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**FROM FACEBOOK TO LOCAL BESTSELLERS: AN AUTOETHNOGRAPHIC  
STUDY OF THE SHIFT FROM TEXTSERIES TO NOVEL-TYPE BOOKS**

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14 August 2023

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**Acceptance Page:**

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## **Biographical Sketch**

Ayris Alcachupas has dedicated over nine years to her career as a public servant. Currently, she holds the position of Local Legislative Staff Officer IV at the City Government of Calamba within the City Legislative Services Office.

Her educational journey began with an undergraduate degree in Bachelor of Science in Agriculture from the University of the Philippines - Los Baños, where her fascination with insects led her to specialize in Entomology. She subsequently shared her knowledge as a Science Teacher at Morning Star Montessori School, Inc., and as a Research Assistant at the Regional Crop Protection Center, Department of Agriculture. In pursuit of financial stability for her family, Ayris transitioned to the Landbank of the Philippines, working as an Account Assistant.

Determined to bolster her expertise in banking and finance, she earned a Master's in Business Administration in 2016. After three years with Landbank, she bided goodbye and found her home at the City Government of Calamba.

Ayris finds fulfillment alongside her husband, Mark, and their two children. They are currently residing in Calamba City.

Ayris discovered her passion for creative writing in 2017, and since then, she has written and published five books with different publishing companies.



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## **Dedication**

To my beloved husband, Mark, and our incredible children, Althea and Zach. This achievement is as much yours as it is mine, and I dedicate it to our beautiful family.

To my Nanay, Abel, and Aryan, who have been my rock throughout my life. Your unwavering belief in my abilities and endless support have fueled my aspirations.

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## **Abstract**

This dissertation investigated the transmedia storytelling evolution of "textseryes" and their transformation into commercially successful novels. The study scrutinized three seminal textserye works—"Dear Diary: My BFF's BF," "Dear Diary: Dear Doctor Joey," and "Behind the Clouds"—addressing the core research question: What are the influential factors shaping the transmedia storytelling process of textseryes when transitioning to a commercially viable novel?

The researcher, drawing upon her diverse background as a writer, government servant, teacher, and cultural participant, provided a unique autoethnographic perspective to the study. Grounded theory and thematic analysis were employed to reach theoretical saturation, indicating a thorough understanding of the narrative transition process.

The Textserye to Novel Narrative Evolution Framework was introduced, serving as a conceptual guide for the systematic transition of narratives. This framework outlined critical adaptation components such as Scene Alterations, Emotional Scene Integration, and Dialogue Adaptation, which were central to the successful adaptation of textserye narratives.

The study also identified the importance of a collaborative ecosystem involving authors, editors, publishers, and a management team to navigate the complexities of transmedia storytelling and ensure consistent engagement across media platforms.

By integrating Henry Jenkins' participatory culture theory, the research emphasized the evolution from passive audience consumption to active engagement, while also examining how consumer preferences and political economy influenced media dynamics.



The culmination of this research was the Economic-Engagement Nexus Theory of Transmedia Storytelling, which advocated for a balanced approach that considered both economic viability and audience engagement. The theory provided a strategic framework comprising Economic Dynamism, Audience Co-Creation, Narrative Flexibility, Experiential Monetization, and Storyworld Sustainability for crafting resonant transmedia narratives.

In conclusion, the dissertation advanced practical applications of the Economic-Engagement Nexus Theory, offering strategies for creators and industry professionals to effectively navigate the transmedia adaptation process. It highlighted the potential of participatory culture in enhancing audience investment and the necessity of aligning narrative strategies with market demands for sustained economic success. Through these insights, the research contributed to the broader discourse on narrative evolution and provided a pathway for future transmedia endeavors to flourish in the ever-changing media landscape.

Keywords: Transmedia; Storytelling; Textserye

# **CHAPTER I**

## **INTRODUCTION**

It gives a calming effect to the readers and allows them to think/ponder over reality with different lenses. We experience not only something that can never be had from other media and reading genres, but we take out personal value when consuming fiction books. Some eccentricities come with reading fiction novels. Fiction gives the reader a chance to get lost in his or her own fantasy world where anything is possible. With this type of writing, readers have a better understanding of the characters and their lives. It may create different emotional bonds that could lead writers to feel empathy and understanding. This character transformation enables readers to see the process of growth, struggle and eventual breakthrough that characters undergo so they can understand what motivates and fuels them, as well as take away their experiences themselves. Moreover, fiction takes on universal questions and social problems (and metaphysics) in a manner that lets readers experience these topics anew (Hollis, 2021).

Pradani (2021) argues that the act of reading is of great importance as it involves extracting messages or information. Reading not only provides information but also helps us to understand and gain knowledge for the future. Furthermore, reading has the capacity to invigorate the mind, reduce stress, improve vocabulary, and expand our thinking. Reading involves both a physical and mental process, where we visually perceive written words and engage in mental processing to comprehend the information contained in the reading materials. When reading, individuals have the chance to develop and refine several cognitive capacities that

form the basis of emotional intelligence. Books offer readers the chance to engage in cognitive actions such as critical thought, problem solving, and creativity. Using narrative, plot, and character dynamic, readers are stimulated to think critically, to interpret information, and to form connections. This cognitive activity can enhance analytical skills, enhance problem-solving abilities, and promote creativity (Abbott, 2019).

It is widely acknowledged that reading plays a crucial role as a tool for learning. Not only does it serve as a valuable source of information and an enjoyable activity, but it also serves as a means of expanding one's language proficiency and knowledge (Iftanti, 2015). Effective reading is crucial for achieving academic success as it is the primary pathway to effective learning (Palani, 2012). According to Abramson (2004), being a proficient reader is not a luxury but a necessary life skill in the 21st century. It goes beyond simply enjoying books by popular authors or indulging in mystery novels. It encompasses the ability to comprehend lease agreements for a new house, understand the terms and conditions of a credit card, and follow instructions for installing software on a computer.

Tien (2015) argues that extensive reading is vital for improving reading skills and acquiring knowledge. Therefore, reading is not only an indispensable skill but also intricately connected to the educational process and students' achievement of academic success. Moreover, reading is a fundamental factor in the acquisition of knowledge, the broadening of intellectual perspectives, and the development of critical thinking skills. It is essential in the acquisition and integration of language skills as well as helps understanding written text. The mechanics of education, it gives students access to a broad spectrum of information, concepts and ideas

(Jones & Christensen, 2022). This is the key method of approaching and making sense, not just in textbooks but academic articles and literary texts. Academic material needs students to study in order to understand and memorise. Moreover, reading in childhood accelerates vocabulary, grammar and language development (Mohammad Abdullah Attiyat 2019). The reading load gradually increases with the student: Reading is fundamental to working through complex topic material or engaging in difficult concepts.

Students will acquire critical thinking to ensure that they perform better in class. Reading offers the avenue for the incorporation of diversity in opinions and ideas for students. For instance, students can attain critical thinking by examining and judging or interpreting information (Sutiani, 2021). Reading challenges a student to question his/her assumptions and form connections leading to coming up with a conclusion based on the situation. It is by critical analysis that the students are in a position to have a mentally stimulating discussion, have strong arguments, and can tackle various academic challenges in a skeptical attitude. Reading becomes a lifelong pursuit of learning. Reading fosters the passion for knowledge even after leaving school to improve their cognitive ability to expose them to new things as well as personal growth. Reading also develops intellectual curiosity and an appetite for discovery, followed by a commitment to lifelong self-education and learning.

The connection between reading ability and achievement in school is clear. A number of studies have found a strong association between early reading proficiency and success in other academic areas (Nyarko et al., 2018; Neri et al... They have already acquired the skills in reading proficiency and with it, the vital tools to digest their subject-related texts and instruction materials as well as respond to questions

on exams. By being a strong reader, students will do well in school, go on to achieve higher education levels and academic success. It is a critical ability in the educational system and essential for success academically. According to De La Peña & Luque - Rojas, (2021), through the promotion of a culture centered on literacy, as well as reading and an enthusiasm for it along with developing strong reading-level skills educators can prepare students not only over their course but also in preparing them intellectually so that they may become persistent learners.

Reading is an exercise for our brain and mind that improves optimal functionality of the lobe. Reading regularly keeps the brain active and helps people think deeper, allowing them to be wiser. Frequent readers engage in a mental exercise that improves their cognitive abilities...the necessity to read; the need to simulate the human mind, energize it with creativity and active thought. (Koroneos 2006)

This paper says that reading is entertaining as it provides relaxation to the mind and offers multiple benefits of a kind. It is one of the best ways to kill time and get a break from daily life while drowning in amazing stories. Whether it is a murder mystery, ROM-com or space-saga, reading the books takes you to another interesting world. Books are an inspiration to some readers as well. The characters' stories provide readers with inspiration, confidence and bravery for them to be able to try new things in life, fight against all odds and most importantly reignite hope again (Aaker 2018). It is all of the mixture of imagination, intellectual and emotional stimulus and pleasure that it brings to its readers around; hence why reading books seems like a dear experience for most.

In the meantime, storytelling is all about communicating ideas, values and personal experiences; life lessons that are written in a way to not only make people feel something deep within their hearts but also provoke meaningful transcendental realizations. Advantages over conventional communication — Feasibility of narration

For one, storytelling has the ability to elicit all sorts of emotions — empathy and joy from happiness, nostalgia and sorrow. This high power of audience connection leaves a mark and makes the message more understandable (Hong et al., 2021). Storytelling is also more memorable than traditional methods of communication such as marketing based on facts and figures. Stories also help make information more concrete in the minds of listeners who process it. This is because our brains are hardwired to remember stories and so storytelling becomes a powerful means of clarifying complex ideas or concepts (Haven, 2007). It is a natural process for storytelling that has the ability to attract and retain audience attention with interesting characters, conflicts & suspense which carries them on throughout the narrative.

Third, human culture from time immemorial has involved storytelling to allow for a feeling of connection and being connected with others. This includes character, and situations that reflect a part of the audience — stories human beings share common experiences with result in an increased connection between storyteller and participants (Kent, 2015). Also, storytelling is a helpful method for explaining and simplifying crazy or difficult concepts in simple ways to help it sink into the mind. Storytelling has a powerful ability to persuade and influence that is often lacking in traditional communication methods (Haven, 2014). When information is presented in the form of a story, audience emotions and beliefs can shape stories to have an effect on attitudes towards certain behaviors. They can shape a narrative and drive systemic change quicker than conventional modes of communication ever could.

Abstract modes of communication, as seen in the one-way mirror scenario described earlier will not generate results that purposeful storytelling does. It is an all-rounder instrument that can be delivered by anyone to reach a broad audience quickly (Serrat, 2008).

Storytelling is an art form that I find fascinating. It allows me to convey narratives and stories using various mediums, such as spoken word, writing, visual imagery, or even through performances. Throughout history, storytelling has been an integral part of human culture and a fundamental aspect of communication. According to Lugmayr, et. al. (2017), storytelling is not just entertainment, it is a fundamental part of being human. Storytelling is rich and enduring in human culture, serving various purposes. People tell stories to entertain, pass down knowledge from one generation to another, preserve cultural heritage, or caution against potential dangers. As media digitization has advanced, new opportunities for storytelling have emerged beyond traditional entertainment contexts. One notable example is the concept of serious gaming, where digital games are designed with purposes other than pure entertainment in mind.

The history of storytelling dates back to the very origins of human civilization. Human understanding is deeply intertwined with storytelling, particularly in terms of the concept of 'relocation,' which involves referencing events from different times and places during ongoing communication (Yilmaz and Cigerci, 2019). Telling stories is useful. We tell stories to inform, share, educate, and engage. These qualities are also highly desirable in scientific papers and presentations, emphasizing the enduring relevance and importance of storytelling across various domains of human communication (Coen, 2019).

Mokhtar (2011) states that stories possess the power to intrigue and inspire, attracting audiences and fostering communication. As storytellers, individuals embrace a multitude of roles - readers, writers, listeners, and speakers. The enchanting ambiance and vibrant setting crafted by stories provide an inviting platform for people to engage in conversation and exchange ideas. Exploring various vocal tones, facial expressions, emotions, and gestures, storytellers experiment and tailor their tales to perfection. As they share their narratives, the art of listening becomes a reciprocal experience, enhanced through meaningful eye contact and body language, enabling storytellers to connect with their audience effectively. Furthermore, Mokthan (2011) reiterates that storytelling was believed to have waned in Western cultures, but in recent times, it has experienced a resurgence. When the term "storytelling" is mentioned, it often evokes images of children. However, it may surprise many to learn that the fairy tales we grew up with were not originally intended solely for young audiences. Through the act of storytelling, we not only share experiences but also gain a deeper understanding of one another. Personal anecdotes, values, and ideas find a meaningful platform for expression in the form of stories. The core of storytelling lies in the way our minds process information. Therefore, to effectively communicate, engage individuals, break down barriers, and ensure that facts are remembered is crucial. To achieve these objectives, storytelling in some capacity is indispensable.

When I engage in storytelling, I create and share narratives that aim to captivate my audience, invoking their emotions, imagination, and understanding. I have the freedom to explore a wide range of story types, from traditional folktales and mythical sagas to personal anecdotes, fictional tales, or even factual accounts. My stories can be entertaining, educational, informative, or persuasive depending on



context and purpose. I often follow a structure that includes essential elements like characters, plot, setting, conflict, and resolution to make my storytelling effective. These elements provide a sense of coherence and enable me to hold the attention of my audience. I employ various techniques, such as vivid descriptions, dialogue, pacing, and suspense, to enhance their experience and truly engage them in the story I am sharing. One aspect that is good about storytelling is its power to connect people, convey meaning, and pass on cultural values, knowledge, and experiences from one generation to the next. I believe stories have the potential to inspire, entertain, educate, and shape our perspectives. Through storytelling, I can foster empathy, ignite imagination, and evoke a wide range of emotions. It is a powerful tool for communication, entertainment, and personal growth.

According to Szwydky (2020), adaptation is often seen as a secondary aspect of storytelling, perceived as a derivative practice that stands in contrast to artistic originality. While adaptation has played a significant role throughout the history of fine art, it is more commonly associated with popular culture. The prevalence of adaptation in contemporary storytelling is frequently attributed to consumerism and the technological advancements unique to our era.

According to Mendoza (2015), "Storytelling first developed in the form of visual stories, as shown by cave drawings that proved it thousands and thousands years ago... Later on it shifted into oral traditions". It ensured that stories could be passed from generation to generation by word of mouth. Over time, this transitioned to a move away from words arranged into sentences. Typed, written and printed stories of all kinds. Myths are a good example of this. A range of myths about the origin of different things are usually passed from man to man, one generation to another by

word of mouth. They are then being documented in written format such as books for the next generation to understand how it happened.

Transmedia storytelling has become increasingly common in today's environment. Among the most notable innovative forms of narration present in transmedia storytelling, which is a burgeoning new narrative form based on conveying one single story (or camera-less identifiable world) through multiple channels or applications that are part of engagement strategies developed for legends and celebrated fictionality. As opposed to traditional forms of storytelling, which would usually involve simply a film, television show or other single medium such as books/comics/video games/websites/social media/something else. They are used by each medium to create a distinct and supporting experience for their audience. This is the reason why transmedia storytelling has played a lot in our time, for it allows an even higher engagement of the audience and extends the story world.

Transmedia storytelling, as a powerful way of marketing and promoting works because it provides creators with the ability to generate compelling multi-layered narratives that span different media( Beddows, 2012) This opens the story to a larger audience, which widens its scope. It also stimulates fan engagement and fosters community by creating subject matter for fans to analyze, speculate about, discuss their own interpretations of where they think the story is going forward with others or hone in on reviewing their experiences from playing through a campaign; all things that help create long-standing communities based around fandom. Transmedia storytelling has an ability to monetize through many different avenues such as

tickets, books, merchandising, video games, licensing etc which will make the story or franchise far alive and successful (Arcy, 2018).

Transmedia storytelling is exemplified by blockbusters like the Harry Potter franchise and the Marvel and DC Universes, where audiences can immerse themselves in a multi-platform narrative experience. These adaptations allow fans to follow their favorite characters across films, spin-offs, and video games. Evidently, the widespread nature of these adaptations contributes to their commercial success. This phenomenon embodies the contemporary culture industry—an amalgamation of for-profit enterprises driven by media, functioning as a storytelling machine that seamlessly combines various arts and entertainment industries.

