

Narrative structures and platform influences in digital prose: A study of Gérard Genette's structural narratology and Marie-Laure Ryan's transmedial narratology

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ABSTRACT

The main aim of this research is to elaborate the narrative structure of digital prose across various online platforms and examine how digital media characteristics influence storytelling forms. A qualitative approach and the integration of Gérard Genette's structural narratology with Marie-Laure Ryan's transmedial narratology are applied. The object of this research is the selected texts from Wattpad, Webtoon, Fizzo, and Karyakarsa. The findings of this research show that digital prose tends to apply linear yet accelerated and fragmented narrative structures, characterized by dominant internal focalization and homodiegetic narration to enhance reader engagement. Furthermore, each platform shapes narrative configuration differently. For example, Webtoon emphasizes multimodal and spatialized storytelling, Wattpad facilitates participatory, community-driven narrative; third, Fizzo promotes compressed, fast-paced storytelling; and fourth, Karyakarsa integrates a narrative production with social and economic interaction. These results reveal that digital prose is not simply an extension of printed literature, but it is a platform-dependent narrative form which is shaped by the interaction between textual strategies (narratology structure) and technological affordances (transmedial narratology). This study contributes to digital narratology by highlighting how platform features actively reconfigure narrative structures and reader-text relationships in contemporary storytelling.

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Introduction

The development of digital technology has fundamentally transformed the ways literary works are produced, distributed, and consumed. One significant manifestation of this transformation is the emergence of digital prose—narrative works published and accessed through online platforms such as Wattpad, blogs, social media, and digital reading applications. Unlike conventional printed literature, digital prose is characterized by interactivity, openness, and fragmentation, reflecting a shift not only in medium but also in narrative form and reader engagement (Hossain, 2025). In digital environments, readers are no longer passive recipients of meaning but active participants who interact with texts through comments, voting systems, and other platform features. This phenomenon gives rise to the concept of reader agency, in which readers play a role in shaping narrative development and meaning construction (Hanafi, 2024; Clerc et al., 2025; Roth et al., 2025).

These developments challenge classical narratological frameworks that were originally formulated based on printed texts, which are typically linear, stable, and closed. As noted by Liguori et al. (2023), digital

storytelling represents not merely a technological shift but a reconfiguration of the relationship between author, text, and reader. However, existing studies on digital literature—particularly in the Indonesian context—have tended to focus on social, educational, and media-related aspects, such as dissemination practices, reader participation, and pedagogical applications (Mulyaningtyas & Ekafebriyanti, 2021; Universitas Sanata Dharma, 2023; Nisya & Sutrisna, 2024). While these studies highlight the significance of digitalization, they do not systematically examine how narrative structures themselves are transformed within digital environments.

A similar limitation can be observed in studies that address narrative change across media. For instance, Tsabita et al. (2025) demonstrate how shifts from social media threads to novels and films affect narrative presentation, yet their analysis remains focused on modes of representation rather than the structural reconfiguration of narrative elements. At the same time, narratological studies grounded in Gérard Genette's framework (Ridholia et al., 2023; Saputra & Qadriani, 2024; Angelina et al., 2025; Ermawan et al., 2019; Permatasari et al., 2024) continue to concentrate predominantly on printed texts, emphasizing aspects such as order, duration, and focalization without considering the impact of digital affordances. Even analyses of traditional texts (e.g. Rukmanah & Nurjanah, 2025) remain within static textual paradigms, thereby overlooking the dynamic and interactive nature of digital narratives.

Taken together, these studies indicate two key gaps. First, research on digital literature has rarely integrated structural narratology with an analysis of platform-specific features. Second, there is still a lack of systematic comparative studies that examine how narrative structures operate across different digital platforms. As a result, the ways in which technological affordances—such as interactivity, multimodality, and serialization—reshape narrative elements remain insufficiently understood.

