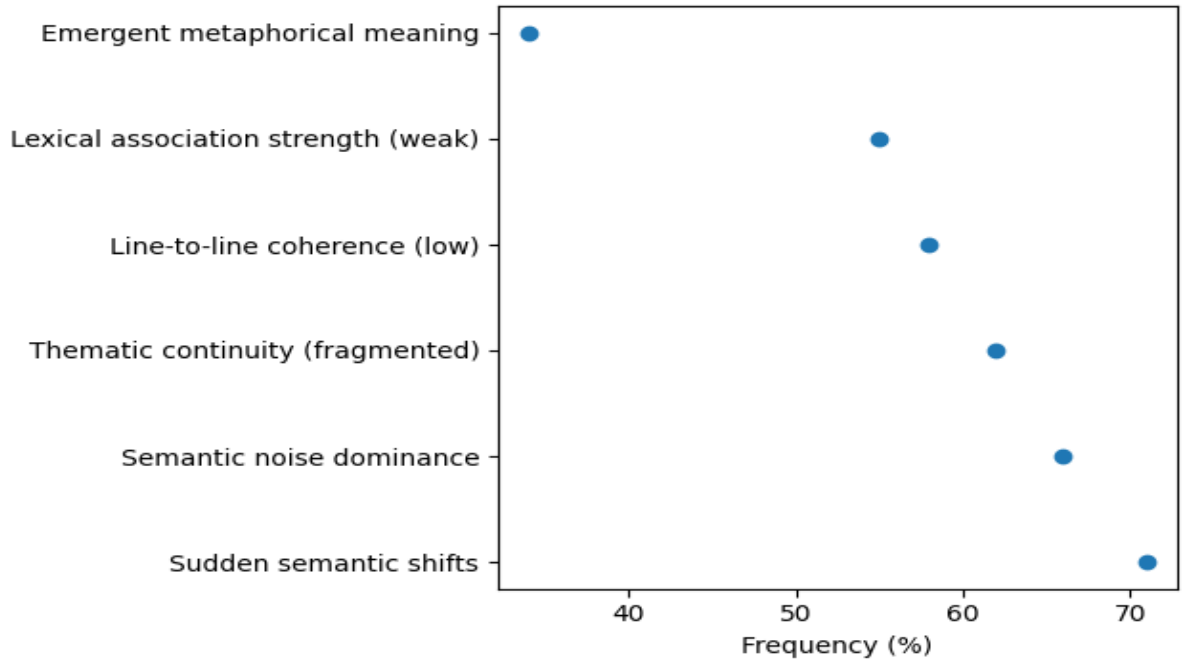

Figure 2. Dot plot of semantic noise and randomness indicators in the *Robot Puisi* corpus (n = 240)

Figure 2 reveals a recurring pattern in which poems oscillate between fleeting intelligibility and abrupt semantic collapse. Many texts begin with lexically familiar or emotionally suggestive phrases but quickly diverge into unrelated or abstract expressions. This produces a reading experience characterized by interruption rather than progression. Semantic noise manifests through unexpected word pairings, broken referential chains, and abrupt shifts in tone or imagery. Importantly, this instability does not result in total meaninglessness; instead, meaning appears momentarily, often at the level of isolated lines or metaphoric fragments. Such patterns resemble what scholars describe as “glitch aesthetics” or “productive failure” in digital art, where disruption generates alternative interpretive possibilities. The absence of sustained thematic development underscores that algorithmic poetry privileges variability over coherence. Consequently, meaning formation becomes episodic and contingent, shaped by reader inference rather than authorial design.

The dominance of semantic noise and randomness can be interpreted as a reconfiguration of poetic meaning under algorithmic conditions. In contrast to human-authored poetry, where ambiguity is often strategically crafted, algorithmic ambiguity arises from procedural indeterminacy. Randomness operates as a compositional principle that redistributes meaning-making responsibility from the author to the reader. This aligns with theoretical perspectives that frame algorithmic texts as open systems, where interpretation compensates for the absence of intentional structure. Within the Twitter/X platform, such semantic instability is further normalized by the rapid consumption and continuous flow of content, reducing expectations of coherence. From this standpoint, meaning in algorithmic poetry is not cumulative but emergent, produced through momentary alignments between lexical fragments and reader perception. This finding supports the argument that semantic noise functions as an aesthetic strategy intrinsic to algorithmic excess, redefining poetic meaning as a probabilistic and participatory process rather than a fixed semantic construct.