From being written on stones, storytelling has also entered the digital world. Telling stories online is a very powerful tool for communicating different messages. One platform that emerged in digital storytelling is Wattpad. Wattpad was founded in 2006, and since then, it has grown beyond the scale of the online library of people worldwide. According to Habsari, et. al. (2021), Wattpad — a phenomenon that currently attracts 80 million monthly users and the bulk amount (85%) of which is female aged below 30 years old. It provides the teen community an arena where budding writers can get recognition and exposure. A “free community, Wattpad is a platform where writers can post their writing and get feedback from readers... without the need for traditional publishing (Bayliss, 2015). With its accessibility, community and feedback aspects, Medium stands as an attractive alternative for all the writers to share their works with one boost of recognition. Given Wattpad's large user base, it offers exposure to writers for at least some recognition and its serialization can have the effect of generating an audience that follows along with

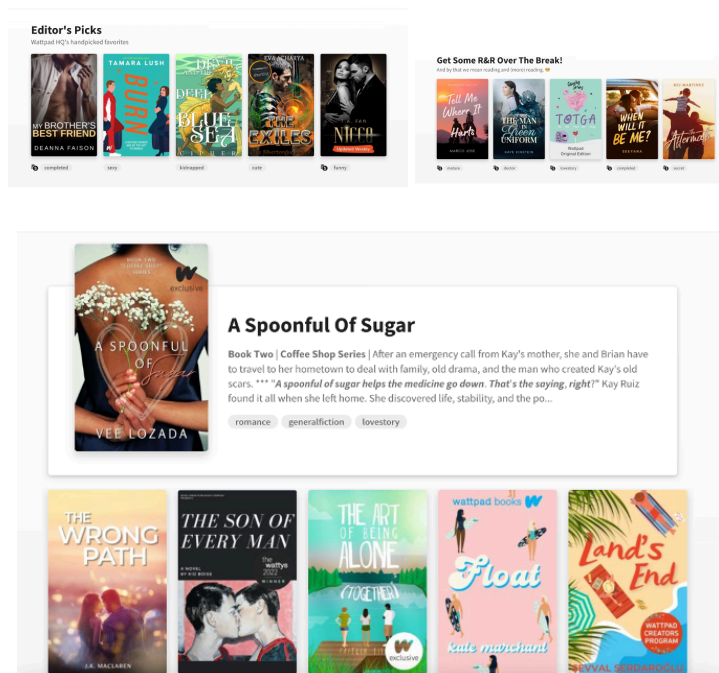
new chapters, but generally there is no monetization. As a whole, Wattpad provides an open place for writers to try any genre and also seek commercial publishing at the same time.

More complicated avenues, for those who want to be writers such as: attempts at getting a book or script read by an established publisher will have many obstacles. These barriers are a result of — though not exclusively limited to — opaque and high upfront costs, as well the disproportionate power of literary gatekeepers such as agents in print publishing; or acts somewhat similarly within media, movies. They carry the power of validation, and their judgment calls (very often broad assumptions based on gut feelings) are able to dictate a writer's worth. As a result, countless excellent writers and writings go unsung. Wattpad democratizes the process, however, turning this agent-led version to 1 in which writers and readers can talk immediately. It aims to change the current network and biases that give specific permissions by creating a direct link between writers' creations with readers. The idea is to democratize writing, give writers publishing power and level the playing field. Each person gets his or her creative products out there and reader feedback, to iterate on it as well. Considering how this is a collaborative platform which emphasizes high-quality work, it allows readers to be more involved and also shapes the literature. This engagement, in turn, is what makes the writing community feel real and new voices emerge to the fore. With the above advantage(s), Wattpad does have a few copyright issues as well, however there have been one or two cases of plagiarism and unauthorized use of content. Limited revenue potential is another issue, as most writers on Wattpad do not earn substantial income, making it difficult to make a living solely from writing. Wattpad does not provide professional editorial support, and writers are responsible for

self-editing and revising their work, which may result in inconsistencies or quality issues. Lastly, Wattpad's popularity means intense competition for readers' attention, making it difficult to stand out and gain traction.

While perusing the official website of Wattpad at [www.wattpad.com](http://www.wattpad.com), I observed that the prominently displayed stories on its homepage, including the Editor's Picks section, primarily belong to the romance genre (Figure 1). These stories encompass various subcategories within the broader romance genre.

Figure 1. Wattpad Frontpage Book Recommendations.




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1. See W. P. Ker, *Epic and Romance: Essays on Medieval Literature* (London: Macmillan, 1908); Erich Auerbach, "The Knight Sets Forth," in *Mimesis: The Representation of Reality in Western Literature* (Princeton University Press, 1953), 123–42; Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton University Press, 1957), and *The Secular Scripture: A Study of the Structure of Romance* (Cambridge, MA: Harvard University Press, 1976); Patricia A. Parker, *Inescapable Romance: Studies in the Poetics of a Mode* (Princeton University Press, 1979); and David Quint, *Epic and Empire: Politics and Generic Form from Virgil to Milton* (Princeton University Press, 1993).

The term "romance" has evolved into a powerful genre category that has spurred extensive scholarly discourse and critical analysis over the years. Esteemed scholars such as W. P. Ker, Erich Auerbach, Northrop Frye, Patricia Parker, David Quint, and numerous others have contributed to this longstanding tradition of theoretical exploration surrounding the genre.

However, Lee (2014) stated that during the sixteenth century, readers did not have a term that corresponds to our contemporary understanding of "romance." Many works that we now classify as Renaissance "romance" did not have a designated genre during that time, and it is uncertain whether the authors of these emerging forms of fiction even perceived themselves as working within a shared genre.

Sultanova (2020) states that romance stories have one aim. Furthermore, that is to showcase a love story where two people overcome different hurdles to have their own happily ever after, just like in fairy tales. One factor that is essential in romance stories is the "kilig" factor that the audience will feel in some scenes of the male and female protagonists. There must be chemistry between the female and male protagonists to ensure that the readers will have fun reading or watching the story. Ramsdell (2012) further subdivided the romance genre into ten common subgenres: contemporary, romantic mysteries, historical, traditional regency, alternative reality, LGBTQ, inspirational, ethnic, linked, and erotic romances.

Ramsdell (2012) defined contemporary romance as romance novels that provide a rich tapestry of characters, settings, and narratives, offering a wide array of diversity. They encapsulate the timeless essence of love, presenting stories that can range from a gradual, passionate connection to a rapid and intense affair. The

undeniable chemistry between the male and female protagonists serves as a compelling force that captivates readers and entices them to delve into these narratives. Furthermore, Ramsdell (2012) defined the romantic mystery genre as a novel with suspenseful and romantic twists at the same time. While solving for a mystery, love may blossom between the characters of the story.

Romance novels are highly sought after due to their ability to provide readers with an escape from reality, as well as their universal themes and emotional satisfaction. Romantic novels often evoke feelings of optimism, fulfillment, and contentment, which can be both attractive and reassuring. Romance novels typically emphasize the development of well-developed and intricate characters. Readers become emotionally involved with the protagonist's lives and relationships, supporting their aspirations and growth. This emphasis on character development enables readers to empathize with the protagonist and empathize with their journey. Romance novels typically follow a predetermined narrative structure, emphasizing the emotional contentment of the reader. The reader may experience a variety of emotions, ranging from the thrill of a romantic relationship blossoming, to the tension and conflict that ensues in relationships, to the satisfaction of a satisfying conclusion. This emotional journey is highly satisfying for the reader. Fantasy fulfillment is also a major factor in the popularity of romance novels, as it allows readers to experience an idealized version of love, relationships, and romantic partners, which can lead to intense emotions and a sense of escapism. Furthermore, romance novels offer a wide range of subgenres to choose from, such as contemporary romance, historical, paranormal, and suspense, making them a popular choice for many readers. Finally, romance novels are supported by a strong fan community, who engage in

discussions, recommendations, and online communities to create a welcoming environment for readers.

Wattpad also offers romance stories in the fantasy subtype. The community has developed its own distinct jargon and terminology, adding to its unique identity. In addition, according to Winssi and Tutusevic (2022), the world of fantasy literature is diverse and abundant with various sub-genres, each focused on a distinct core concept that forms the foundation of a fantastical and enchanting realm. However, in order to grasp the essence of each sub-genre, it is essential to delve into the broader understanding of fantasy as a genre or type of literature. This collection of articles will commence by providing an overview of frequently cited theories about fantasy and the fantastic, before delving into an examination and evaluation of the most notable sub-genres within the realm of fantasy. Meanwhile, in the Philippines, Ocampo, V.F. (2022) said that exploring the realm of fantasy can occasionally pose challenges and perplexity, given that "fantasy" encompasses a multitude of varied and often vastly distinct sub-genres, rather than constituting a singular, well-defined category. Traditional fantasy unfolds within an alternate world (referred to as second world fantasy), while the sub-genre of magical realism (also known as marvelous realism) centers entirely around an everyday "real" world where everything appears ordinary, except for one or two elements that transcend the boundaries of what we deem possible.

Moreover, according to Eugenio, D.M. (2020) In the Philippines, the origins of the fantasy genre can be traced back to folklore, specifically the myths and legends of local tribes, along with the ethno-epics from the pre-Hispanic era. More than 20 of these oral narratives have been documented and translated, with many more yet to



be transcribed and translated. It is worth mentioning that although the indigenous people of the future Las Islas Filipinos had limited access to books in codex form, the inland tribes and early maritime communities in the archipelago exhibited impressive literacy skills and a vibrant literary heritage. Hence, one of the most famous examples is *Encantadia*, a television series produced by GMA Network, which primarily aired in 2005 and was reborn last 2016.

Recently, a famous genre in the said online platform is the fanfiction genre which involves stories involving popular fictional characters. According to Jones (2015), fan fiction refers to stories created by fans of popular fictional characters and shared primarily on the internet. While the person speaking holds a particular affinity for fan fiction, both as a reader and a writer themselves, it is worth noting that the term itself can be traced back to a 1939 article that criticized early science fiction writing. Despite the disapproval that some writers may express towards fan fiction, it offers a unique space to unleash creativity, experiment with well-known storytelling tropes, and foster a supportive community of fellow writers. Upon entering the fanfiction community, one must recognize that it is a vibrant and dynamic entity. It operates by its own set of rules and encompasses various platforms, such as social media sites like Tumblr and dedicated fan fiction platforms like Archive of Our Own and Fanfiction.net.

On the other hand, another popular romance subgenre in wattpad is historical fiction, defined by Goodreads (n.d.) as a genre that portrays a story that happened in the past. It may include fictional characters, famous historical figures, or a combination of both, and according to Stocker (2017), historical fiction is a genre of literature where the narrative unfolds in a past time period, often drawing inspiration

from historical events. To understand historical fiction better, read on and learn its definition, examples, distinctive features, and intriguing facts. A crucial element of historical fiction lies in its ability to faithfully depict the details, customs, and society of a specific era. For instance, a historical fiction story set in World War II should accurately portray the experiences and lives of individuals living during that period. This genre also serves a significant role in shedding light on the experiences of marginalized communities or highlighting the individuals and actions that drove major social transformations, which have been inadequately represented in traditional historical non-fiction texts. Hence, it was in 2017 when a historical romance made a buzz across the social media platforms (Figure 2).

Figure 2. I Love You Since 1892 Feedbacks



The story was titled as I Love You Since 1892. It was a story about Carmela, a girl from the present who traveled back to 1892, where she met Juanito. As of writing, the story has already reached 118 million reads. Readers saw something

new in the story, making it trending nationwide. Later on, the story was published as a paperback by ABS-CBN Publishing, Inc.

Wattpad, being one of the most popular reading platforms in the country, has produced several transmedia products. Some of which are *She's Dating the Gangster* (from online platform to published book to movie), *Diary ng Panget* (from online platform to published book to movie), and *Just the Way You Are* (from online platform to movie). Recent transmedia narratives from Wattpad are *Caught in His Arms* and *Love at First Read*, which were recently produced by GMA Network as television series.

In 2016, a new type of storytelling was introduced in the Philippines. It is called chat fiction or more popularly known as “textserye.” Textserye stories use text conversations to convey the story to the audiences instead of using the traditional way of writing narratives. One of the pioneering textseryes in the Philippines, *Vince and Kath*, became a hit and was later published in paperback and adapted into a movie. This proved that this kind of storytelling captured the hearts of Filipinos. Right after the success of *Vince and Kath*, several textseryes were published on Facebook (Castillo et al. (2017).

The three textseryes that, in the process of being transformed into physical volumes, underwent a transformation that resulted in a new way of presenting stories served as the subjects of the study. I saw advancements and alterations in the tales as the stories were transferred from an internet media platform to a traditional media platform. In addition, I was inspired to investigate this particular idea because of the widespread usage of Facebook and conventional publications as mediums for the transmission of narratives. The idea of transmedia can only be found in a few

studies, which led to the significance of conducting this study. It is important to gain a better understanding of this concept and to do so in relation to the transmediality of the original idea, which consists of three stories. Three novels written by me, namely: *My BFF's BF*, *Behind the Clouds*, and *Dear Doctor Joey*, are the primary focus of the current study, since these are three of the stories that underwent transmedia storytelling. In addition, the research would also seek to draw a connection between the discursive practices that are prevalent in social media and the way in which these practices have been changed in the process of rewriting for the print form.

## **The Subject Books**

### **a. Dear Diary: My BFF's BF**

"Dear Diary: My BFF's BF" is a part of the "Dear Diary" series, which also features the character of Dear Doctor Joey. The story revolves around a teenage girl named Joey, who harbors a longstanding crush on Kent, a popular athlete at her school. Joey's life takes an exhilarating turn when Kent unexpectedly approaches her with a favor to ask. However, the true motive behind Kent's sudden interest in her is not based on her desires, but rather his need for assistance in pursuing her best friend, Elle. Joey takes on the role of a matchmaker, working to bring the two together. In this process, Joey first undergoes heartbreak when she meets another guy known as Blue. The novel then takes a new course since everything seems to set in place with a secret revealed that creates chaos and misunderstandings among the characters. In this story, Joey finds her way through the challenges while hoping to find her own path towards a happy ending.

### **b. Dear Diary: Dear Doctor Joey,**

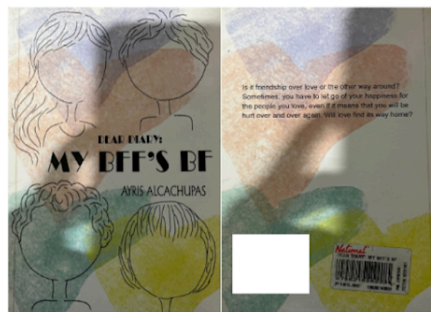
The plot of the sequel of My BFF's BF entitled Dear Doctor Joey, follows the story of Joey and Blue as they navigate the ups and lows of their relationship. At a point however, Joey and Blue disconnected as different paths were taken. Just to try and begin afresh, even if she remains hurt, Joey will be able to face the person who wronged her the most. Unbeknownst to him, Blue carries within him a deep and socreatory love for his first love Joey and some guilt for having acted so wrong. Blue is ever ready to go out of his way to make up for the wrongs he did to Joey. As time begins to progress and things start taking shape, one truth out of the many truths behind the saddest scenario of Joey's life unfolds. It was in reference to how Blue's near and dear ones turned against Joey.

### **c. Behind the Clouds**

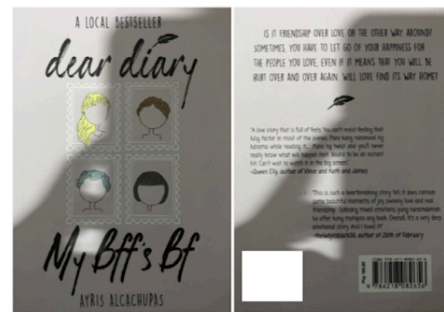
Since the age of four, Mandy and Star have known each other and grown as best friends. They met for the first time ever in a volleyball tournament of the team supported by their mothers. Their bond established how vibrant and romantic their mothers were as friends even the more. Their friendship is the perfect definition of #bestfriendsGOALS. Exactly the same zeal that brings them together, both Mandy and Star wish to climb at the ladder of their local volleyball group and then go ahead to national levels which includes fighting to be selected on to the national team after college. The ladies have only a little time ago graduated from high school and experienced a special period in their lives, which was this dash of joyous happenings: graduation with honor, passing entrance exams of a good university, many long trips that were fully enjoyable and finally, love appeared too. Euphoria

soon turned out to be short-lived as they came to learn the sad news that cancer had been detected in Mandy and it was already in its terminal stages. This unfortunate development makes an intensive revision of the well-thought-out strategies, and thus, Star tries her best to foster joy and make memories in the little time left with Mandy. Unfortunately, this noble mission came at a cost for Star, in that she had to give up her die hard love, her first love. Such narrative tries to convey the great brightness one can give to someone they love at the darkest points of their life.