To address this gap, this study adopts an integrated theoretical framework combining Gérard Genette's structural narratology and Marie-Laure Ryan's transmedial narratology. Genette's model provides analytical tools for examining narrative structure through the categories of order, duration, frequency, mood, and voice, while Ryan's framework highlights how digital media introduce key dimensions such as interactivity, multimodality, narrative expansion across media, and seriality. By connecting these perspectives, this study conceptualizes digital prose as a form in which narrative structure is co-shaped by textual design and platform affordances.

Focusing on digital prose published on Webtoon, Wattpad, Fizzo, and Karyakarsa, this study aims to (1) analyze how narrative structures are configured across these platforms and (2) explain how platform-specific features—such as comment systems, voting mechanisms, and episodic formats—influence the formation and presentation of narratives. Through this approach, the study moves beyond descriptive accounts of digital literature toward a more analytical understanding of how narrative structure operates within digital environments.

This research contributes to the field of digital narratology by demonstrating that narrative structures are not only textual constructs but also platform-dependent formations shaped by technological and participatory conditions. In doing so, it extends Genette's structural model and Ryan's transmedial framework into the context of digital prose, offering a more integrated perspective on the relationship between narrative, technology, and reader interaction in contemporary literature.

Method

This study employs a qualitative approach with a descriptive analysis design to examine how narrative structures in digital prose are shaped by platform-specific affordances. While the study aims to describe narrative phenomena in a contextual and in-depth manner, it also seeks to analyze how narrative elements are reconfigured across different digital environments. A qualitative approach is appropriate as it enables an interpretive understanding of narrative structures and their relationship with digital media characteristics (Creswell & Poth, 2016; Flick, 2014). In addition, a qualitative approach allows for a holistic account of narrative structures and their transformation within digital contexts (Sandelowski, 2010; Denzin & Lincoln, 2018).

The data consist of four digital prose works representing different platforms: *Sri Asih* by Archie The RedCat (2020) on Webtoon, *Diamnya Istriku* by Ariana (2025) on Fizzo, *Dear J* by Lullaby (2018) on Wattpad, and *Hello KKN* by Novy (2024) on Karyakarsa. These texts were selected through purposive sampling based on several criteria: (1) the works demonstrate a high level of popularity and reader engagement; (2) they show consistency in narrative form; and (3) they reflect the use of digital features such as reader comments, episodic systems, or multimedia elements (Palinkas et al., 2015). Furthermore, the selection of these platforms is based on their distinct characteristics, namely multimodality (Webtoon), interactivity (Wattpad), short-form narrative consumption (Fizzo), and monetized storytelling systems

(Karyakarsa), which provide a basis for examining how platform-specific features shape narrative structures in digital prose.

To address the research objectives, this study integrates Gérard Genette's structural narratology and Marie-Laure Ryan's transmedial narratology as its main analytical frameworks. Genette's (1980) framework is applied to examine narrative structures through five key aspects: order, duration, frequency, mood, and voice. Meanwhile, Ryan's (2004; 2013) framework is used to analyze how digital media characteristics—such as narrative across media, interactivity, multimodality, and seriality—shape narrative formation. The integration of these two approaches enables the analysis to connect internal narrative structures with external technological affordances (Bell et al., 2018; Ensslin, 2014).

The data collection process consists of identifying and selecting relevant texts, documenting them in digital form (screenshots and PDF files), and conducting close reading to understand their narrative patterns. The data analysis is carried out in several stages. First, the texts are coded based on Genette's categories, including order, duration, frequency, mood, and voice. Second, platform-specific features are identified using Ryan's framework, focusing on aspects such as narrative across media, interactivity, multimodality, and seriality. Finally, the findings are synthesized to explain how digital platforms influence narrative configuration and development (Miles et al., 2014; Skains, 2022).

To ensure validity and reliability, this study applies theoretical triangulation by combining two narratological frameworks and data triangulation through the use of multiple platforms. In addition, peer checking is conducted to maintain consistency in coding and interpretation, while detailed textual evidence is provided to support the analysis and enhance its credibility (Denzin & Lincoln, 2018). Supporting data from previous studies and relevant scholarly sources are also used to strengthen the interpretation (Holdstock, 2024; Wright & Weible, 2024). Overall, this methodological approach is designed to produce a systematic and theoretically grounded analysis of digital prose, bridging classical narratology with contemporary digital literary practices (Phillips, 2017; Bell et al., 2018).