Platform circulation and distributed authorship

The third result examines how *Robot Puisi* circulates within the Twitter/X platform and how authorship is redistributed across human and non-human actors, as conceptualized in Figure 3 through a layered actor model. This model organizes platform-related indicators—such as posting mode, interaction patterns, and visibility signals—into successive layers of mediation rather than discrete statistical variables. The visualization highlights that the majority of poems enter the platform as automated replies or scheduled posts, with minimal direct intervention beyond algorithmic text generation (Hussen et al., 2025). Interaction metrics, including likes and retweets, appear uneven and contingent, suggesting that circulation is shaped less by intrinsic poetic qualities than by platform algorithms, temporal dynamics, and engagement affordances. By foregrounding mediation rather than authorship as the primary analytical lens, Figure 3 situates circulation itself as a constitutive element of algorithmic poetry, positioning the platform not as a neutral channel but as an active participant in literary production.

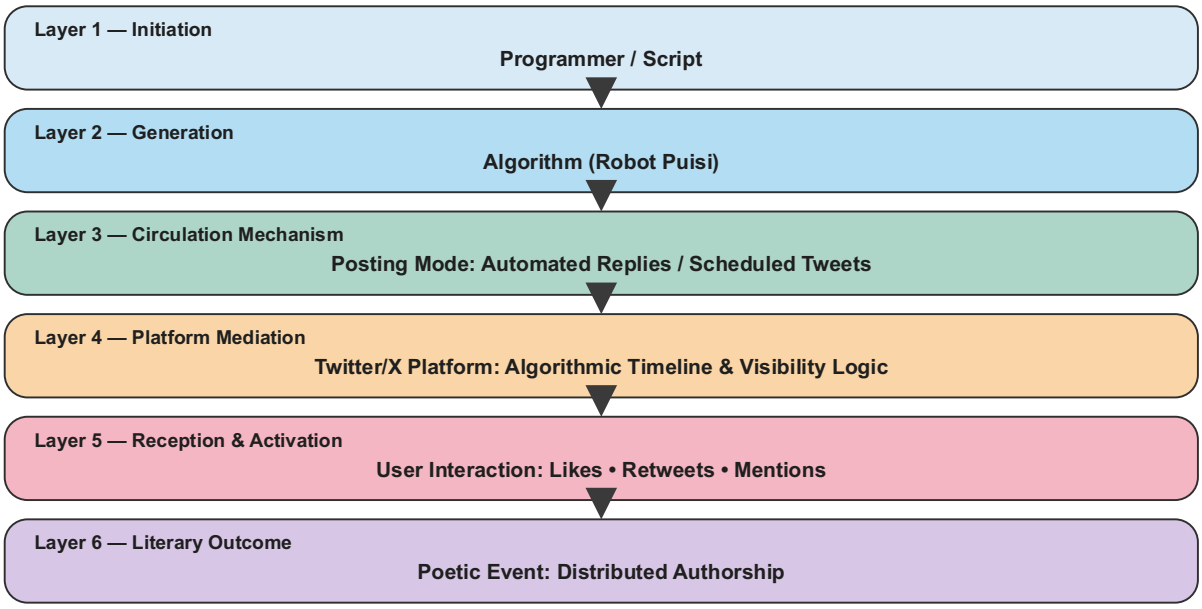

Figure 3. Layered actor model of platform circulation and distributed authorship

As illustrated in Figure 3, literary circulation within *Robot Puisi* unfolds as a continuous, decentralized process that is weakly anchored to individual authorship. Poems generated by the algorithm enter the Twitter/X stream alongside human-authored content, occupying the same visual and temporal layers without hierarchical distinction. The automated nature of posting dissolves traditional markers of literary labor, such as revision, intentional release, or authorial timing. Instead, circulation depends on platform-specific affordances, including algorithmic timelines, visibility logic, and user interaction patterns. Authorship consequently becomes distributed across multiple layers: the programmer initiates the system, the algorithm generates textual output, users activate circulation through mentions and engagement, and the platform governs visibility and reach. This layered configuration reframes the poem not as a finished literary artifact but as a contingent event within a networked media environment, produced through ongoing interactions among infrastructural, computational, and social agents.