Figure 3. Book Covers of the Subject Books



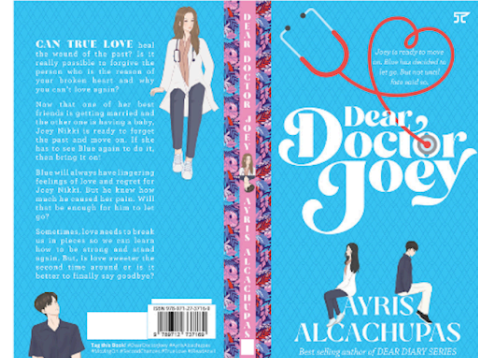
My BFF's BF First Edition



My BFF's BF Second Edition



Behind the Clouds



Dear Doctor Joey

## Statement of the Problem

The evolution of textseryes as a new form of storytelling has changed the dynamics of storytelling in its entirety. This specific narrative mode - which expands from a text message serialized content to the novel format - is an area that remains largely under researched in transmedia studies. In this research, three textseryes that were later turned into novels, 'Dear Diary: My BFF's BF', 'Dear Diary: Dear Doctor Joey' and 'Behind the clouds' were analyzed. These works provided a basis for understanding the complex transformation as they moved from one media to another.

The primary aim of this dissertation was to identify the key factors that influence the transmedia storytelling process, particularly as textseryes are adapted into commercially viable novels. It sought to address a central research question: What are the influential factors shaping the transmedia storytelling process of textseryes when transitioning to a commercially viable novel?

To achieve this restatement of an objective cross-media agencies have been analyzed as to narrative changes looking at plot developments, characters and themes. Besides it, the study looked at how such adaptations in general affect the reader. Regarding adaptations, such aspects like the target audience, the state of technology, artistry, the market, and the social setting were examined. In this regard, the present study attempted to bring about clarity in the narrative evolution in transmedia storytelling and by doing so to elaborate the relationship between the methods of storytelling with the factors that ensure their successful migration to different platforms.

## **Significance of the Study**

The importance of this research is ensconced in its relevance to the expanding domain of modern narrative forms or texts and their translations into the traditional novel structure. The research problems addressed in this dissertation present several implications:

### *Advancing Academic Knowledge*

The present study enhances the scholarly approach towards texts which can be viewed as an innovative narrative approach. By breaking down the stages of transformation of a narrative, one can appreciate the process of storytelling as an active practice undertaken in various forms. The results enhance the currently available literature in the fields of media studies, literary studies, and digital communication calling for more academic investigations.

### *Guiding Content Creators and Publishers*

The findings of this study have useful implications for content creators, writers and publishers. Knowing the elements that shape transmedia storytelling enables the creators to make the right moves when it comes to adaptation. This understanding becomes very useful when developing narrative structures that cut across different media in appealing to the target audience which improves the content quality and relevance with the seeming infinite growth of the media.

### *Informing Educational Curricula*

The results of this study can serve as a foundation for educational institutions and curriculum developers. Including texts and other forms of transmedia in the



programming of courses in media and literature will help give students the necessary competencies and skills. This initiates a new wave of storytellers, media creators, and literati who are capable of dealing with narratives in their complex changing forms.

### *Inspiring Further Research and Creativity*

This research inspires more research and creativity by demonstrating the complexities involved in adapting a narrative in addition to transmedia storytelling. Future researchers can build upon this study, exploring different genres, mediums, and cultural contexts to deepen our understanding of storytelling dynamics. Moreover, creative professionals can draw inspiration from the research findings, fostering innovation in the creation of multimedia narratives.

In summary, this study not only contributes to academic scholarship but also offers practical implications for practitioners and educators, shaping the future of storytelling practices and enriching the overall cultural and creative landscape.

### **Scope and Limitation of the Study**

This dissertation confined its investigation to the realm of textseryes, an innovative narrative form merging text and serialized content, specifically concentrating on their transformation into traditional novels. This study centered around three specific novels: "Dear Diary: My BFF's BF," "Dear Diary: Dear Doctor Joey," and "Behind the Clouds." These selected novels served as case studies, facilitating an examination of the alterations, adaptations, and adjustments that take place during the transformation of stories from textserye format to traditional novel publications. This study provided an analysis of modifications in plot structures,

character development, and thematic elements, elucidating the nuanced evolution of narratives across different mediums. Additionally, the study investigated the multifaceted factors influencing the transmedia storytelling process, encompassing audience preferences, technological constraints, creative decision-making, market demands, and cultural influences within the delineated scope.

However, it is important to acknowledge the limitations of this study. Firstly, this study was delimited to the scrutiny of texts and their adaptation into traditional novels, focusing solely on the aforementioned selected novels. It did not encompass a broader spectrum of transmedia storytelling forms or genres, thereby limiting the scope of comparative analysis.

Moreover, while efforts were made to provide a comprehensive analysis, the study was confined to specific cultural and linguistic contexts. As a result, these universalism conclusions may not offer a comprehensive view of the transmedia practices found in the range of cultures and languages incorporated in the selected data.

In addition, the merits that have been derived in respect to the selected novels may not necessarily be generalised on other texts or even in cases of transmedia. Considerable differences in themes, genres, and even the targeted audience may have led to different processes and ends in adaptation.

Technological factors were taken into comments, but the subject was not focused on fast-picked technological advancements, which are digital in nature. Technology that comes in very many years after the writing of the stories was not well focused on, limiting the discussion on issues of contemporary tools and platforms for transmedia storytelling.

Finally, the suggestions and evaluation framework for enhancing narrative aspects of transmedia stories provided in this research are also grounded on the evidence from the chosen novels. These recommendations, however, cannot be said to be the case for all transmedia projects since any other narrative may be different contextually, hence needing a different approach. Nonetheless, this study fills the gap on the changes occurring in the integration of different media in the story-telling process which builds on the already existing understanding of the use of media and literary transformation. Hence, this study can be seen as a springboard for future inquiries and fresh initiatives in the domain of transmedial storytelling.

### **Operational Definition and Terminologies**

*Transmedia storytelling:* Telling a single story across numerous media channels so that each media provides an aspect to complete the entire narrative experience.

*Media usage:* This refers to the choice and use of various media platforms or channels such as social media, print media, or digital media for telling or spreading a particular story.

*Literary adaptations:* Refers to the process of transforming a literary work, such as a novel or text, into a different medium, such as film, television, or digital media, while retaining the core elements and essence of the original work.

*Social media textserie:* Refers to a serialized narrative or story that is specifically designed and distributed through social media platforms, often utilizing text-based formats such as posts, messages, or updates.

*Autoethnography:* Refers to a research method that combines autobiographical elements and ethnographic inquiry to explore and analyze personal experiences within a broader cultural and social context.

*Transmedia:* The practice of extending a narrative or story across multiple media platforms, such as films, TV shows, books, video games, websites, and social media.

*Narrative:* A story or account of events, experiences, or characters, often with a specific structure and purpose.

*Media platforms:* Various channels or mediums through which content is communicated or distributed, including but not limited to television, radio, print media, digital platforms, and social media.

*Adaptation:* The process of modifying or transforming a work of literature, art, or media from one form to another, often to suit a different medium or target audience.

*Dissemination:* The act of disseminating or circulating information, content, or stories to a large number of people or through various channels.

*Essence:* The basic properties or characteristics that assist in the overall description of an individual's or object's identity or character in this case key characteristics and issues of any literary work.

*Reflexivity:* The process of introspection, eradicating the unhelpful pretence of neutrality, and recognizing one's own position in research.

*Plot Devices:* Devices that are used to keep developing the story and these devices are called plot devices.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In recent years, the narrative perspective of storytelling has undergone a huge change with the advent of new narrative forms like textseryes. This chapter reviews the existing body of literature on this subject, focusing on the salient textseryes and transmedia storytelling research and theories.

#### **Exploration of Textseryes**

The last few years have witnessed the peculiar ascent of a new genre within the Philippine literary landscape: the textserye. It is the combination of written language and series of stories that makes textserye a distinct art form and thus brings about an experience that is engaging and entertaining to the audience.

Castillo et al. (2017) explain that textserye is made of series of related tales that are posted on the internet, mainly on Facebook and take screenshots. They are a combination text message or chatting based storytelling. In particular within mobile entertainment these have become common and have varying degree of effects. Textseryes are quite appealing to the target readers since they are more user-friendly as one can read the stories via mobile gadgets with internet connection. Mostly, they are available in mobile or web applications providing an option for the users to read the stories without being limited by specific times and places. This ease of access has made textseryes very common with smartphone owners even for those who cannot access many other media. Textseryes use a very casual and conversational form of writing, usually replicating back and forth text messages or activity on social media sites. The audience is aided by this familiar structure and

easy language as it makes them feel the story more closely and in turn they care about the story. The format of textserye is that of a very flexible modern day narrative style that encourages a lot of creativity on the part of the creator. Since textserye is text based, some aspects of the story, such as cliffhangers and plot twists can be easily incorporated in the conversations to create tension in the story, for example romance, thrillers, mysteries. Compared to films or TV shows, making textseryes is cheaper.

Even if textseryes gained popularity and had a number of benefits, they come with disadvantages too. For instance, they provide limited alternatives to visual narrative, excessive text control is required for effective communication, and they may not cater for certain audiences or genres. Textseryes, on the other hand, tend to be obsessive, hence their use comes with concerns on how too much screen activity can impact one's mental well being.

As stated in an October 18, 2017 article in the Philippine Star that featured an interview with one of the early textserye writers in the Philippines, textserye in the country began in the year 2015. The interviewee began the textserye titled 'Ken & Casey', which was an SMS saga based on pictures of SMS screens. First, she published the story for the people of her friend's circle on Facebook and updated frequently. On social media, the captivating plot kept her circles busy as they all wanted the next chapter. Because of her friends' encouragement she later deleted and made her 'Ken and Casey' post on Facebook. In a week, her posts impressed people and became fluid. About three months after the writer finished sending her work on internet textserye, a publisher reached the author. Since it was clear the plot

had a large following and commercial value, they wanted to print copies of the 'Ken and Casey' story.

In this regard, an individual can compose a story on the phone and post it as a text message rather than as a regular story. Textserye, in its simplest form, has however been borrowed by some practices such as those seen in Wattpad, where writers developed stories through the use of texts. Technological improvement has led to the development of systems such as printed media, radios, and even televisions. In addition, the introduction of the World Wide Web has given birth to other types of media referred to as the online media or the new media. Internet users within the majority of the Philippine population turned out to be favorable, especially in creating content for broadcasting. Gayanes (2015) observed that every aspect of media content such as production, distribution, and even consumption has experienced changes with the switch from analog to digital technology. Also, this advancement in technologies has started to manifest itself in the broadcast industry and therefore, convergence and synergies are also becoming a reality.

Within the Philippine textseryes arena, 'Vince and Kath' rises to the occasion as yet another first. Castillo, et al. (2017), opined that the plot gained a lot of popularity on Facebook and therefore became a fad. Eventually, this resulted in Star Cinema producing a movie version during the 2016 Metro Manila Film Festival. Castillo, et. al. (2017) further discussed that in 2016, the story of 'Vince & Kath,' where a teenage boy expresses his admiration for a girl through text messages, went viral on Facebook. Their journey unfolds through the unique avenue of text messages, initially sparking as textmates and eventually evolving into a romantic relationship. The narrative ingeniously employed screenshots of these text exchanges between the characters. These SMS snapshots were meticulously



compiled into Facebook image albums, each album serving as a chapter that advanced the story's progression. The author uploaded the story on Facebook; the entirety of the content comprises depictions of text messages and online chat conversations exchanged among the characters. Through the use of text messages only, Jenny Almocera has been able to relay the message of the story to its audiences. Given its acclaim, ABS-CBN Publishing Company has duly recognized the potential of Ms. Almocera's work, leading to the formalization of an agreement for the publication of the textserye in book format.

According to Buccat (2016), 'Vince & Kath' represents the popular love story of a college beauty queen and a varsity player. The story gained so much attention that it was published as a book and turned into a film for the Metro Manila Film Festival in the same year.

After the success of 'Ken and Casey' and 'Vince and Kath', I have started reading more textserye stories posted on Facebook, written by various authors. This has also paved the way for other textserye writers to be known and publish their online stories into physical books. Some of the textseryes which were published as physical books were *The Wrong Message* written by Queen Elly (ABS-CBN News, (2016), *Monggi: Alexander and Alexandra Love Story* written by Jed Rivas (National Book Store, n.d.), *After Goodbye* written by pilosopotasya (Goodreads, n.d.), *Hey, Stranger* written by shirlengtearjerky (National Bookstore, n.d.), *Between the Lines* written by Girlinlove (National Bookstore, n.d.), and *Better than Fiction* written by beeyotch (Goodreads, n.d.). This proves that textseryes have really captured the hearts of the Filipinos.

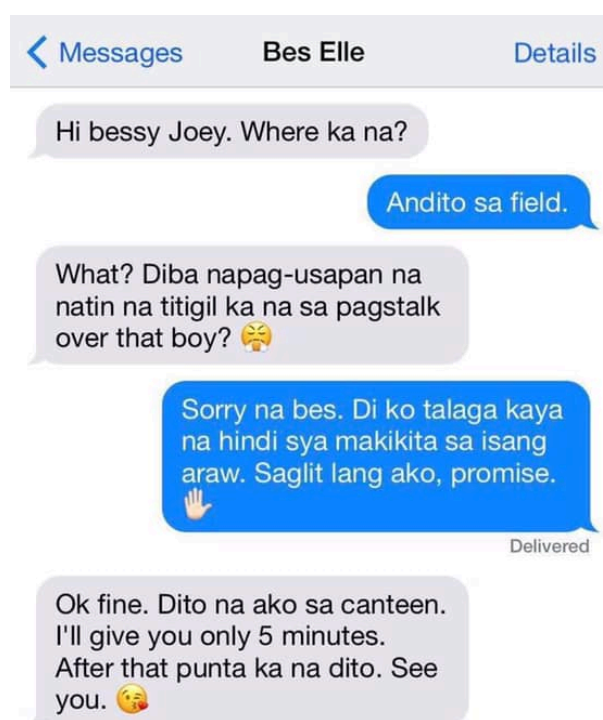
I have yet to encounter the utilization of Textserye in other countries, making it a distinctive narrative form largely localized to the Philippines. This phenomenon

can be attributed to the designation of the Philippines as the texting capital of the world (Pertierra, 2005). As Lallana (2004) stated, Filipinos transmit more than 200 million text messages every day, a rate that is ten times higher than the global per capita average. Texting has revolutionized communication in the Philippines by enabling people to express thoughts and emotions that they might hesitate to convey in face-to-face conversations. This shift has not only transformed interpersonal relationships but has also encouraged self-reflection. Texting has created a space for individuals to explore new aspects of their identity, fostering the emergence of unconventional and profound self-expressions.

As I immersed myself in textseryes, I developed a deeper appreciation for their unique storytelling style. I admire their distinct approach, especially when contrasted with the lengthy narratives typical of traditional novels. Textseryes offer an enthralling alternative that I find highly engaging. This is largely attributed to their concise format, which delivers a more easily digestible reading experience. Instead of delving into lengthy descriptive passages, textseryes employ succinct text conversations to convey plot developments, character interactions, and emotional nuances. This condensed yet meaningful impact not only suits today's fast-paced digital age but also offers a unique and engaging way to immerse oneself in narratives.

In textseryes, the unfolding of events is depicted entirely through text conversations, serving as the narrative medium.

Figure 4. Sample Slide in Textseryes



For example, to illustrate this concept further (as depicted in Figure 4), consider a particular scene where Joey finds herself in a field, discreetly observing her crush. In this instance, the entire sequence is communicated solely through a series of text messages exchanged between characters. This innovative approach to storytelling within the text series format allows the audience to visualize and immerse themselves in the scene, gaining insights into Joey's emotions and actions as they unfold through the medium of text conversations.

Even in the present day, I continue to come across Facebook pages that feature textseryes. It is intriguing to note that numerous writers are actively engaged in crafting these narrative gems, adding to the ever-expanding collection.

The love for textseryes has also transcended the tests of time. Such digital narratives that depend on text messages to tell complex stories have gained popularity, more so on Facebook. In this age of visual saturation, textseryes stand

out for their unique approach to storytelling, relying solely on text-based conversations to unfold plots, develop characters, and evoke emotions.

And perhaps the most interesting of all is the inner creativity within this field. New writers keep coming into the textserve industry and writing new amazing stories. This persistence speaks volumes about the boundless attraction of this kind of storytelling and the room it has managed to find within the digital literature. As the textserve tradition progresses, it is apparent that the writers have risen up to the occasion of enticing people to read in an inventive way, and one that is quite straightforward.