Results and Discussion

Results

The results of this study indicate that digital prose published on platforms such as Webtoon, Fizzo, Wattpad, and Karyakarsa demonstrates narrative structures that are shaped by the specific characteristics of each platform. This finding suggests that narrative forms in digital environments are influenced not only by literary conventions but also by platform features and modes of reader engagement.

From the perspective of Gérard Genette's structural narratology, these narrative structures can be identified through key aspects, including order, duration, frequency, mood, and voice. The analysis shows that digital prose tends to organize events in relatively linear patterns while also incorporating narrative techniques such as flashbacks and shifts in perspective to support character development and enhance reader involvement. In addition, variations in narrative time, repetition, and narrative voice reflect how authors adapt storytelling strategies to suit digital reading practices.

From the perspective of Marie-Laure Ryan's transmedial narratology, the role of digital media is evident in shaping narrative formation through elements such as interactivity, multimodality, narrative expansion across media, and seriality. These aspects illustrate how platform affordances influence the way stories are constructed, presented, and experienced by readers (Khlifi, 2025).

To clarify these findings, Tabel 1 present a systematic description of narrative structures and the role of digital media features in shaping digital prose on the selected platforms.

Table 1. Narrative Structures in Digital Prose Based on Genette's Structural Narratology

<i>Genette's Aspect</i>	<i>Webtoon (Sri Asih)</i>	<i>Fizzo (Diamnya Istriku)</i>	<i>Wattpad (Dear J)</i>	<i>Karyakarsa (Hello KKN)</i>
Order	Generally linear, but often employs <i>analepsis</i> (flashback) and <i>prolepsis</i> (foreshadowing) within visual episodes.	Linear and chronological; rarely uses flashbacks due to focus on fast-paced reading.	Mostly linear but frequently interspersed with flashbacks to deepen character conflicts.	A mix of linear and retrospective order; frequent flashbacks for personal reflection.
Duration	Narrative duration is synchronized with visual panels; one episode represents a short time fragment.	Short and concise duration; each episode focuses on a single main event.	Longer duration, often containing detailed emotional and event descriptions.	Flexible duration—sometimes long (narrative essays), sometimes short

				(reflective fragments).
Frequency	Repetitive motifs in visuals and dialogues reinforce themes and character traits.	Single occurrence; events are rarely repeated.	Emotional repetition (recurring feelings of characters) builds intensity.	Frequent narrative and reflective repetition emphasizes symbolic meaning.
Mood	Combines visual and verbal narration; readers interpret meaning through images and text.	Direct descriptive mode, simple narration, casual tone.	Internal focalization; readers are drawn into the character's thoughts.	Expressive and reflective mode; often highlights the author's personal perspective.
Voice	External <i>heterodiegetic</i> narrator but can shift to character dialogue (visual interaction).	<i>Homodiegetic</i> narrator, typically first-person for reader intimacy.	Both <i>homodiegetic</i> and <i>autodiegetic</i> narrators create closeness with the protagonist.	<i>Autodiegetic</i> narrator, often reflecting the author's personal experiences.

Referring to the table above, the narrative structure of digital prose across various online platforms demonstrates distinctive tendencies compared to conventional prose. Based on Gérard Genette's theory, narrative structure analysis can be observed through the aspects of order, duration, frequency, mood, and voice.

In terms of order, digital prose is generally organized in a linear manner, following a continuous chronological sequence to facilitate comprehension for online readers. However, authors often employ the techniques of *analepsis* (flashback) and *prolepsis* (flashforward) to provide emotional context and deepen character background. These techniques can be found in works on platforms such as Wattpad and Webtoon, where past events in a character's life are inserted into the main narrative to maintain tension and story continuity.