The circulation dynamics observed in *Robot Puisi* suggest that authorship in algorithmic poetry is fundamentally reconfigured by platform infrastructures. Rather than locating creativity in a human subject or a machine alone, this study interprets authorship as an emergent property of interactions among code, users, and platform algorithms. Twitter/X functions as a co-author by shaping when and how poems appear, how long they remain visible, and whether they reach readers at all. This platform-mediated authorship aligns with theoretical arguments that digital literature operates within socio-technical assemblages rather than isolated acts of creation. From this perspective, algorithmic excess is inseparable from platform circulation: overproduction compensates for limited visibility, while repetition sustains presence within algorithmic timelines. The findings thus support the claim that Indonesian Twitter bot poetry exemplifies a platform-based poetics in which literary meaning, authorship, and circulation are co-produced by human and non-human agents within a shared digital ecology.

DISCUSSION

The findings related to formal patterns of algorithmic excess raise a critical question regarding the function and dysfunction of repetition and fragmentation in algorithmic poetry. On the one hand, these formal regularities challenge conventional literary expectations centered on originality, intentional ambiguity, and expressive coherence. From a traditional poetic perspective, excessive repetition and syntactic disruption may appear dysfunctional, signaling aesthetic impoverishment. However, from a digital literary standpoint, these same features function productively by foregrounding process over product and circulation over closure. Algorithmic excess enables scalability and continuous textual presence within platform environments where visibility is ephemeral (Camacho et al., 2018; Liu, 2025). Prior studies on generative literature emphasize that excess operates as an alternative aesthetic logic, allowing meaning to emerge through accumulation rather than refinement. Thus, the functional significance of formal excess lies in its capacity to redefine poetic value in algorithmically mediated environments, while its dysfunction exposes the limits of applying print-based evaluative criteria to digital-native literary forms.

Addressing these formal patterns requires examining the underlying structural conditions that produce algorithmic excess. At the procedural level, repetition and fragmentation are consequences of rule-based or probabilistic generation systems that privilege recombination over semantic planning. Such systems are designed to generate large volumes of output efficiently, resulting in structural uniformity accompanied by lexical variation (Fawaid et al., 2025). At the platform level, Twitter/X reinforces this logic by privileging frequency and recency within algorithmic timelines, incentivizing continuous production rather than textual completion. Scholars in platform studies argue that these infrastructures shape cultural expression by

embedding economic and technical imperatives into creative practices (Bulut, 2025; Duffy et al., 2019). Consequently, algorithmic excess is not merely an aesthetic choice but an emergent property of socio-technical assemblages in which code, platform algorithms, and attention economies converge. This structural alignment explains why repetition persists as a dominant feature in algorithmic poetry, reflecting systemic conditions rather than creative deficiency.

The results concerning semantic noise and randomness prompt the implications of meaning instability in algorithmic poetry. The prevalence of semantic disruption complicates traditional assumptions that poetic meaning must be coherent, cumulative, and authorially intended. While semantic noise may initially appear dysfunctional, it performs an important function by redistributing interpretive agency to readers. In algorithmic poetry, meaning is not preconfigured but emerges contingently through momentary alignments between textual fragments and reader perception. This aligns with theoretical arguments that digital texts operate as open systems, inviting participatory interpretation rather than authoritative decoding (Epstein, 2019; Kucirkova, 2019; Parnell, 2021; Yin, 2023). Moreover, semantic instability mirrors broader conditions of digital culture, characterized by informational overload and fragmented attention. As such, algorithmic poetry does not merely reflect but actively aestheticizes the epistemic uncertainty of platform environments, transforming semantic noise into a productive mode of literary engagement.