### **Transmedia Narrative and Its Culture**

One of the advantages of transmedia storytelling is the possibility of creating an experience across a range of platforms and formats, in turn, garnering and maintaining the attention of a wider audience and enriching the complexity of the whole story. Gliddon (2020) notes that when employing transmedia storytelling, every i.e., all the others in a series contributes its own unique enhancement to the main narrative. Platforms include digital media, television, radio, social media, story components, audience participation, books, comics, games, collectible items, and in particular, alternate reality game (ARG) types that blur the line between in-game and out-of-game experiences. The growth of layers, significant shifts, and unexpected twists in the plot are all made possible via these channels.

There is no question that transmedia can send messages to your audience in a wide variety of formats. Gliddon (2020) further identified the different media of transmedia storytelling, to wit:

Table 1. Different Media of Transmedia Storytelling

|                              |                                                                        |
|------------------------------|------------------------------------------------------------------------|
| <b>Print Materials</b>       | Books and magazines, Flyers, Posters, Postcards, Stickers, Comic books |
| <b>Digital Content</b>       | eBooks, Website content, Fan fiction, Podcast, Video, and Video games  |
| <b>Direct Communications</b> | Text messages, Chat or instant messages, and Email                     |
| <b>Social Media</b>          | Twitter, Facebook, Instagram, Tumblr, YouTube, Fan sites and forums    |
| <b>Experimental Media</b>    | Theater, Concerts, Exhibitions, Live Installations, Theme Parks, Toys  |

Transmedia stories are typically told in one format (film, video, comic, book, etc.), with more content available in another format for those who wish to delve deeper. The abovementioned materials demonstrate that the transmedia narrative not only improves the watching experience, but also demonstrates tremendous economic material.

According to Javanshir, R., Carroll, B., & Millard, D. (2020), transmedia storytelling encompasses the use of multiple media to convey a narrative. However, the broad scope of this storytelling approach has led to challenges in analyzing and understanding its various forms. Existing theoretical frameworks may not be

applicable to all types of transmedia storytelling, resulting in a lack of suitable tools for describing, comparing, and analyzing different experiences within this field. Furthermore, their paper aims to address this gap by presenting a model that can identify the fundamental structural features of diverse transmedia storytelling forms. They conducted twenty case studies by employing this model to demonstrate its applicability and effectiveness. Through our analysis, we discovered three distinct groups of patterns that consistently emerged across all transmedia stories: story, navigational, and instance patterns.

Story patterns are related to the manner in which channels are utilized to convey the narrative. Transmedia works that employ multiple media to convey multiple stories within a single fictional world can be distinguished from works that only tell one story through the use of multiple media. Additionally, we can expand this definition to include works in which a single story is accompanied by non-single multiple media to augment or reinforce that story.

Navigational patterns refer to the manner in which an audience member interacts with a story as new content is published or accessed. We can distinguish between different ways an audience is expected to interact with a story, such as transitioning from one channel to another consecutively, having multiple choices, or combining both.

Instance patterns refer to the manner in which the audience interacts with or consumes the instance. Examples of instance patterns include experiences that enable role play, experiences that are passively consumed, experiences that must be performed at a specified location and time, and experiences that can be performed at any time following the release of the instance.

These conventions offer a base framework to understand and classify transmedia narratives. Recognizing and describing these patterns is expanding the transmedia vocabulary and is helping in building classificatory systems. Studying and identifying these recurrent motifs and their applications in different types of transmedia storytelling will help us appreciate this narrative form more. This allows, in an organized manner, the analysis, comparison, and discussion of transmedia narratives among scholars, creators, and practitioners. Their paper puts forward a well-defined model and outlines some structural features towards building a common grammar as well as analytical approaches to transmedia storytelling. It expands the scope of investigation, creativity, and conversation in this active and changing practice.

### **Transmedia Storytelling**

These conventions provide a basic structure to comprehend and delineate transmedia narratives. The acknowledgment and description of these connections contributes enrichingly to the transmedia lexicon and assists in creating taxonomy. Thus the study and the finding of such patterns and their use for different kinds of happenings will enrich one's understanding of this form of storytelling. This facilitates, in an orderly fashion, the study, critique, and exchange in transmedia narratives among researchers, authors and practitioners. Their article presents a delimited theory and suggests certain organizational principles towards developing a shared language and also provides methods of analyzing transmedia narrative. It broadens the potential for research, invention, and engagement within this dynamic and ever-evolving field.

Trans-media storytelling, developed by Henry Jenkin in 2006 and presented in his book, *Convergence Culture*, refers to an orientation of narrative content such that a story is told through the use of not just one medium but several medium in order to enrich the story. This increases the level of interaction and in turn encourages an active audience with a supportive and interactive environment. In this respect, Jenkins remarks that media convergence is an important aspect of transmedia storytelling since to this day , it facilitates the interplay between different forms of storytelling media , be it movies , television, novels, games or social networks. It makes room for integrating related and supplementary components of the storyline, each of them enhancing the main plot by elaborating on some character or event, or descriptive scene. Thus this makes it possible to interact with the entire narrative over many media and allows the user to pick different story layers with different levels of engagement. This means that the linear dynamics of storytelling are also supplemented by the users' creativity and participation. This opening up of narratives is known as transmedia storytelling. It creates interactivity with the readers by enabling them to contribute narrative components through filling in the holes, pursuing action, or connecting the dots in the chronicle and putting out skilled assessments about it. Because transmedia storytelling invites the participation of the receivers of the message, it encourages more than just the telling or selling of the story – the system holds potential for marketing and expands brand horizons. This is known as the Transmedia Promotion as it is a way to enhance the net share of sales of a product or a service. The whole narrative may be extended beyond the borders of a single text, and an enhanced reader-emphasis concept will help to promote talents and integrate audiences better.



Transmedia Storytelling is a concept that, according to Sousa et al. (2016), has become trendy of late but remains contentious. Looking at the current media environment anticlimactically sweeping and changing, one cannot say for sure that its opportunities and boundaries have been completely understood. There are different elements of a transmedia story, its production and consumption and each group; the media industry, creators and even the audience every one of them has specific interests and objectives. Transmedia narrative or transmedia storytelling is a unique method of telling tales to audiences via various interconnected media outlets.

Transmedia storytelling focuses on the creation of an experienced multi-media narrative that is enhanced through the audience's interaction with the characters, the story, and the thematics in a more proactive manner. This is possible because transmedia storytelling allows the reader to enter the story world and experience it in all its fullness without the hindrance of a single medium. It is in this particular form of storytelling that the beauty lies in how these bits and pieces when interlocked form a bigger picture. Each component adds its relative richness in things like character histories or side stories to enrich the main plot. This technique enables the audiences to have a better experience since they are not limited to one way of experiencing the enjoyment of the story. On the other hand, transmedia storytelling is an advantage in that it gives the time span to the maker to knit different threads which can be perceived through different media. Within this view, this increases the scope by which the audience's engagement, immersion and enjoyment out of the transmedia world can be experienced on a very large scale. It is also where brand solutions are offered. It makes it possible for brands to reach targets in the most interesting and effective ways. For example, many people don't want to simply buy a

service anymore; they want to become a part of it. For this reason, possible 'storytelling' in brochures, leaflets & even by products themselves is suggested.

In the context of transmedia storytelling, all mediums are important in the telling of a story. They all help to build and elaborate on the story world. Different media forms expand on and draw from the earlier media form within the same story so that the experience of the audience is linear and intertwined. Such composition of media forms also encourages the engagement of the audience since the audience seeks and connects different aspects of the story in other media (McErlean, 2018). An approach to storytelling in layers is similar to the resolution of a puzzle in which every layer X is a new clue. For example, a narrative can start with a motion picture, continue with a book or newspaper article, even a series of websites, and look, through a video game, or a simulation. This multilayered strategy offers different means of interaction with the story to its audience making them feel more connected and improving the understanding of the story.

As mentioned by Adams, C., & Barbour, K. (2022), it was necessary to revisit the idea that a transmedia narrative's classification could be viewed as fixed overtime, especially when narratives were developed in "real time" through social media outlets that thrived on timeliness. In this case, the study visually targeted the relationship of diegetic social media paratexts with their core text, using the storytelling practice of *The Lizzie Bennet Diaries* for illustration. It was also noted that once the story reached its epilogue, the transmedia narrative was almost untenable due to the impossibility of the cohesive integration of all the transmedia elements. Researchers analyzed the interrelations of the text with the help of qualitative and quantitative content analysis regarding the YouTube and Twitter resources. The

diegetic paratexts distributed on Twitter enhanced the narrative by expanding on the events of the core text portrayed on YouTube and providing additional context, albeit without resolving the plot. These Twitter paratexts were intrinsically dependent on the core text but also served as guides, requiring audience members to transition between platforms to engage with the complete story fully. Furthermore, the temporal release model of the core text altered the impact of the diegetic paratexts, while also limiting the long-term transmedia aspects of the text. This was a result of the dispersed nature of the narrative and the interdependency created by the relationship between different textual elements. In conclusion, the study highlighted the dynamic nature of transmedia storytelling and the need to reassess its classification as narratives unfolded across real-time social media platforms. By examining *The Lizzie Bennet Diaries*, the researchers illustrated the role of diegetic paratexts on Twitter in expanding the narrative while emphasizing the challenges and limitations posed by the integration of diverse textual components.

Additionally, I believe transmedia storytelling emerged as a response to our increasingly interconnected society, where people actively seek interactive and immersive experiences. It acknowledges that audiences are no longer passive consumers but active participants who want to be involved in the narrative. This aspect of transmedia storytelling really resonates with me, as it aligns with the desire for more engaging and interactive storytelling experiences.

According to Bourgeon-Renault, D., Derbaix, M., Jarrier, E., & Petr, C. (2019), in conceptual terms, the researchers have identified different stages of adopting a transmedia device, including exploration, information search, and connecting with other users. They have also determined the origins of narrative transport, including

an individual's willingness to embrace technology, the design of the transmedia device, the reasonableness of the content, and the level of user control. Moreover, they investigated the spheres of transmedia experience including, imagination and empathy, immersion, and distortion of time and space. The researchers have further clarified the organisms of transmedia and pointed out their main components through semi-directive interviews with professionals in the area, namely transmedia designers and experts. Those components are the narrative universe, the narrative and characters, the hardware, software and location, and the timing. They also accomplished stressing the need for interaction between the audience on one side and the platforms on the other.

Additionally, I have examined the inner views of certain audiences in a bid to gauge the circumvention of a transmedia device. They determined that to enjoy the device, it has to be appropriated, meaning a user has to go beyond using it, to encompass experiencing the story world, information scavenging across other media and users, and social interaction with avatars and players. Satisfaction arising from using such a cheap device refers particularly to aesthetic and enjoyable freedom, yearning, increased concentration, efficiency of learning, and the altered experience of time. This pleasure is typically caused by the fantasy developed and the feeling created towards the characters involved to an extent that one is unable to conceive reality for a certain period either physiologically and even through time. Alternatively, individuals with low or no appropriation of a transmedia device will have a negative experience instead, signifying factors such as the degree of appropriation of the device is important in the overall experience of transmedia storytelling.

Transmedia storytelling goes beyond the limits of a single media. Its completeness is one of the advantages of transmedia storytelling. When different elements of the story are accessed through multiple media forms, it gives a better perspective of the whole narrative world. Furthermore, transmedia storytelling is advantageous in that it has the potential to connect to more people since it appeals to many users with different media consumption habits. As stated by Bastiaens (2015), transmedia is a neologism that can easily be split into its morphemic constituents: trans, a prefix meaning across, and media, the current mode of expression which is, in this case, transmedia storytelling. Transmedial storytelling consists of the processes of creation, narration, design, and distribution of real or imagined content across numerous analogue and digital media channels. This has become popular with the advent of new ways of telling a story. In transmedia, stories are conveyed differently from one audience's medium to another. Tools that practice transmedia development are comics, motion pictures, newspapers, broadcasting, gaming, animation, and the internet. Each platform and media has different audiences and telling stories formats. Transmedia storytelling concerns itself with an advanced level of telling complex stories whereby the viewer interacts with the story in different ways. Academic narrative techniques focus on a single medium only and are invariably simplistic compared to the latter.

I also appreciate the ability of retelling history in multiple media platforms to promote togetherness and participation. When individuals discuss and engage in various facets of the story, it creates an experience that enhances a fanbase. Fans and creators are able to enjoy the experience even more due to the interactive involvement of the audience.

On the other hand, I understand that the integration of many storytelling mediums can be difficult. It involves a lot of organization and strategizing to ensure that the story carries over to the different mediums without being altered. When a storyteller has to tell the same story through various media forms, creativity, and a lot of imagination are necessary. Along with that, it can be hard to implement and especially, to use when it comes to the financial and technical management of a transmedia project.

For Ryan (2015), the most serious concern of a transmedia narrative is the narrative-centric storytelling that often intertwines multiple stories and their forms. This presents technical and chronological obstacles as well. Chronological understanding in this case refers to elevating transmedia expansion or a spin-off narrative to its proper timing in order to establish relations within the narrative world populated by other stories. While, on the other hand, this technological aspect concerns the success factor of utilizing the best appropriate technology or medium suited for the transmedia element requiring the use of a specific technology or medium.

In addition, Ryan (2015) expounded that Transmedia storytelling is the multidisciplinary practice where narrative content delivers the unifying stage of the entire undertaking, where self-contained stages of meaning in succession develop over time, beginning with the state of affairs and encumbered with tensions, and ending in the resolution of their conflicts. As stated in Ryan (2015) the notion of complementarity should also be addressed, which provides that each media in transmedia storytelling should add value to the whole story in some way. Each media offers different advantages in storytelling, for instance visual, interactive, and textual

depth, among others. Therefore, in order to ensure that the audiences are drawn to and plugged into the story, it becomes paramount that the different media available are used by the storytellers to offer the audiences more pieces of the puzzle.

In this context, the story becomes divided into parts as it is spread out across various media outlets and their engagement becomes a main concern. Ryan underlines the necessity of audience's participation for effective transmedia storytelling. Nevertheless, it may be complicated to control the degree of the audience's engagement because of the different media's capabilities. In order to keep the audience engaged in the story, the storytellers should organize situations in which they can feel agency and co-creation while keeping the story intact.

### **Transmedia Storytelling in the COVID-19 Pandemic**

The society has greatly been affected by the COVID-19, especially the entertainment industry as well as the storytelling approach. Transmedia storytelling has faced both setbacks and advances during the pandemic. The global COVID-19 pandemic has led to the halt and postponement of many media productions, thus requiring efforts to implement a coherent narrative across several media platforms has proven to be very difficult. There have also been issues of limitations in the filming process as well as the coming up with contents due to many travel restrictions and social distancing regulations.

The transmedia narrative has been offered a slew of shifts that have been favorable inclusively owing to the pandemic. Some of them are increase in consumption of digital media, expansion of story worlds through virtual events and experiences, as well as, audience engagement via virtual platforms. Due to lockdowns, social distancing, and increased time available within the home, digital

media consumption is on the up (Pandya & Lodha, 2021). This is the point where transmedia storytelling comes in; connecting people through various digital channels, such as streaming, social and even within the communities. Furthermore, the coronavirus pandemic allowed for existing transmedia properties' extensions such as spinoff series and companion books, and developments like virtual reality and video games. In addition, added value may be created through real-time activities, social networking or virtual activities that will all allow for customer exclusives and fan engagements.

In the work of Webster et al (2022), it is argued how transmedia has been influenced due to the pandemic and how people have transitioned into streaming. Thus, they study the cases of WandaVision and Snyder's Justice League and put them within the context of Disney and Warner Bros. respective franchises of the Marvel Cinematic Universe (MCU) and DC Extended Universe (DCEU). An analysis of the provided content reveals that streaming is an essential part of commercial transmedia and that while Marvel aims at fleshing out a coherent storyworld, DC puts more emphasis on its characters rather than the story. Thus, the pandemic allowed for heightened audience reactions to each approach, and more research is to be done exploring the transformative impact of streaming on commercial transmedia entertainment.

The study of Martínez-Borda et al. (2022) examines the conversations between Spanish speakers on the internet about the Peaky Blinders TV series. It focuses on the discourse generated from the series' content in social networks and other creative practices, such as fan fiction, cosplay, and crossover. The data was collected during the premiere of the fifth season in Spain, from March 14 to June 15,



2020, and was analyzed using big data and discourse analysis. The results discuss how participants construct narratives through a triple model: digital and situated storytelling, digital media and the presence of multi-platforms, and digital contexts that generate conversations between cultural industries and TV series followers. The study identifies the relationships between these multiple platforms and how audiences are present there, as well as the digital contexts that generate conversations and dialogue between cultural industries and TV series followers. The findings highlight the transformation of the industry's viewpoint on fans, with the passive audience becoming empowered. Social media has become a highly chosen media for audiences to converse through and directly communicate with creators, leading to the question of what role fans truly occupy as the makers of knowledge shared with the industries. Fans are directing the development of narratives towards a point never believed possible by attributing meaning to what they see and undertaking intermedia creative practices that help develop televised transmedia universes. Therefore, social media audience participation emphasizes participative culture and shared goals. "Affinity spaces" are created by people with common interests and strengths, allowing spectators to participate in dialogue and create new content actively.