The story "Sri Asih", published on the Webtoon platform, features a primarily linear plot that follows the journey of the protagonist (Alana/Sri Asih) as she discovers her identity and superpowers while confronting evil forces. The story unfolds chronologically, beginning from Episode 1 when Alana receives her "calling." *Analepsis* (flashback) is extensively used to reveal Alana's past, the origin of her powers, and the ancestral lineage that bequeaths the identity of Sri Asih. These recollections appear in episodes such as *Ep. 5 "Titisan"* and *Ep. 12 "Melawan."* *Prolepsis* (flashforward) is occasionally employed to depict visions of the future or the potential destruction of the world should Sri Asih's power be misused, as shown in *Ep. 36 "Daksani"* and **Ep. 40 "Jelang."*

From the aspect of duration, digital prose tends to alternate between *scene* and *summary*. Dialogue-heavy or emotionally charged segments are written in detailed *scenes*, while less significant events are condensed (*summary*) or omitted entirely through *ellipsis*. This stylistic choice aligns with the reading behavior of digital audiences, who generally have shorter attention spans and prefer faster-paced narrative consumption. Consequently, narrative duration in digital prose tends to be shorter and more concise than in printed prose, which typically allows more space for description and contemplation.

An example of duration in digital narrative presentation can be seen in Figure 1 and the story "Diaminya Istriku" on the Fizzo platform, which alternates between *scene* and *summary*, while *ellipsis* is used effectively in "Hello KKN" on Karyakarsa.

"Kok Mas dan Maya bisa barengan begitu? Ada apa?" tanya Indah saat itu. Tepatnya, saat kami bertiga sudah duduk bersama di ruang tamu. Maya tertunduk sementara aku memberanikan diri dan mencoba untuk membuka suara.

"Ma," hiribku.

"Ada apa, Pa?" tanya Indah. Wajahnya terlihat tegang.

"Maafin, Papa, Ma," ucapku sambil menghampiri Indah lalu bersimpuh di kakinya.

"Ada apa ini, Pa?" Wajah teduh perempuan itu mulai terlihat panik.

Fig. 1. Example of a slowed-down scene

In the excerpt above, the narrative is slowed down to follow the dialogue between the characters. The wife and husband engage in conversation to clarify the progression of the story. This technique is used to

provide a clearer depiction of the scenes or events taking place within the narrative can be seen in Figure 2.

10 tahun aku menikah dengan Indah, rumah tangga kami begitu hampa. Tidak ada tangis anak-anak. Indah wanita yang sangat cantik, baik dan penyayang. Memiliki jiwa sosial yang tinggi juga ramah. Terutama pada kalangan yang membutuhkan, Indah akan memperlakukan mereka seperti keluarga.

Fig. 2. Example of Summary

In the story excerpt above, time is condensed to accelerate the progression of the narrative. The ten years of marriage are summarized into a brief passage. Events that occurred over the ten-year period are not described in detail; only the parts considered significant are narrated can be seen in Figure 3.

Hari ini, Kama dan kedelapan laki-laki lainnya di dalam kelompok 111 itu melakukan survei ke lokasi KKN. Di Kabupaten Bandung Barat, Kecamatan Sindangsono, Desa Welasasih, mereka tiba setelah melakukan perjalanan selama lebih dari lima jam dengan mengendarai motor.

Pukul satu siang mereka tiba di balai desa. Jika saja janji temu subuh sesuai yang mereka rencanakan tidak mereka ingkari, maka bisa dipastikan mereka bisa tiba lebih awal. Ini, pukul tujuh pagi saja Yash masih harus menelepon Javindra berkali-kali.

Fig. 3. Example of Ellipsis

In the narrative excerpt above, an ellipsis in story time can be observed. The sentence “they arrived after traveling for more than five hours by motorcycle” indicates that a five-hour journey has been omitted, as the event is not described in detail and the narration jumps directly to the characters’ arrival at the destination after the journey.

In terms of frequency, most digital prose employs a singulative pattern, where an event is narrated only once. However, in some platforms such as Wattpad and Webtoon, repetitive frequency is also found, where the same event is retold from different character perspectives (multi-POV) or to emphasize the characters’ emotions and trauma. A singulative example can be seen in the story “*Dear J*” while a repetitive frequency example appears in the story “*Diamnya Istriku*” on the Fizzo platform can be seen in Figure 4.