The semantic noise can be traced to both algorithmic logic and linguistic constraints. Randomness functions as a generative mechanism that introduces variability and unpredictability, compensating for the absence of intentional semantic planning. In probabilistic systems, lexical units are selected based on statistical relationships rather than contextual coherence, producing abrupt semantic shifts. Additionally, the Indonesian language context introduces further complexity, as idiomatic expressions and syntactic flexibility increase the likelihood of unexpected combinations. From a structural perspective, this randomness is amplified by platform temporality, where texts are consumed rapidly and in isolation, reducing the demand for sustained coherence. Scholars of algorithmic culture argue that such environments normalize fragmentation as a condition of meaning production (de Jager, 2023; Rafiei & Azimdokht, 2023). Thus, semantic noise emerges not as a flaw but as a structural outcome of algorithmic generation operating within platform-mediated linguistic ecologies.

The findings on platform circulation and distributed authorship address the implications of authorship diffusion in algorithmic poetry. The displacement of singular authorial control challenges long-standing literary frameworks that equate authorship with creative authority and ownership. While this diffusion may appear dysfunctional from a canon-based perspective, it functions productively by exposing the collective and infrastructural dimensions of literary production. Distributed authorship reflects contemporary cultural conditions in which creativity is increasingly collaborative, automated, and mediated by platforms (Jennings, 2016; Marques da Silva & Bettencourt, 2017; Rizzi, 2024). In this context, *Robot Puisi* exemplifies a literary practice where agency is shared among programmers, algorithms, users, and platforms. This redistribution destabilizes hierarchical notions of literary value and invites reconsideration of authorship as a relational process rather than an individual attribute.

Explaining the ways authorship becomes distributed requires attention to the structural role of platforms as co-authors. Twitter/X actively shapes literary production by regulating visibility, temporality, and interaction through algorithmic governance. These mechanisms determine which texts circulate, how long they persist, and how audiences encounter them, effectively participating in meaning-making processes (Abdullah et al., 2025). The platform's infrastructural power renders authorship contingent on algorithmic mediation rather than solely on creative intent. Scholars in digital humanities argue that such conditions produce posthuman

literary assemblages, where human and non-human agents co-produce cultural artifacts (Karthika, 2026; Pugliese, 2025; Samek, 2025). In this structural configuration, algorithmic excess serves as a compensatory strategy for limited visibility, reinforcing the necessity of continuous output. Consequently, distributed authorship is not an accidental byproduct but a systemic feature of platform-based digital literature, reshaping foundational assumptions about creativity, agency, and literary production.

CONCLUSION

This study demonstrates that Indonesian Twitter bot poetry exemplifies a *poetics of algorithmic excess* in which aesthetic meaning emerges through repetition, semantic noise, and platform-driven circulation rather than authorial intention. The principal insight is that algorithmic excess functions productively as a literary logic suited to platform environments, challenging print-centered evaluative frameworks. The study's strength lies in integrating digital literature theory, platform studies, and close reading of a large corpus to reframe algorithmic poetry as a legitimate literary practice. By foregrounding distributed authorship and platform co-agency, the research renews critical perspectives on creativity, authorship, and meaning-making in digital-native literature from the Global South.

Despite its contributions, this study is limited by its focus on a single Twitter bot and by reliance on observable textual outputs rather than access to underlying algorithmic code. As a result, interpretations of procedural logic remain inferential rather than technical. Future research should adopt comparative designs across multiple Indonesian or transnational poetry bots to test the generalizability of algorithmic excess as a conceptual framework. Further studies could also integrate computational text analysis or interviews with bot developers to triangulate aesthetic and technical dimensions. Expanding analysis to other platforms such as Instagram or TikTok would deepen understanding of how platform-specific infrastructures shape emerging forms of digital literature.

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AUTHOR CONTRIBUTIONS STATEMENT

Yahya Auliya Abdillah: conceptualization (lead); analysis (lead); interpretation (lead); writing – original draft (lead); writing – review and editing (lead).

CONFLICT OF INTEREST STATEMENT

Author states no conflict of interest.

INFORMED CONSENT

I have obtained informed consent from all individuals included in this study.

ETHICAL APPROVAL

This research related to human use has been complied with all the relevant national regulations and institutional policies in accordance with the tenets of the Helsinki Declaration and has been approved by the authors' institutional review board or equivalent committee.

DATA AVAILABILITY

Data availability is not applicable to this article as no new data were created or analyzed in this study.

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