In education, the coronavirus pandemic has significantly impacted teaching techniques, digital resources, and the utilization of video as a dynamic and compelling medium for younger learners. Telematics universities and online courses have tested the boundaries of direct-to-indirect learning methods and the deferral of experiences through recorded video lectures and tutorials, which limit interaction and relationships. In the paper of Faloni et al., (2021), they discovered how to enhance distance learning through animation and transmedia storytelling, emphasizing

interactivity and engagement. The paper explores the possibility of creating edutainment artifacts with interactive activities, for example, "choose your own-adventure narratives" in which the viewer is involved in character choices. Furthermore, transmedia storytelling can be employed for reflective learning, which emphasizes the dynamics of the medium without detracting from storytelling. It is also included in their research that a novel approach to distance learning through transmedia storytelling is to create an interactive 'choose your own adventure' structure. This includes the creation of a narrative that conveys a particular didactic content; the development of a learning experience with agency; the structuring of a path with choices that can be freely made; and the construction of a narrative with different endings; all of which must be repeated multiple times in order to provide information in a virtualized environment; and the planning of the shared experience, which is in line with the gaming standards of MMORPGs and guilds where users collaborate to select the most suitable path to achieve the desired outcome.

The pandemic has presented transmedia storytelling with various challenges, but it has also provided new opportunities for creative and engaging storytelling. The digital age and heightened consumer demand for content have led to the development of new storytelling techniques and the emergence of transmedia franchise structures. As the global landscape shifts to accommodate the new normal, the development of transmedia storytelling is likely to continue to expand and discover new ways to engage audiences across multiple media platforms.

## **Elements of Storytelling**

In this study, I studied the changes of my three stories that underwent transmedia storytelling: Dear Doctor Joey, My BFF's BF, and Behind the Clouds,

which were adapted into various social media platforms to a paperback. In order to identify the changes, I determined the elements of the story on both media. Minedrop (2005) identified the five elements of a story: characters, setting, plot, conflict, and resolution. These vital components ensure that the narrative flows without glitches and permit the action to progress in a logical and understandable manner to the reader.

Minderop (2005) states, "character can also be a person, community, race, mental and moral attitude, the quality of reasoning, famous people and literary characters." Character in a work of fiction can be understood as a portrayal of a human being. The author describes a character who needs attention, affection, and support through conduct, traits, and descriptions. In order for the reader to have a clear mental image of each character in the book, the author needs to provide them with sufficient background information. This is accomplished by providing detailed descriptions of the physical attributes and personality traits of the characters in the story. The main character in a story is called the protagonist. The main character acts as the impetus for the plot and typically finds a solution to the conundrum at the center of the tale. On the other hand, the other characters are very important to the story because they offer further information, explanations, or actions.

The setting is a description of the story's time, place, and atmosphere (Alvinindyta, et. al., 2018). Because the individuals in the novel live at a specific location and time, the events they encounter happen at specific times and locations as well.

According to Stanton (2012), the setting is the atmosphere that surrounds an event in a story, a universe that interacts with ongoing events. Readers can learn

how the story begins by looking at the environment. An author should describe the setting or environment of a story in such detail that the reader can imagine the scene. Unusual surroundings (such as a fantasy world) can be intriguing, but ordinary settings can help a reader visualize the story and feel more connected to the plot. The composition of the environment aids in conveying the narrative environment to the audience and increases their emotional involvement.

The plot is the series of events that comprise the narrative. It typically consists of a prologue or introduction, gradual progression, culminating event, and conclusion. The plot creates suspense, conflict, and an overall sense of progression, thus maintaining the reader's interest.

According to Kenny in Nurgiyantoro (2013), the narrative and events depicted in the story were not straightforward because the author compiled the events based on cause and effect. The story will not be interesting if there is no problem that needs to be solved by the protagonist. This is called the conflict. Conflict is a certain problem in the life story of the inner figures. The point in the plot where the action becomes the most intense and just before it resolves itself is referred to as the climax Alvinindyta, et. al., 2018). Conflict is one of the essential elements that propel the narrative. It may be internal (in the mind or emotions of a character), or external (intrinsic to the characters, to nature, to society, etc). Conflict evokes tension, tests the characters' resolve, and creates a sense of urgency that keeps the reader engaged.

The final step in resolving the disagreement is to reach a resolution. It is crucial that the resolution not only provide a solution to all facets of the problem, but also compliment the overall mood and originality of the story. There will be

circumstances that lead to a conclusion, and the main character will gradually conquer his or her troubles and fears will begin to fade. This stage indicates that the story will shortly come to a finish. The troubles and conflict officially end in the final phase, and the protagonist or main character is able to solve the situation (Alvinindyta, et. al., 2018).

Alvinindyta, et. al. (2018) further discussed other important elements to be considered in storytelling which are theme, point of view, narrative structure, and tone of style. Themes are the fundamental messages or concepts that are explored in a story, which can range from moral to philosophical to social or emotional. These themes enhance the experience fairly significantly in that readers can think of wider ideas and relate the narrative to their personal circumstances. The point of view is the angle at which a particular narrative is told. This can either be first person, third person, or omniscient depending on what the author wants. This narrative aspect shapes the audience's feeling towards the characters and the understanding of the events within the story. The narrative structure is the way in which a story is organized about its different components such as the exposition, the complications and resolution, the beginnings and endings, and the use of devices like prequels and flashbacks or even variations of chronology. The tone is the general attitude that the story carries, whether sober or comical or even filled with suspense, and is more of the individual writing style of the author.

All these parts combine to create a solid and interesting story. A storyteller who knows how to balance and play with these elements keeps the audience focused, makes them feel, and delivers the message they want.

## **Convergence of Various Media**

The term "media convergence" refers to the simple coming together of various forms of mass media, such as "traditional" media, "print" media, "broadcast" media, "new" media, "the internet," and "new media," as well as "highly interactive" technologies that are portable and accessible through digital media platforms. In a technological sense, media convergence is all about integration and interoperability; the joining of computing networks, information and communication technologies, and digital forms of information that are inherently adaptable, delivered through 'intelligent' platforms, applications, and devices (Holliman, 2010).

According to Henry Jenkins, a highly respected media analyst and one of the foremost leading experts on the convergence culture paradigm, as well as the DeFlorz Professor of Humanities and the Founder and Director of the Comparative Media Studies Program at MIT, "media convergence is defined by the flow of content across multiple media platforms, cooperation between multiple media industries, and the migratory behavior of media audiences." It is not only about the convergence of conventional and new digital media, but also about the unpredictable ways in which media consumers and producers connect and collaborate. It is not only technology, but there has been a wide range of socio-cultural paradigm shifts that have transformed the way a consumer evaluates a product, makes a decision, and interacts with others to seek knowledge. It also encompasses the experience that the media producer forces the customer to have (Viau, 2001).

The convergence of technology and media formats has brought lamentable changes within the structure of the media industry. Digitalization has enhanced the combination of different media formats into one digital system which facilitates the

transfer of content across devices and platforms. There has been an upsurge in content in all forms, courtesy of the attention that the web has drawn. For instance, formerly physical ‘products’ of the media like newspapers, televisions, and radios have been incorporated into the web, through services such as streaming and publications, and mobile applications (Alzubi, 2022). Moreover, hybrids of media, that is to say, traditional media as well as social media, have found usefulness and their own place in the market (Hruska & Maresova, 2020). The incorporation of multiple modalities and interactivity has seen smart tvs and other streaming apparatuses merge the confined over the air television as well as the accessible on-demand broadband content. Media convergence has changed the way content is accessed, posted and edited by users. These constraints were resilient until very recently, but the increasing connectedness of the TV, game console and computer markets has contributed to a change in the media landscape, where organizations no longer operate solely within one market, but face competition from in different markets (Peil & Sparviero, 2017). In addition to that, the confluence of media has also disrupted the sphere of business, as advertising revenue system patterns have changed due to the influence of targeted advertising and pay per view systems, and also the decrease in previous income sources such as television advertising (Hanekom & Scriven, 2002). Therefore, the media industry is forced to evolve with such transformations as they are essential for its sustainability. The convergence of media has influenced culture and society. It has allowed for the spread of information at quicker rates, a wider range of content to be made available, and expansion in the voice of the marginalized groups.

In addition, Business Bliss Consultants FZE (2018) observed several benefits of Media Convergence. The system enables content producers to design unique

content directed toward a specific audience. This has also led to a change in the movement of the economy, given that the configuration and pricing architecture of the conventional media is different. It has introduced a postmodernist perspective into the sphere of media consumption, in which the viewer is no longer merely an audience but also a co-creator of the content they receive. This has also resulted in a shift in the experience that one goes through as a result of their consumption of various forms of media. It has overcome the restrictions imposed by more conventional forms of media.

However, alongside the benefits, there are also drawbacks to the use of media convergence. According to Business Bliss Consultants FZE (2018), media convergence has introduced an element of unpredictability into the reactions that a media outlet would receive, which has brought about some change. Because the audience is bombarded with content from so many different sources of media, it can be difficult to determine which factors have influenced the customer in which ways. The level of control that a content producer once had over their own property has been significantly eroded as a result of media convergence. Consumers are now exposed to a significant quantity of content that is not branded because of the proliferation of blogs, mobile devices, and email. The content providers now have to contend with a higher level of competition for the limited amounts of time and attention that consumers have available. Moreover, it has also raised questions about the quality and dependability of information, the protection of privacy, and the effect of algorithmic curations on the exposure of audiences to a wider range of perspectives.



Hence, the convergence of traditional and new media forms has revolutionized how we consume and create content. It has provided real-time access to current events, personalized targeting for content creators, and global integration of audiences. However, challenges such as measuring consumer responses, increased competition for attention, information overload, digital skill requirements, and security vulnerabilities must also be considered in the context of media convergence. The convergence of media has been shown to make information and material significantly easier to obtain and more readily available at the touch of a screen, taking into consideration the disadvantages that it may also cause.

## **New Media**

New media refers to a broad category of digital communication technologies and platforms that have emerged and evolved with advancements in computer technology. It encompasses various forms of interactive and multimedia communication that are distinct from traditional or "old" media. According to Friedman and Friedman (2008), new media refers to a wide range of electronic communication methods made possible by advancements in computer technology. It differs from "old" media, such as newspapers, magazines, books, and non-interactive media like television, by encompassing websites, online video/audio streams, email, social platforms, communities, forums, blogs, Internet telephony, web advertisements, online education, and more. Distinguishing between new and old media is not straightforward, as old media has adopted digital formats, moving away from traditional methods. New media represents multimedia and digital communication through desktops, laptops, phones, tablets, and other devices. It

emphasizes user interaction rather than passive media consumption, offering customization according to user preferences and selective linking between different forms of content. Nevertheless, it is common to observe that instead of completely replacing traditional media, new media tend to complement them, often functioning in tandem to advance the objectives of the organization.

Furthermore, the influence of new media in our modern society cannot be overlooked. The removal of restraints on information has made it possible for people to receive and put out information from anywhere within the globe in real time (Nazim & Mukherjee, 2016). This has raised the levels of enlightenment and understanding. New media environments have also provided a means of communication and interaction among people, communities, and organizations, still, for example, via social networking services. As a result, it has fostered a higher level of interconnectedness and collaboration nationally and internationally. New media has come about with citizen's journalism which has helped voice the silenced and advocated for social political activism (Wall, 2017). The modern era has also changed the face of advertising and marketing in a great way; through digital pages businesses can recruit social media influencers to reach their desired audience and alter their attitudes towards their brands (Dwivedi et al., 2021). New media has changed the way people engage with entertainment, especially in this technology-driven world. From access to a vast library of movies, television, and music through streaming services, traditional entertainment has evolved and adapted in the use of modern technology. Still, concerns surrounding privacy and the use of data have been rife as these platforms management collects information from users and predicts their behaviour, causing controversies on privacy and monitoring (Wieringa et al., 2021). The public is faced with the new media's benefits on one

hand, while a protective measure on one's privacy is exercised on the other. Another disadvantage that new media brings is the increase in fake news and misinformation due to the ease of access people have to information dissemination through the new media (Olan et al., 2022). In this respect, there is a requirement for constructive and cautious restrictions so that ethical and responsible behaviour is adhered to in the use of the information by the digital space (Caled & Silva, 2021).

## **Digital Storytelling**

Digital storytelling has been widely employed since the mid-1990s as a collaborative approach that allows individuals from diverse backgrounds to create and distribute concise audio-visual narratives. It has been advocated as an educational tool for fostering digital literacy and creativity (Schleser, 2012a), a supportive resource for social work practices (Lenette, Cox, & Brough, 2015), and a means of intergenerational knowledge exchange within indigenous communities (Edmonds, 2017). The term "digital storytelling" encompasses various formats and essentially refers to any narrative crafted and shared using digital tools. However, it is commonly used to denote a participatory technique that results in a 2- to 5-minute audio-visual composition comprising photographs, voice-over narration, and additional audio elements. Initially, this method was applied for community development, artistic expression, and therapeutic purposes (de Jager, Fogarty, Tewson, Lenette, & Boydell, 2017, p. 2548).

On the other hand, (Bouchrika, 2021) stated that in contrast to more conventional forms of storytelling, which make use of materials stored on tangible medium like paper, tapes or discs, and film, a digital narrative makes use of content that is stored on digital files. As a result, digital stories may contain text,

photographs, video, and audio, and interactive features such as maps and pieces from social media such as tweets. Bouchrika (2021) further discussed digital storytelling using a diagram (Figure 5).

Figure 5. Tools and Media Used in Digital Storytelling



According to the findings of study carried out by the Institute of Progressive Education and Learning, digital stories are usually presented in ways that are compelling and emotionally engaging. Moreover, the notion can be made broader by including a variety of additional forms of digital storytelling for instance, web based games, hypertexts and moving images narratives. In the case of hypertext fictions, the readers browse within the text at hypertexts and also have the option of using links to access other readable texts from a single node.

Moreover, to ensure effective and engaging digital storytelling, the authors stress that attention should be devoted to numerous components, namely, plot construction, originality, story-telling voice, and audio-visual aspects of the plot. It is

expected that there will be clear boundaries within the plot with a logical beginning, middle, and end along with a main theme or moral. Expectations of the audience are raised with the plot including a journey, several protagonists, a drama, a climax, and denouement. Supporting elements like pictures and background sounds should also be integrated into the plot, complementing the storyline, enhancing the affective appeal and providing interest to the viewers. The tone should be believable and honest and the content should provide the reader with experiences that relate to them. Possible Synopsis Design is an important aspect that we should include to enhance the grass graphic presence of the presentation without disregarding the content. Digital storytelling can be one of the most interesting ways to connect with the audience through engagement and a lot of sensory elements. While constructing a story, one must put into consideration its length, pacing, the time frame it should take in telling the story and the mood it represents. Further, one needs to look into the story's story delivery such as multiplatform and other means as well as the inclusion of captions, audio description and alternative text for images. Usually the relative importance of these factors appears to lead some people to think that in practice feedback and interaction are a luxury for the production of digital narratives. It is the responsibility of the narrators to respect the existing copyright rules and regulations and even seek licenses before including any protected works in the digital story content that they produce. It is also necessary to safeguard the content relevance, and consider the ramifications of the information and the story upon the readers. Taking these elements in consideration, the authors and creators will be able to make even the most mediocre, fictional stories become real and effective, able to reach the audience that is meant and convey the appropriate feelings.

## Synthesis

Transmedia narrative is an effective technique, as it enables the creators to extend their tails into various platforms and formats. Juncture, inferring the turpitude of doing various media including digital, television, radio, social networks, book publishing, comics, gaming, etc. This transmedia storytelling enriches the overall story in a certain way. Each medium has some elements unique to it which makes the audience understand the narrative in a broader scope.

One of the advantages of transmedia storytelling is the fact that it's able to reach and engage a huge population. By making use of a number of platforms and formats, the creators are able to include more people who would probably have different tastes in their consumption of media. In addition to that, this multi-platform approach also allows the creators to reach out to the audience in other ways where their active involvement is encouraged as they explore the story from different ends.