Setelah mendengar kata-kata dan penjelasan om dokter itu, rasanya aku ingin menghampiri Om Donghae dan memutus kepalanya seperti dalam film Twilight.

Sayang sekali aku bukan Isabella Swan.

Fig. 4. Example of Singulative

The story excerpt above from Wattpad shows that the event is narrated only once and is not repeated in any other part of the story can be seen in Figure 5.

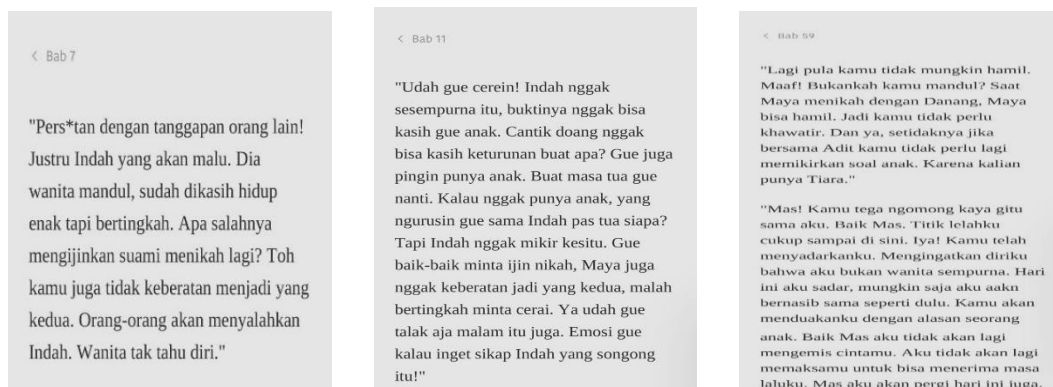


Fig. 5. Example of Repetitive Frequency

In the excerpts from chapters 7, 11, and 59 above, a repetitive event occurs, in which the story about the character “Indah” being infertile is repeated several times and told from the perspectives of different characters.

In terms of mood, digital prose is predominantly characterized by internal focalization, placing the reader within the inner perspective of the main character. This technique creates an emotional closeness between readers and characters, thereby enhancing engagement. The use of internal focalization can be found in “*Dear J*” on Wattpad and “*Diamnya Istriku*” on Fizzo.

In both “*Dear J*” and “*Diamnya Istriku*”, the narrator reveals thoughts and feelings only through the characters themselves. This allows readers to experience the characters’ internal emotions, fostering a sense of emotional intimacy between readers and the figures within the story.

Meanwhile, in terms of voice, all stories position the narrator as homodiegetic, meaning the main character also serves as the narrator. This style conveys a personal, intimate, and authentic tone—as if the character is directly speaking to the reader. For example, in “*Diamnya Istriku*” on Fizzo, the characters “Danang” and “Maya” serve as narrators, telling their own stories. This indicates that digital prose on online platforms commonly employs a homodiegetic narrator to convey the story. The narrator exists within the story world as a first-person figure with limited omniscience—able to narrate only what they themselves experience.

Overall, the narrative structure of digital prose is concise, fast-paced, and fragmentary, emphasizing emotional intensity and reader participation. Readers can provide support or feedback through comment sections available on each platform, thus influencing the writer’s creative process and story development. Writers can also interact directly with readers, gaining insights into their preferences. Moreover, writers often receive economic and social support from readers who enjoy their work, allowing them to continue the story into multiple episodes. This form reflects an adaptation to the nature of digital media, which values efficiency and dynamism in storytelling can be seen in Table 2.