Transmedia storytelling is one of the activities that undergoes periodic change. Therefore, it makes an appearance (on social networking sites) quite often in real time. This 'real time' aspect breeds different layers, alterations and even unexpected events within the narrative. The audience is kept busy and a sense of anticipation and exploration is sustained by the narrative that is presented across different media over a period of time.

Nevertheless, in the process of trying to realize these transmedia characteristics challenges abound. It can be quite difficult to incorporate different text types and ensure continuity. It also includes narrative management across several platforms and proper selection of equipment and technologies required for every component of the narrative. For effective transmedia storytelling, it is essential to

maintain the integrity and the logical flow of the narrative across all the channels deployed in the storytelling.

Even so, fans prefer transmedia storytelling because it permits them an impetus to act. It engages them with other fellow audience members who look for, critique and debate about the plot from different angles. If the narrative exists in several forms, transmedia storytelling opens space for more sales that may tackle toys or any other form of the story attaching memorabilia.

Media Convergence within the modern context can be simply described to mean the different branches of mass media coming together to exist in one device or one platform. This includes the conventional media, the print media, the electronic media, the emerging markets and the internet users. There are many benefits of media convergence such as being able to access live news, content customization geared towards the audience, engagement of audience and content dissemination across the globe within seconds. It has also cut the costs of advertising through digital marketing as global campaigns can be done in different digital channels without limitation.

Though advantages exist in media convergence, there have also been some impediments. For instance, a marketer may want to follow some customer interactions across several platforms to interrogate a certain marketing campaign and measure its effectiveness. Other challenges include greater competition for attention from consumers and more information than they can handle. Furthermore, in the landscape of media convergence, people and institutions are expected to be digitally literate in order to make use of the available media channels. Last but not

the least, concerns related to online security such as protection of user privacy must also be in place because this would entail the storing of information in digital format.

As regards storytelling among Filipinos, textserye developed as one form of transmedia storytelling where all the work is done online. Textserye consists of a series of interrelated stories shared on the internet, mostly on Facebook, in the form of text message screenshots and chat window images. The original Textsrey “Vince and Kath” became famous in the Philippines from its release as one of the first textseryes and was later turned into a book by ABS-CBN Publishing Company. And this phenomenon made it possible for other authors to be able to publish their stories from the internet to print.

Among the finest textseryes are ‘The Wrong Message’; Monggi: Alexander and Alexandra Love Story; KenCasey; After Goodbye; Hey Stranger!; Between the Lines; and Better than Fiction. This specific textseryes have had great influence to the Filipino people and history clearly showing that transmedia has been effective in developing and maintaining readers into a new type of storytelling..

In summary, transmedia storytelling allows creators to expand their narratives across multiple platforms and formats, attracting a large audience and adding complexity to the overall story. It offers an immersive and engaging experience for the audience, with each medium contributing its unique elements. Media convergence, while providing advantages such as real-time access and personalized content, also poses challenges.



## **CHAPTER III**

### **METHODOLOGY**

The main objective of this study was to highlight my experience as one of the pioneer writers of text series turned into published novels, connecting the discursive practices present in social media and how these have been transformed in rewriting for the book format. I also examined the processes that were undertaken during the conversion of the three texts into novel-types stories as they were published as printed books. I looked back into the exchange of emails between the head editors of the published books and me as these aid in determining what were the changes done and what were taken into consideration in re-writing the stories in novel form.

I ontologically believed that reality occurs in people's minds as a variety of lived experiences, and that there is no singular reality. This was one of the philosophical assumptions for this research (Jamias, 2020). In addition, the study made an epistemological assumption that there are many different realities, and as a result, there is more than one truth; that people are the ones who make or generate knowledge; and that truth is based on people's interpretations and meanings of the world they live in (Jamias, 2020). On the other hand, the axiological assumption of this study was the fact that the values, prejudices, hopes, attitudes, expectations, and perceptions of both the participant and the researcher are relevant (Jamias, 2022). Under the context of this particular investigation, I performed the dual roles of the respondent and the proposer.

## **Autoethnography**

This method of research is called autoethnography where the author resorts to the use of autobiography to relate cultural experiences. In the cultural event or social phenomenon, the author infers from his or her experiences and reflects on the events or phenomena (Besio, 2009; Besio, 2020). Ethnography is where the subject is an objective observer. Autoethnography is both subject and researcher at once individual. The personal history and self of the author are elements that inform how the researcher views the subject. In autoethnography, the author allows the researcher to examine the researcher's own experience within codes or narratives of the culture being studied.

Most autoethnographers utilize a narrative mode, where the researcher recounts relevant detail, stories, episodes or reflections, in order to make sense of the broader cultural or social events in question (Poerwandari, 2021). Most of these stories would be embedded in a bigger socio-cultural structure so as to give a deeper and broader perspective of the topic.

Autoethnography is a specific research method that allows researchers to consider how they feel and the emotions connected to the experiences themselves (Méndez, 2013). Ethnographers, by acknowledging the existence of such feelings, try to understand the whole experience better, without losing the tension and the details that cannot be elegantly measured or observed.

Over the years autoethnography has gained increasing traction in many disciplines, including sociology, anthropology, education, communication studies and even more, and has been used to study various issues, such as race, gender and identity, migration or illness, and social activism. As with researching any topic, the

quality and rigor of any autethnographic study is contingent on the level of researcher reflexivity, transparency, and ethicality of the researcher (Koopman et al., 2020).

As for me, my focus on what autoethnography means led to an autoethnographic study of transmedia storytelling pertaining to textserye-turned-novels in the Philippines.

As one of the first writers of textseryes, I think that it is only right that I view myself as the first-hand source of information and understanding that I am. I have interacted with the type of discursive practices that social media embodies, and I have seen how these very same practices have been altered when rewriting for the book format of the three subject stories. In the same way, autoethnography has provided an avenue to appreciate the necessity of personal experience and the subjectivity of the researcher. This self-scrutinisation and self-evaluation, as well as determination of how the experiences and the culture that I belong to have shaped me, was in pursuit of providing a better understanding of the transmedia storytelling process and the changing of textseryes into print forms of novels.

Autoethnography afforded me the opportunity to understand where I sat, my inherent biases in the study, and my subjectivity being both an author and a part of the textserye culture. I looked into the issues I had in my own journey including how they affected me, my creative process, and how my creative work was received and affected people. Thanks to the discipline of sociocultural analysis, I was also able to enter the culture of the textserye and discover more meanings, understandings, and structures lurking within it. However, none of this is to say that autoethnography does not have its drawbacks. Since I am the primary research investigator as well as the

research subject, it explains why my outlook is likely to be skewed and compromised. I attempted to take a reflexive approach and be open within the conduct of research considering the biases and the research position I adopted and its influence to the research findings.

On the whole, the research that entailed personal experience of transmedial texts-turned-published novels is autoethnographic in nature is of a high degree of importance and adds to the existing literature in the area. I aspired to focus on the different issues, concerns, and achievements that came with this type of storytelling found in the Philippines through a mix of personal, inner reflection, and cultural perspectives.

### ***Autoethnography as method of discovery and analysis***

Due to its significance, anthropologists can investigate individuals with the autoethnography method which makes it possible for them to relate their experiences to a larger cultural picture involving other people. In this regard, I practiced autoethnography as a researcher, to delve into my profound comprehension of my different lived experiences, frames of references, and identities.

I engaged in introspection and self-revelation thanks to autoethnography where I scrutinized the works of literature composed of personal usage, memories, and feelings. I struggled to comprehend the effects on myself, the culture, history and society that surrounds me, and how they contribute to my worldview. This particular type of investigation necessitated analyzing all my previous experiences in search of certain connections, meanings, relationships, and other social phenomena that lie beneath the surface. Studying my life on a personal level and at the same

time, connecting it to other social, cultural and historical dimensions, helped me appreciate the dialectics and contradictions in me.

The concept of autoethnography has also helped me in assessing my own prejudices, beliefs, and subjectivity. I realized that I am not an objective observer since my relations involve culture, socialization, and level in society, among other things. Such understanding made it possible for me to participate in refractive evaluation where I interrogate my positionality over and over as the research progresses. One of the great things autoethnography does is the possibility of overcoming barriers to personal and social change. As I practiced this method, I enhanced my levels of self-awareness, overcame biases, and developed empathy and compassion. I wish to expand the reach of my work that will bring hope and change by informing the people around. That is why I am eager to share my autoethnographic outcomes with everyone who will partake in this discussion.

One should bear in mind that autoethnography is an alternative to other research methodologies that seeks an expansion of them. Integrating findings gathered through the autoethnographic method into the prism of other inquiries, which may include interviews, observations or archival study, provides a better and profound understanding of a particular phenomenon. All in all, this method enhances the understanding of the research and its outcomes by allowing the researchers to engage with and make sense of themselves in relation to the context they are investigating. This paradigm helped me in understanding deeper myself and the surrounding world while adding to the common pool of knowledge and understanding of experiences of people.

## ***Forms and Approaches of Autoethnography***

The approach to be taken when conducting an autoethnography is influenced by the level of attention the researcher wishes to give to herself, the attention that she wishes to give to the study of others or other aspects, and the degree of social involvement that the researcher intends to engage in. Ellis, et. al. (2011) enumerated nine forms of autoethnography.

In the realm of autoethnography, researchers employ various approaches to study and understand different cultural and social phenomena. Each approach has its own distinct characteristics and objectives. We will explore these methods in a more detailed and structured manner.

One approach, known as Indigenous/Native autoethnography, focuses specifically on the authority of the researcher to study other people. This specific approach of autoethnography is meant to problematize, alter and reconfigure the approaches to power and hierarchies in any research appreciating the context within which the research is conducted.

In the narrative approach, researchers communicate their research findings in the format of a story enriched with their own experience as an ethnographer, and descriptions and analyses of the subjects being studied, twenty good reasons to write this. This mode of presentation makes it easier for the audience to relate to the subject matter, as it incorporates a lot of storytelling which has a way of bringing that subject matter to life.

In the case of reflexive, dyadic interviews, the focus is on the emotional dynamics and meanings made during the interaction between the researcher and the

participant, which takes place during the interview. Center stage in this approach is occupied by the personal narratives of the subjects as well as the thoughts, feelings, and emotional reactions of the researcher about the interviews.

Layered accounts are also a type of autoethnography – in addition, they have the focus on the author's experiences. This approach also includes factual data, theoretical research and correlating literature along with experiential data to get a holistic grip of the core issue.

In the interactive interview method, a study is not just a passive experience for the participants, rather the researcher goes out of their way to involve the participants in the study at all levels. They work together to search out what happened and to share what has been learned. This approach enhances the collaborative synergetic nature of the research and enables thorough comprehension of the subject matter.

Community autoethnographies rely on the personal skills and ability of researchers where they come together to understand the particular societal and cultural problems in a given community. In that way, they combine skills to explain that particular community's inner workings and problems.

Co-constructed narratives are centered around relationships and the values in them. This angle explores how people overcome and work with the irrational, illogical, and inconsistent decency relations. It emphasizes the intricate web of relations between people and how they relate to and interpret their collective experiences.

To conclude, personal narratives are works of prose composed by writers who regard themselves as subjects. Such works are predominantly centered on the lives of the writers, thus, offering unique formats. As such narratives are used, the likelihood of the researchers wanting to share their stories with respect to the study is high.

Autoethnography encompasses a range of approaches that researchers employ to study various cultural and social phenomena. These approaches, such as Indigenous/Native autoethnography, narrative form, reflexive interviews, layered accounts, interactive interviews, community autoethnographies, co-constructed narratives, and personal narratives, allow researchers to delve into the complexities of human experiences and create a deeper understanding of the subjects they study.

This particular study used the personal narrative type as it focused on understanding my experiences in reshaping the stories from the textserye-type into a novel-type published paperback, which is considered as the phenomena. Readers are invited into the world of the author through the use of personal narratives, which aim to comprehend the self or some element of life in the context of other people and cultures, establish connections with other participants, and foster empathy (Ellis, 2004).

### **Participant/s of the Study**

The autoethnography data collection process served as a reflection of my personal experiences, treating myself as the primary source of data. Consequently, it was essential to delve into my comprehensive background to provide context for the study and gain a deeper understanding of my motivations. The following are various labels I have used to describe myself:



Firstly, I have been an online story writer for a span of five years. Throughout this time, I have honed my skills and crafted six published books, earning the distinguished title of a certified bestselling author. Besides being a writer, I can say that I have worked for the government for eight years. As a result, I know how the public institutions function.

I also have two years of experience as an elementary teacher adding to the professional breadth of my experience. It has helped me appreciate education and the growing child from a practical perspective. For academic qualification, I am a Licensed Agriculturist having passed the Agriculturist Board Examination in July 2010 being that which I am proud of. This is an indication of my expertise in my field and abiding by the professional code of conduct.

In terms of my cultural identity, I classify myself as a Brown or Asian Filipino. To elaborate, I was born and raised in the Philippines; hence, where I stand and what I see is only based on that culture. In other words, I classify my gender as that of a woman who is a cisgender. At birth I was assigned female and have accepted and lived fully as a woman. I am also a staunch advocate for gender equality, consistently working towards promoting equal rights and opportunities for all.

Religiously, I was born and raised in a Born-Again Christian family, belonging to the Protestant denomination. Since childhood, I have attended Sunday School and regularly participate in Sunday services with my family. It is worth mentioning that my religious beliefs have been influenced by Roman Catholicism during my high school years, as I attended a Catholic school. As a millennial, being born in 1989, I identify with the characteristics and experiences associated with my generation. This

generational context shapes my perspectives and influences the way I navigate the world.

Regarding my education, I hold a degree in Agriculture, majoring in Entomology, from UP Los Baños. Additionally, I have obtained a degree in Business Administration from Laguna College of Business and Arts. Currently, I am in the process of completing my Doctorate in Communication at UP Open University. Furthermore, I have a deep passion for the arts, which has accompanied me throughout my life. During my primary and secondary schooling, I actively participated in the theater club and was recognized as the Outstanding Young Theater Artist in 2001. This enduring love for the arts continues to inspire and shape my perspectives.

In terms of my family, I am the eldest child with two younger siblings—a brother and a sister. Additionally, I have been married for 14 years and have been blessed with two children. Notably, my spouse is also employed in the government sector, adding a unique dynamic to our shared experiences. By presenting this holistic background, I aim to comprehensively understand myself, laying the foundation for contextualizing and comprehending the motivations that drive my autoethnographic study.

There are facts that stand out as particularly pertinent to the research, and they are: 1) Online story writer for five years; 2) Has six published books; A certified bestselling author; 3) A member of the theater club during primary and secondary schooling. The weight that they contributed to the technique of inquiry that I used for the study is one of the reasons why I regarded these specifics as crucial information. The talks and analyses in this study were contextualized based on my cultural,

academic, and professional background since it is believed it was vital to present as complete a picture as possible of who I am. Although the "truth value" of the narratives may only apply to the context of this study and possibly to the time period in which it was written or is currently being written, I was aware that the truth claims of this autoethnography may shift as more time passes and as my accounts go through various transformations; however, this autoethnography will continue to be "true" within the confines of the context of this study because it is based on my own experiences (Lindlof & Taylor, 2019).

### **Data Collection and Procedure**

Researchers doing autoethnography must adhere to the protocols of ethnographic research in order to achieve their objectives. The gathering of data is the first stage in carrying out this activity. The task of gathering data can be accomplished in a number of different methods, including participation, self-observation, and interviewing (Chang, 2008). Ethnographers accomplish this goal by taking on the role of participant observers inside the culture; specifically, they achieve this by making field notes on cultural events, including their own participation in these events as well as the participation of others (Ellis, et. al, 2011).

There is a wide variety of approaches that may be taken to portray the data. Narratives, storied poetry, personal diaries, field notes, letters, discussions, interviews, family tales, documents, pictures, memory boxes, personal-family-social artifacts, and life experiences are all potential formats for information (Clandinin and Connelly, 2000). It is possible to draw the following conclusion: gathering data for an autoethnographic journey takes a lot of time and can be confusing at times. I had set down what I believe will be essential to begin my journey of piecing together my

puzzles, and discourses in practice. I solely relied on memory, reflection and exchange of emails between me and the editors of the subject books.

I began by transporting myself all the way back to 2017, the year in which I initially posted my first story online. In addition, I reflected on how the textserie stories were conceived in the beginning, before they were turned into paperbacks and released beginning in 2018, going over the three textserie stories again and making notes on the various aspects of each narrative (characters, setting, plot, conflict, and resolution). After that, I checked back into the exchange of emails that occurred between me and the head editor of the books, because this will enable her to backtrack what were the alterations made to the original stories while the stories were being corrected by the head editors. As a result, I served as the primary data source for this investigation. This inquiry focused on the experiences, sources of inspiration, setbacks, and problems that I had encountered along the way to turning my web stories into local bestsellers.