Table 2. The Influence of Digital Technology on Narrative Formation

<i>Ryan’s Concept</i>	<i>Webtoon</i>	<i>Fizzo</i>	<i>Wattpad</i>	<i>Karyakarsa</i>
<i>Narrative Across Media</i>	Very strong: transitions from digital comics → K-dramas, films, animations. <i>Transmedia storytelling</i> is a core strategy. Example: <i>Along with the Gods</i> by Joo Ho-min, adapted into the film <i>Along with the Gods: The Two Worlds</i> (2017).	Focuses on pure text with fast-paced plots; limited cross-media adaptation.	Text-based narratives often adapted into films, TV series, or even games (<i>transmedia storytelling</i>). Example: <i>Kisah untuk Geri</i> by Erisca Febriani, adapted into a WeTV Original film (2021).	Text-centered narratives enriched with cover illustrations and creator–reader interactions; relatively mono-medium (text-dominant).
<i>Interactivity</i>	Moderate: comments per episode and likes; interaction tends to be appreciative rather than deeply discursive.	Limited: comments, star ratings, and likes exist but are not intensive.	Very high: comments per paragraph, inline reactions, active community, and emotional engagement with authors.	High: readers can comment, discuss, and support creators through subscriptions or donations, fostering both economic and social interaction.
<i>Multimodality</i>	Highly multimodal: text + images + color + light audio/visual effects create an immersive, cinema-like experience.	Almost entirely text, with minimal visuals limited to the cover.	Text + cover illustrations + comment features forming <i>paratexts</i> .	Limited: text with static cover or still images.
<i>Seriality and Fragmentation</i>	Core seriality: each episode is a narrative fragment. Fragmentation is exploited with visual cliffhangers to maintain suspense.	Highly serialized: stories are divided into micro-chapters for quick consumption, suited for binge reading.	Flexible seriality: long or short chapters; fragmentation also occurs as reader comments influence story direction.	Dominant seriality: stories divided into chapters/episodes, often paywalled per fragment. Fragmentation supports economic strategy (<i>unlock per section</i>).

Within Marie-Laure Ryan's theoretical framework, digital narratives can be analyzed through four key concepts: narrative across media, interactivity, multimodality, and seriality & fragmentation (Ryan, 2013). First, in terms of narrative across media, each platform exhibits distinct characteristics. Wattpad represents the strongest example of transmedia storytelling, where digital works are adapted into films, television series, or web dramas—an expansion pattern also noted in broader studies of transmedia culture (Scolari, 2009; Jenkins, 2006). Webtoon goes even further, with many of its stories transformed into films or animations, consistent with the increasing cross-media mobility of visual digital narratives (Lim & Lee, 2009). In contrast, Karyakarsa and Fizzo remain largely text-based with limited cross-media adaptation, aligning with Ryan's (2013) differentiation between high- and low-transmedia environments.

Second, in terms of interactivity, each platform offers different levels of reader engagement. Karyakarsa stands out for integrating social and economic interaction, allowing readers to financially support creators—reflecting participatory models observed in digital fiction communities (Liu & Sun, 2021). Wattpad demonstrates the highest interactivity through its comment features at the paragraph or chapter level, enabling real-time dialogue between writers and readers, similar to the interactive reader-author dynamics described by Bell et al. (2014). Webtoon provides moderate interactivity through episode-based comments, while Fizzo offers basic features such as ratings and short comments, illustrating the varied spectrum of interactive affordances across platforms (Ensslin, 2014).

Third, in terms of multimodality, Webtoon is the most complex platform, combining text, images, colors, visual effects, and even sound—corresponding to multimodal narrative principles outlined by Kress and van Leeuwen (2001). Wattpad, meanwhile, incorporates social paratexts such as likes and comments, enriching the main text and reflecting the increasingly layered nature of digital reading environments. Karyakarsa employs text accompanied by static illustrations, while Fizzo remains minimalist and purely text-based, demonstrating the continuum of multimodal complexity in digital literature (Lim & Lee, 2009).

Fourth, regarding seriality and fragmentation, all digital platforms rely on serialized story structures. Fizzo presents stories in micro-chapters designed for fast consumption, echoing digital episodic formats identified in research on platform-driven seriality (Kornel, 2020; Page, 2018). Wattpad allows flexible chapter lengths, encouraging ongoing reader feedback that may influence plot direction—an example of adaptive serial storytelling discussed by Skains (2022). Webtoon leverages visual cliffhangers to maintain audience engagement, while Karyakarsa uses a pay-per-chapter system as both an economic strategy and a control mechanism, illustrating how seriality intersects with platform economics (Mittell, 2015).

Moreover, seriality in digital prose functions not only as a storytelling device but also as a mechanism for long-term reader engagement. By dividing stories into short episodes, readers are encouraged to follow the plot continuously, much like watching an online TV series, a pattern well-documented in studies of serial digital media consumption (Page, 2018). This fragmented structure allows each episode to function both as an independent dramatic unit and as a connector to subsequent conflicts. On platforms such as Fizzo, short reading durations align with social-media users' preference for quick, lightweight content. Meanwhile, on Wattpad, reader comments often influence character development or story endings, creating collaborative narratives (Bell et al., 2014). Webtoon reinforces visual intensity through dramatic panel transitions that enhance reader retention (Cohn, 2013), while Karyakarsa introduces an economic dimension via paid chapters, offering financial incentives for authors and exclusivity for readers.

Overall, seriality and fragmentation are defining features of digital narratives, merging aesthetic, social, and economic functions into a continuous storytelling system (Kornel, 2020). From these four aspects, it can be concluded that digital platforms not only serve as distribution channels but also shape how narratives are constructed and delivered. Digital media demands storytelling that is interactive, multimodal, fast-paced, and responsive to audience engagement (Ryan, 2013; Ensslin, 2014). This shift compels writers to adjust their narrative styles to align with the reading rhythms and consumption habits of online audiences. Stories are no longer expressed solely through text but also through combinations of visuals, audio, and interactive features that enrich the reading experience (Kress & van Leeuwen, 2001). Furthermore, platform algorithms influence story visibility and development, as works with high interaction are more likely to be recommended (Liu & Sun, 2021). This dynamic fosters adaptive narratives, allowing authors to modify plots based on real-time reader feedback (Skains, 2022).

Thus, digital media has transformed the literary creative process into one that is more collaborative, dynamic, and audience-driven (Jenkins, 2006; Ryan, 2013).

Discussion

The results of this study reveal that the diversity of narrative forms across platforms such as Webtoon, Fizzo, Wattpad, and Karyakarsa is not merely a matter of stylistic variation, but reflects how digital affordances reshape narrative structure itself. Rather than functioning as neutral containers, these platforms actively influence how narrative elements are constructed, distributed, and experienced by

readers. This finding aligns with previous studies that emphasize the role of digital media as an active agent in shaping narrative forms rather than merely serving as a medium of transmission (Ensslin, 2014; Page, 2018).

From the perspective of Gérard Genette's structural narratology, the findings indicate that core narrative categories—such as order, duration, frequency, mood, and voice—are reconfigured in response to platform-specific features. For instance, the integration of visual panels in Webtoon does not simply support the narrative but alters the perception of duration, as narrative time becomes synchronized with spatial segmentation. This suggests a shift from purely temporal narration toward a spatio-temporal model, which extends Genette's original framework. Similar observations have been made by Cohn (2013), who argues that visual narratives restructure temporal sequencing through spatial arrangements. In contrast, Fizzo's emphasis on short, linear storytelling reflects a compression of duration and a simplification of narrative order; driven by fast-reading consumption patterns, a tendency also noted in studies of mobile reading culture (Page, 2018). Meanwhile, Wattpad and Karyakarsa demonstrate how internal focalization and first-person narration are intensified to sustain emotional engagement, supporting findings by Bold (2018) that digital fiction platforms often prioritize affective immediacy and reader immersion.

From Marie-Laure Ryan's transmedial narratology perspective, the differences among platforms highlight varying degrees of narrative expansion and interactivity. Webtoon and Wattpad exemplify high transmedia potential, where stories extend beyond their original medium into films or series. This supports Jenkins' (2006) concept of transmedia storytelling, in which narratives unfold across multiple platforms, as well as Scolari's (2009) argument that digital narratives are inherently designed for cross-media expansion. However, this is not merely an industrial phenomenon; it also reflects the adaptability of their narrative structures, which are modular and episodic, making them easily transferable across media (Ryan, 2013). In contrast, Fizzo and Karyakarsa remain relatively mono-medium, suggesting that limited multimodality constrains narrative expansion.