### ***Grounded Theory Approach***

The proposed research study adopts a qualitative approach, employing grounded theory as the chosen methodology. This decision is driven by the need to investigate a phenomenon that has limited prior research (Engward, 2013) and to address the research question, which will be treated using data obtained through textual analysis and observation. Due to the limited existing literature on the subject in the local context given its pioneer status in the proliferation of this novel media form, it was challenging to find related literature, thus prompting the need to adopt the Grounded Theory Approach. Grounded theory, as the research methodology, strongly emphasizes systematically deriving theories from concepts that are

developed and integrated based on empirical data (Urquhart, 2013; Corbin & Strauss, 2015).

Furthermore, grounded theory methodology focuses on exploring events within a social context to identify patterns in the social life of research participants, whether they are aware of these patterns or not (Engward, 2013). Throughout the study, analysis and data collection are intertwined in an ongoing process (Corbin & Strauss, 2015).

## **Data Analysis**

In order to identify the alterations in the transmediativity of the stories in the published book and the underlying factors that influenced their transmedia storytelling, it was determined that the primary focus of this research should be to identify themes within my understanding, which would provide the opportunity to further investigate the subject matter. Consequently, it was decided that thematic analysis would be the most appropriate approach. However, in the past, this approach has been criticized due to a lack of clear guidance for researchers using it. Therefore, there are authors who chose not to examine the results in relation to how it has been achieved (Attride-Stirling, 2001). Therefore, it was of utmost significance for me to employ a simple, replicable, and an open manner in this research endeavor.

Thematic analysis is another qualitative data analysis method that is primarily used in grounded theory research, which involves a layered system of coding, analysis of data for patterns, themes and concepts (Nowell et al., 2017). This method allows me to comprehend data in a deeper way so that I can develop theories from the data rather than resorting to developing theories from existing ones. The coding

stage of any data analysis process, for example, involves the stage of familiarization where the researchers or analysts engaged in the process of understanding the bulk of the information (Williamson et al., 2018). This usually involves the reading of the data (such as interviews, focus group transcripts, or written materials) over and over again in order to appreciate the details and the subtleties in the data. This stage also sees the first jotting down of notes and the makings of first impressions.

After the primary coding of the data had been accomplished, I continued with the processes of axial coding. This consists of strategizing and classifying the codes into broader concepts or themes, which helps in discovering relationships, dependencies and hierarchies among the codes (Al-Eisawi, 2022). This relates to looking at the codes and analyzing the portion of those codes that is similar and the portions that are different and categorizing the codes with regard to the ideas and meanings they share. In addition, the research can also practice selective coding, which is the process of finding the main or core themes that derive from the data collected. These core themes are more often than not the critical pieces of information from the data and their relevance cannot be abstracted while organizing and creating theories.

Reflexivity in thematic analysis is one of the most crucial elements in grounded theory, as it enables the researchers to critique their own prior beliefs, biases, and assumptions, and how they come into play in the process of analyzing data and inform it (Johnson et al., 2019; Byrne, 2021). This in turn helps to extend the focus of the analysis, and therefore minimizes the chances of tendencies such as researcher-advocate bias.

Following familiarization, I engaged in open coding. Open coding involves systematically identifying and labeling significant ideas, terms, or patterns in data. This stage, which is often referred to as 'line by line' or 'in vivo' coding, is considered the determination of codes to discrete sections of data at a time. The goal of open coding is to capture the essential essence of the participant's experiences or perspectives. The initial set of codes represents the raw data.

The aim of thematic analysis is to achieve saturation of themes, which means that I will continue analyzing the data until no new themes or codes emerge. Saturation indicates that the research has reached a point where the data has been thoroughly explored and the main themes and concepts have been identified and understood (Ando & Young, 2014).

Once saturation of themes is achieved, the final framework was plotted in Figure 8 based on the identified themes and their relationships. This model illustrates the main ideas, their interrelation, and how they contribute towards understanding the phenomenon in question. The model helps in providing a coherent structure of the findings, which can be used to disseminate the information to other people.

### ***Theoretical Saturation***

After looking through and contrasting three books on numerous instances, the coding analysis was performed to seek and describe particular concepts or themes within the data. However, as much exploration and many trips as there were, no other concepts or categories were discovered, meaning therefore that the already existing body of data had been completely explored. Furthermore, no new relationships in the previously identified categories were found, which demonstrates that all possible relationships and connections among the existing categories have

already been studied. This suggests that the coding analysis has reached a saturation point when the analysis of the data goes to the extent where there are no more new perspectives, views or interpretation of the available data. Reaching saturation is a common goal in qualitative research, as it demonstrates that the analysis has thoroughly explored the data and achieved a comprehensive understanding of the subject matter. By reaching this point, the researcher can be confident that they have captured the essential information contained within the texts and that further analysis would not yield significant new findings.

### ***Assessment Guide***

Following a thorough examination of the central themes and the establishment of the study's framework, an evaluation guide was meticulously crafted. This guide was meticulously crafted, drawing upon the comprehensive dataset that had been collected and analyzed. Its purpose is to offer invaluable assistance to prospective authors aspiring to venture into the compelling realm of transmedia storytelling. It serves as a beacon, illuminating the path for those eager to embark on this creative journey, providing them with practical insights and guidance to navigate the complexities of this narrative approach.



## **CHAPTER IV**

### **BEYOND THE PAGE: UNLOCKING A WRITER'S JOURNEY**

This chapter discusses my own experience with writing as a writer. The part of the content that does not refer to sources is only based on my personal experience and is therefore limited within the framework of this research.

In the elementary school period, I started my first epic journey of composing a story in the pages of the school notebook. The stories I created fascinated my classmates, who borrowed the notebook and extended the line to almost the whole class in order to read through the stories. At that time, though, I considered writing as just a hobby and, at most, felt no obligation to finish any of the pieces I began working on. As time bore its course, I also made up stories within myself. I thought that this particular habit of mine is quite possibly due to my fondness for many television shows, especially Korean and Chinese dramas. Whenever these shows were on, I would find myself involuntarily creating scenes of various kinds in my head. Sadly, this passion of mine had to be put on hold due to more pressing needs.

The spark of creativity has always lived in me, just as the urge to tell stories within the furthest corners of my brain has always remained active. I have often found myself within the confines of many shows and series, picturing alternate scenes and how the story should have progressed differently. This desire to imagine plots in my mind has never gone away.

I had come across an interesting narrative style in 2016, that of telling stories through text messages. As I was turning the pages, I found myself rather drawn towards this way of storytelling which in a way made me full of desire to drown

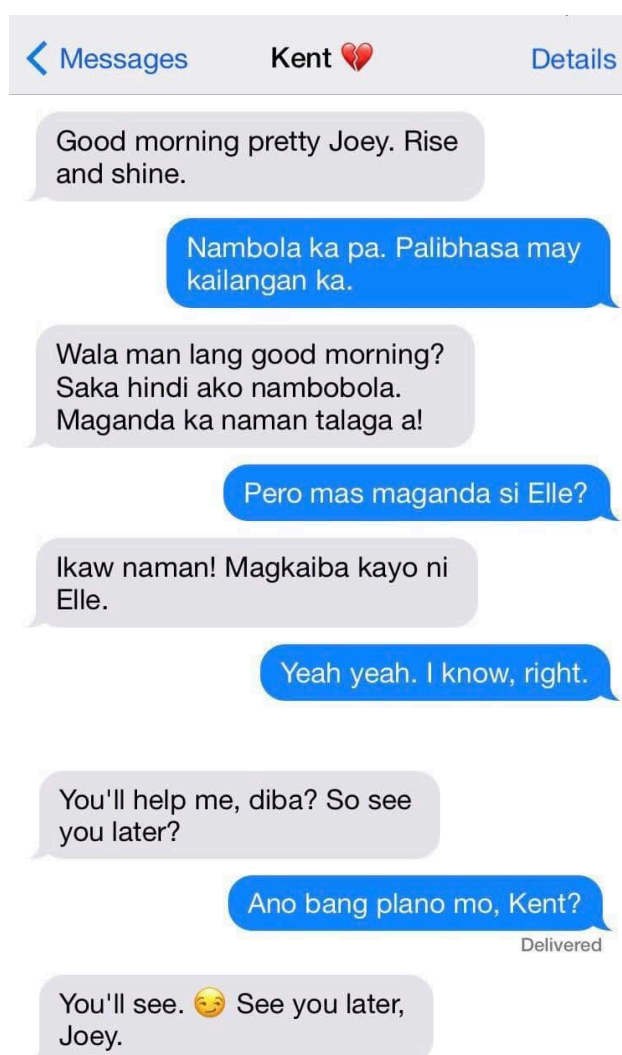
myself in stories that were in this unique form of conversational text. I then went ahead even looking for other forms of storytelling that have the same text presentation. Many Facebook pages presenting this content were searched for and found in addition to the fact that many of these pages were also joined again so that there was no shortage of such content circulated.

As I was scrolling through the Facebook Page dedicated to the posting of textserye stories, one post stood out to me. The page admin (Author A) had made a request for textserye authors. Out of curiosity and in the spirit of writing that lays dormant in me, I resolved to give it a shot. I first came up with an idea for my story because I wanted to create something that would appeal to Author A.

In order to make my story interesting, I surveyed the existing textseryes on Facebook to see the popular genres and themes at that particular time. Upon thorough assessment, young adult fiction was found to have a wide quarter readership. With this insight in mind, I opted for a school setting as the backdrop for my narrative. Building upon this foundation, I proceeded to devise a plot brimming with the promise of compelling reading.

I started writing the first chapter of my first story, Dear Diary. From the title itself, it revolves around the female protagonist who was fond of writing in her diary. Only her diary knew everything about what she felt. I listed the characters of my story and visualized their traits and personalities. These helped me in creating the text messages. I created the first chapter of the story. I ensured that the text messages I created could solicit emotions from its readers. I ended the first chapter with a cliffhanger which was based on my reading experience, the most effective way to keep your readers engaged in the story.

Figure 6. Sample Cliff Hanger Slide



In Figure 6, the way Chapter 1 of "My BFF's BF" concluded. I strategically employed a cliffhanger to wrap up this segment. In this gripping scene, we witness Kent harboring a mysterious plan—one that he deliberately keeps concealed from Joey. This deliberate withholding of information injects the narrative with a sense of intrigue, leaving readers on the edge of their seats.

The artful use of this cliffhanger technique serves a dual purpose. Firstly, it intensifies the reader's curiosity, prompting them to speculate about the nature of Kent's plan and the implications it holds for the characters involved. This uncertainty

becomes a driving force that propels readers to anticipate the unraveling of the storyline eagerly. Secondly, the cliffhanger bridges the gap between chapters, functioning as an enticing invitation to continue reading. It sparks a desire to seek resolution and gain insight into the unfolding events, motivating readers to turn the page and delve into the subsequent chapter eagerly (Wirz, et. al., 2022).

I submitted the first chapter of *Dear Diary* to Author A. Honestly, I was not expecting that she would notice me. With a huge number of followers, I was quite sure that many would pitch their stories to her. I just took my chance and hoped that she would somehow notice my story. The same day, I received an email from Author A, asking when I would like to start writing and posting stories on her Facebook Page. She immediately told me her terms and conditions if I agreed to post my story on her page. She would grant me the privilege of sharing my stories on her Facebook Page, which boasted a following of approximately 400,000 individuals. In exchange for this opportunity, she pledged to assist me in pitching my stories for publication as books or adaptations for the big screen. Acting as my agent, Author A would receive 30% of any earnings derived from the stories I posted on her page. She sent me the contract, and I signed it and returned it to her. She then asked for my Facebook account for faster communication. We communicated through Facebook, and she asked me that before I began, there were some points in the story that needed to be revised. She gave her observations and recommendations.

I took her feedback into careful consideration and proceeded to make revisions to the first chapter in line with her suggestions. Her input was valuable as she expressed appreciation for the overall quality of the story. However, a notable

point of confusion arose concerning the clarity of the interactions involving Kent. Specifically, there was uncertainty regarding the recipient of his dialogue.

In light of this critique, she made a recommendation. She proposed that I incorporate the characters' names at the onset of each conversation to establish who is engaging in the dialogue clearly. It is a straightforward but highly useful tool for the reader because it helps to keep track of the characters in conversation at any given point in time.

Figure 7. Incorporation of Character's Name



In order to pursue the notion, let us consider one specific case. For example, in a particular still frame illustrated in Figure 7, we see that Kent has begun a conversation. He starts the conversation with the words 'Good morning, pretty Joey. Rise and shine.' What appears to be a harmless dialogue in effect performs an important function. It makes it clear from the very beginning who the addressee is in this case. It is 'Joey'.

This approach to dialogue deftly integrates the names of the characters into the conversation. However, this is not an issue since this particular detail puts everything in place at once for the readers. In this particular case, the innuendo used by Kent is friendly, but it is specific to the ongoing communication and there are no questions as to the participants involved. Starting from this approach, introducing characters at the beginning of their dialogues becomes straightforward-although it does not interfere with the natural course of events.

This change not only clears the confusion that she faced, but also improves the level of the reader's involvement. The narrative is also more interesting and coherent, since each conversation is provided with appropriate groundwork. The readers can effortlessly engage with the conversations and the relationship between the characters, as well as the storyline, makes perfect sense.

Once I made the changes suggested by her, I sent her the altered version which she agreed to. 'Dear Diary' album o has been done, all I needed was chapters to post, she said. Her advice was clear, and it stuck: I should follow a fixed timetable and upload contents after every two days. This will ensure that readers will not be kept for indecent long periods in between the presents keeping their attention and interest. While I was thinking about this piece of advice, I realized that writing even one chapter will not take an inordinate amount of time—around 30 minutes or so up to about one hour. This made me happy, as I understood that those short evenings after work could easily fit this activity.

After some careful thinking, I accepted the suggestion she made. Not only did it make sense to follow her recommendations, but it also brought about enormous happiness. Every night, once I wrapped up my work-related duties, I set out to work

on a chapter. The artistry blended with the ordinary made my schedule comfortable enough, and brought a constant rhythm to my daily activity.

This process was more than just a habit; it was an act of great importance. It was the dream I had wanted to achieve after so many years, which, in reality, had been at the back of my head for a long time. This was the way I figured, every chapter I put down, that dream was beginning to come true. To be, however, the acceptance of her proposal was also acceptance of oneself - to create and to let free that all-encompassing passion for creation to waiting willing crowds.

What I have experienced while posting my chapters on Author A's Facebook Page has been thrilling and transformational. I started with such a humble purpose of simply wanting to interact with writers and readers, and I ended up embarking on a creative escapade of sorts.

The first step was sending my chapters to Author A first for her approval. This was not merely a courtesy but a chance to learn from someone whose work inspired me more than any other. It was also quite friendly as her response contained her opinions and constructive feedback which helped me in honing my craft and improving my narrative style. This was one of the many aspects that made me fall in love with the whole process.

I began to post my chapters for the audience, and the appreciation I received was immense. The comments made were not simple compliments; they were relevant and reasonable. They were from those who appreciate the art of telling stories, and thus, I got motivated. The satisfaction of knowing that I had the power to touch someone's work and let their imagination go wild was truly inspiring.

Eventually, I noticed that I was able to gather quite a number of fans on Author A's Facebook Page. This increasing fan base, however, came with its own set of burdens and obligations. It dawned upon me that readers were looking forward to the next chapter, and this knowledge made me want to keep improving in my storytelling. I wanted to meet their standards and give them a value-for-money reading that was interesting and enjoyable.

It became a sweet puzzle to try and fit my work within the perception of the audience. I had to respect my artistic integrity even when readers showed their preferences. It was a careful implementation of their opinions while ensuring that the heart of the story was not lost. Such frustration was the reason for my active involvement in storytelling and edged me on to better my skills.

The constructive criticism I received was further encouragement in my creative pursuits. It made me want to tell more stories and aim for even greater heights in my writing. There was so much love that the members shared on Author A's Facebook Page that it even made fellow writers and readers who did not know each other encourage each other in the group.

This phase of my life marked a vibrant evolution, creativity and relationship. It was not only chapter posting; rather, it was an environment focusing on the love of writing that attracted many individuals. I grew to love it because for the first time, it was a space where I could write, reach out to other people through stories, and most importantly meet others who appreciated literature as I did. This was a journey I'd never want to forgo and I acknowledge the chance I had to pursue such.