Furthermore, interactivity plays a crucial role in shaping narrative development. On platforms like Wattpad, reader feedback can directly influence plot progression, indicating a shift from author-centered narration to a more participatory narrative model. This finding is consistent with previous research highlighting the emergence of participatory culture and collaborative storytelling in digital environments (Jenkins, 2006; Skains, 2022). Studies by Bell et al. (2014) also demonstrate how digital fiction enables dynamic interactions between authors and readers, fundamentally transforming narrative authority.

A systematic comparison across platforms also shows that multimodality and interactivity are key variables differentiating digital narratives. Webtoon's high multimodality correlates with immersive storytelling but lower interpretive openness, as visuals guide reader perception, which corresponds to Kress & van Leeuwen's (2001) theory of multimodal discourse. Conversely, text-dominant platforms such as Fizzo allow greater imaginative participation but offer less sensory engagement. This supports the argument that different media forms produce different modes of reader engagement and interpretation (Ryan, 2013; Ensslin, 2014).

Overall, the findings suggest that digital narratives should not be understood solely through conventional literary frameworks. Instead, they require an expanded analytical approach that considers the interaction between narrative structure, technological affordances, and audience participation. This conclusion is in line with broader scholarship in digital narratology, which emphasizes the hybrid and evolving nature of storytelling in digital contexts (Page, 2018; Ryan, 2013). Thus, digital prose emerges as a hybrid form in which storytelling is continuously negotiated among text, platform, and reader interaction.

Conclusion

This study demonstrates that the narrative structures of digital prose across platforms such as Webtoon, Wattpad, Fizzo, and Karyakarsa are not merely stylistically diverse but are systematically shaped by platform-specific affordances. The findings show that core narrative dimensions—order, duration, frequency, mood, and voice—are reconfigured in response to digital features such as episodic segmentation, interactivity, and multimodality. In particular, digital prose tends to adopt linear yet accelerated and fragmented structures, combined with dominant internal focalization and homodiegetic narration to sustain reader engagement.

The analysis also highlights how each platform presents specific narrative characteristics shaped by its technological features. Webtoon demonstrates multimodal and visually structured storytelling; Wattpad emphasizes participatory and community-oriented narrative development; Fizzo reflects concise and fast-paced narrative delivery; and Karyakarsa integrates narrative production with social and economic interaction. These patterns indicate that digital platforms function as structuring agents that influence how narratives are organized, experienced, and circulated.

Theoretically, this study contributes to digital narratology by extending Gérard Genette's structural framework into platform-based environments, where narrative temporality and perspective are influenced by technological design, and by operationalizing Marie-Laure Ryan's transmedial narratology in the context of digital prose. These findings highlight the importance of moving beyond text-centered narratology toward a platform-sensitive analytical framework that accounts for the interaction between narrative structure, technological affordances, and reader participation.

This study is limited by its relatively small corpus and focus on selected platforms, which may not fully represent the diversity of global digital prose practices. Future research may expand the scope of analysis to include a broader range of platforms, genres, and cultural contexts, as well as examine the role of algorithmic curation, platform economies, and emerging forms such as AI-assisted storytelling in shaping narrative structures.

Overall, this study affirms that digital prose represents a hybrid and evolving narrative form, in which storytelling is continuously negotiated among authors, platforms, and readers. This shift calls for a reconceptualization of narratological analysis to better understand the dynamics of contemporary digital storytelling.

Declarations

- Author contribution** : Sovia Wulandari was responsible for the entire research project. She also led the writing of the manuscript and collaborated with Siti Fitriah, Anggi Triandana, Aprilia Kartika putri, and Dwi Rahariyoso. Siti Fitriah and Anggi Triandana contributed to determining the research topic, designing the research framework and methodology, and conducting the literature review. Aprilia Kartika Putri and Dwi Rahariyoso participated in data organization and analysis. All authors were involved in data collection and manuscript preparation. All authors approved the final manuscript.
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