I created a timetable to publish new chapters onto the Facebook page once every day. Concurrently, as I shared my chapters, I actively engaged with readers' comments. Upon perceiving any misalignment or incongruence between their feedback and the anticipated direction of the subsequent chapter, I conscientiously considered their input. Subsequently, I invested time in revising the completed chapter to align it more closely with the expectations and preferences expressed by the readers. Penrose and Sitko (1993) explained that when writers receive feedback on their work, they are frequently faced with a series of decisions. The primary decision of whether or not to change their work is embedded in a cluster of other choices, and if we could listen in on these writers' thought processes, we would see that they consider more alternatives than they may be aware of. One significant alternative concerns how to imagine alternative ways of viewing their text.

Positive feedback from viewers is critical in crafting online stories, contributing to various aspects of the storytelling process. Penrose and Sitko (1993) further discussed that positive feedback is an excellent motivator for creators. Knowing that their work is valued and resonates with the audience motivates authors, content creators, and storytellers to keep creating content. Also, positive feedback from viewers validates the creators' creative choices. It confirms that the narrative decisions, character developments, and plot twists are resonating with the audience, confirming the storytelling strategy's effectiveness. Moreover, Positive feedback helps viewers develop a sense of community. When people express their enjoyment and appreciation for a story, it creates a shared experience for the audience, which helps to build a supportive and engaged community. Positive evaluation emphasizes the attention on the proficiency of the art of storytelling. The creators are able to distinguish which aspects of the narrative, the development of characters or the

pacing of the story are engaging enough to be improved, developed and used in the next episode or story. Positive feedback helps creators in a purposeful manner. It is easier to think ahead about the plot, the development of characters, and the general direction of the story since the audience is aware of what types of elements appeal to them.

While working on my stories I came to understand why it is good to use reader feedback as a motivational factor to push forward. Constructive criticism is the most positive way to motivate me and my audiences. When the audience enjoys the story, they respond back with ideas, theories or discussion on the topic and this enhances the storytelling experience which becomes more of a sharing and social experience. A story is said to be retold and amplified with the use of positive reinforcement. Viewing the content, earlier viewers tend to share it with others to express their joy and this creates a word of mouth aspect of marketing that can help grow the viewership. Viewer satisfaction expressed as positive attitudes is a way of measuring the effectiveness of content towards the target audience. I am able to understand what sections of the story interest their viewers the most and incorporate this effect in their later stories improving the audience's overall appreciation.

There is no denying that viewers' positive comments are central to the process of creating and perfecting stories online due to the cartesian and continual nature of the stories. It not only inspires creators, but it also provides valuable insights that contribute to the ongoing improvement and success of the storytelling experience. Positive feedback fuels the symbiotic relationship between creators and their audience, which increases the overall enjoyment and impact of online narratives.

## **CHAPTER V**

### **FROM KEYPAD TO PAGES**

This chapter delves into my transition from an online writer to a published author, chronicling my journey in the realm of publication. Any content lacking specific references is derived exclusively from my personal experiences and is inherently defined within the context of this study.

One of the terms included in my contract with Author A was for her to act as my agent and to pitch my story to different publishing companies. She initially told me that she would pitch the story to the company that published Story A. After months of posting my stories on her page, I had not heard any news from her about any publishing matter. After these months had passed, she had also hired two more writers for her page. It was not just about me only anymore, but also the two junior writers. What I did was search for some small publishing companies on Facebook and pitched them our stories for publication. I thought that maybe this could be a good start for our writing careers to flourish.

After several weeks had passed, a publishing company reached out to the page and extended a publishing contract for two of my stories: "Dear Diary" and "Dear Heart." I was excited as I informed Author A about this. We proceeded with the contract signing. As my agent, she went with me and checked if all the terms and conditions stipulated in the contract were reasonable. After the contract signing, we prepared the two stories for publishing. Regrettably, after some weeks after the contract signing, the publishing company encountered financial difficulties, resulting in the unfortunate cancellation of the publication of these two stories.

Despite facing this setback, I persevered through the challenging period and continued to craft new stories. The increasing demand from readers for more of my narratives served as a driving force, motivating me to persist in my storytelling pursuits. In early 2018, an editor from Publisher A contacted me and extended an offer to publish my debut story, "Dear Diary," under their company. Through negotiations and deliberations, a consensus was obtained, and a deal was closed. Publisher A, on the other hand, insisted on changing the textserye format into a narrative or novel-driven format. Because the textserye books were already linked to a different publishing house, it was preferable to maintain the traditional ways of telling a story instead. It was out of the wish to have my works in print that I easily bowed to their demands. I gave in to their demands without a second thought owing to the desire to ensure my literary works got into the hands of the target readers.

To bring the said project to fruition, I reached out to Author A, and consulted her on the matter given the fact that she has had an extensive career in writing. We discussed the terms I had accepted, and she agreed with me. She indeed called the offer a good one, which was also why I did not second guess my instinct. With so much of her experience in my corner, I forged ahead with total assurance that what I was doing was the right, not wrong, thing to do.

For several months, the story was being worked on transforming into a narrative form and then went into the editing stage with the head editor attending to it. After all these details had been taken care of, the book was published, and this last stage was carried out during the Manila International Book Fair in the year 2018. The inaugural publication proved to be a resounding success, and I had the privilege of conducting my first-ever book signing at one of the nation's largest book fairs.

Dar Diary: My BFF's BF was released in October 2018 and instantly reached the sixth place of the National Bookstore Bestsellers within the first month of its release. The title, while still very fresh in the market, also spent five straight months on the list of best sellers. This accomplishment later opened doors for Viva Books Publishing Inc. to issue another publishing deal, making it possible for me to choose which book will be published next.

The selected story was called "Behind the Clouds," just like the first book, it underwent the transformation process and editing keenly. It was eventually published in early 2019, and fortuitously, it secured a spot on Publisher A's bestseller list for the year 2019. In January 2020, the head editor informed me of their intent to publish the second edition of "Dear Diary: My BFF's BF." The decision was made in preparation for the publication of the second installment in the Dear Diary Series, necessitating the printing of new copies of the first book. Consequently, the first book experienced a nationwide sell-out.

During the interim period, while awaiting the second printing of the first book, the editing process for the second book, "Dear Diary: Dear Doctor Joey," commenced. Plans were set in motion to expedite its printing and publication; however, the outbreak of the COVID-19 pandemic led to the postponement of the second book's publishing. Nevertheless, the printing of the second edition of the first book proceeded as scheduled.

After patiently waiting, in 2021, the management of Publisher A delivered the disheartening news of their imminent closure. This announcement struck a chord within me, as Publisher A had become akin to a second family over the span of two years, being the first to recognize and believe in my abilities. In an industry where

publishing companies typically favor works from famous Wattpad authors, I found a home in the fact that Publisher A placed their trust in me and propelled me to become a bestselling author.

Subsequently, I sought guidance from the legal team regarding the signed contract for "Dear Doctor Joey." They granted permission to publish the story under an alternative publishing company, and even endorsed me to Publisher B.

Under the new partnership with Publisher B, I entered into a contract and successfully published "Dear Doctor Joey" in December 2021, with the book hitting the shelves in 2022. Its arrival was met with resounding success as, in March 2022, "Dear Doctor Joey" secured the fourth position on the National Bookstore Bestseller List. Remarkably, the book continued to maintain its presence on the list for an impressive five consecutive months.

To this day, I remain committed to crafting narratives in the form of textseryes. I share my stories with my audience through my Facebook Page, Sassy Missy, which boasts an estimated following of 108,000 individuals and continues to grow steadily. They remain as one of my driving factors to create more stories. To think that someone is interested in reading my craft is enough for me to continue writing.

Moreover, my personal experiences, reflections, and emotions were embedded into my narratives. I also ensure that I incorporate my persona into the stories I share with my readers. This is to ensure that I do not lose my identity to the stories. This will make my stories authentic, which then adds layers of depth and substance to my stories.

## **The Publishing Process**

The initial step in the publishing process entailed an orientation regarding the contract. Publisher A and B promptly scheduled meetings to discuss the contract and publishing procedures. Publisher A conducted the orientation at their headquarters, immediately followed by the signing of the contract. Subsequently, I engaged in email correspondence with the management to address any necessary corrections, edits, or additional scenes.

In the case of Publisher B, the orientation took place through a Zoom meeting. Once all the details were comprehensively explained, the contract was sent to me via courier. Upon signing the contract, I returned the documents to Anvil Publishing. Similar to the process with Publisher A, we maintained ongoing communication via email to facilitate manuscript edits.

Following the editing phase, the publishing team inquired about my ideas or suggestions for the book cover. After considering my suggestions, they submitted the proposed cover for my approval. Furthermore, they shared the layout of the book's interior pages for my personal review. Once I confirmed everything was satisfactory, I provided my authorization to proceed with the book printing process. The books were distributed to partner bookstores, including National Bookstore, Booksale, and Pandayan Bookshop for Publisher A, and exclusively to National Bookstore for Publisher B. Sales reports were provided by both publishing companies at the end of each quarter.

## Challenges and Setbacks

When I embarked on my writing journey, my initial goal was relatively modest: to share my stories with a willing audience. However, a significant shift occurred when my agent extended a promising proposition. She offered to facilitate the process of pitching my work to publishing companies, a proposition that instantly enlarged the scope of my aspirations. With this pivotal development, my dreams expanded, and my writing acquired a new dimension.

When I first engaged in storytelling as an activity, the aim of having such stories published became paramount. It was almost as though every carefully crafted phrase in the story carried with it the present narrative as well as the hope of one day finding the words in actual printed book pages. It was this understanding that heightened my resolve leading me to compose works with an even greater level of intent and accurate details. Beyond the intrinsic satisfaction of storytelling, my ultimate ambition was to broaden the readership, inviting more individuals to immerse themselves in the literary world I had meticulously crafted.

It was not simply a question of reaching out to more readers; it was the innate wish to disperse the solid layering of my tangible mind to all sorts of people. I envisioned readers from various walks of life connecting with the characters, resonating with the themes, and finding solace, joy, or inspiration within the pages of my narratives. More readers meant a broader tapestry of perspectives and experiences woven into the fabric of my stories, enriching the literary journey for both creator and audience.

In this pursuit, the aspiration extended beyond personal satisfaction; it became a beacon of recognition. I hoped that the resonance of my narratives would



capture the attention of a publishing company, transforming the solitary endeavor of writing into a shared experience on a broader scale. The prospect of having more readers wasn't just a numerical goal; it was a testament to the power of storytelling to bridge gaps, foster connection, and leave a lasting impact on those who embarked on the literary journey.

Publisher A's approach caught me by surprise. I had thought that it would be Author A who would be instrumental in their getting to know my work. However, it turned out that Publisher A received an email from one of my fans who encouraged them to consider my stories for publication as well. This unexpected move was proof of how well my stories had found an audience among them.

When the book was published, Author A's contribution to the marketing of the book became of great importance. She went further than simply being present during my first book signing event. She also participated in different marketing activities. These collaborative efforts paid off, as my first book entitled, "My BFF's BF" managed to find its way to the National Bookstore Bestsellers List within the very first month of its release. Without a doubt, Author A's contribution was key to this success.

Nevertheless, during the course of my journey, certain changes on the part of Author A were evident. Even though I remained devoted to sending her personal stories for publication on her platform, she ceased actively advocating for the publication of my works. It appeared as though the supportive guidance was starting to decline and was replaced by sporadic exchanges related to a percentage of sales from my works. This transformation marked a turning point in our relationship, highlighting a shift in focus from a collaborative partnership to a transactional one.

The situation left me disappointed, although I was steadfast in upholding our contractual obligations. Despite her diminishing involvement, I remained committed to fulfilling my side of the agreement. The dwindling presence of her efforts in promotions did not sway my resolve; I maintained a consistent practice of providing her with her due share of the proceeds. This commitment held true until the culmination of our contract in 2022.

My intention was to bring closure to this chapter of collaboration on a positive note. I harbored a genuine desire to navigate the conclusion of our partnership with grace and respect. However, it was she who initiated the cessation of our communication. The line of dialogue between us, which had been open for the duration of our collaboration, was unexpectedly severed.

As the contractual end date approached, our discussions never broached the subject of the contract's conclusion. While the lack of dialogue regarding this transition could have introduced ambiguity, my conscience remains clear. I was unwavering in my adherence to the terms and conditions outlined in our agreement. Each obligation specified within the contract was fulfilled to the best of my ability, demonstrating my commitment to our professional arrangement.

Moreover, as I converted my stories from one format to another and moved them across different platforms, I encountered various challenges and setbacks. In contrast to the real-time nature of the internet, the process of publishing books takes a considerably longer time. The same delay was observed in the transmediativity of the three subject books. Publishers A and B faced the task of editing the books to ensure a smoother flow for publication. As the story had been previously updated daily on Facebook, certain sections lacked coherence with the overall storyline,

necessitating the removal of some parts during the editing process. Throughout the process, as an agent in the transmediativity of the three subject books, I had to adapt to the guidelines set by the management of both Publisher A and B. The publishers had appointed editors to oversee the story's editing, and I was involved only intermittently, being consulted on certain changes as they arose.

The process of transforming text conversations into a novel-type narrative required me to engage my imagination fully. It demanded a deeper understanding of the events, emotions, and motivations that underpinned the original text conversations. The process of composition, as far as the textserye was concerned, was quite easy; however, the process of telling the story as it occurred and explaining the characters' motivations regarding their sending each other those text messages was more complex and took much longer to complete.

It is possible that the exchanges between the characters in the textserye were shortened, hasty, or devoid of any explanations. Thus, turning such disconnected conversations into a full-fledged narrative was not easy. I had to then fill in the gaps with an underlying story. This included studying the characters to the extent of their history, upbringing, and personalities in order to create believable conversations.

The reasoning behind the texted conversations was also an important factor in attaining a realistic feel to the story. It was imperative for me to think of the reasons on which particular statements were made by the concerned characters, the feelings conveyed in reaction, and how the statements fitted in the storyline as a whole. Such messages further required an interpretation by the inclusion of other details that enhance the message: their intonation or any emotional expression contained in the style of the written communication used.

In order to capture the events accurately, I had to delve into the textserye rather than just its superficial aspects. I set out to discover subplots, character development, and tangled plots that connected the dialogues. This was very challenging as it needed a great deal of creativity and problem-solving skills to create an interesting and appropriate story.

Certainly, the adaptation from textserye to novel type was a task that called for precision. It was inevitable to keep the original text dialogues intact, yet enhance them with depth and context. The characters had to transform and develop as required, rather than artificially introducing novel developments; the whole plot had to evolve naturally in order to hold readers and provide a good story.

The work involved in this shift was great, however, the final product was a more satisfying experience for the readers. In my creative eye, I managed to flesh out the characters beyond the mere exchange of text messages. This is the beauty of the novel-type: it gives room for the characters' feeling, reason, and occurrences enhancing the storytelling in a way that is memorable for the reader.

Apart from the technical features and the platform prerequisites, the role of readers, fans, and consumers on the overall production, consumption, and distribution of the three subject books is noteworthy. This was a great concern of mine when I made up my mind to publish these three stories. I was concerned that the content was more appealing to be posted on Facebook rather than being put up in local bookshops. There was also the fear that the readers might not like the novel format as much as the textserye style.

As I worked on drafting the novel versions, those fears, among others, haunted me. I pondered what readers would expect to see in the final print and

worked towards that goal. Furthermore, I added extra scenes that were not included in the text series in order to incite interest amongst readers, thus persuading them to buy the books.

At first, I only wanted to publish at least one book. However, when I went deeper into the whole writing business, that changed and I started aiming at publishing as many books as I could. This new aspiration presented another challenge for me. I felt pressured to meet the expectations of the publishing company, driven by my desire to impress them. I intended to leave a positive impression so they would consider working with me again, signing contracts for more of my books in the future. Consequently, I acquiesced to all their requests for my book, including alterations, additions, and deletions.

## **CHAPTER VI**

### **INK TRAILS: NAVIGATING THROUGH THE PROCESS**

While considering the process and evolution of my creation from scratch to hatch, I have studied in depth several aspects such as my agent, editors and publishers, the platform, the consumers, and the management of the publishing houses.

This chapter explores the dynamics of transmedia storytelling in its stepwise processes and presents an analysis of the relevant elements and people associated with this kind of storytelling. Any content that is referred to without any citations comes solely from my experiences and will be clearly marked in this work.

#### **The Agent**

A talent agent is extremely important in the creative sphere, and he or she works as a representative and advocate of a writer and enhances his or her career opportunities. In this instance, however, Author A was the agent who worked for me. In essence, this is how I understood the agreement made between Author A and me. She was to look for opportunities, which would help me to develop my career. Unfortunately, because of her busy schedule, she was unable to carry out what she hoped for and submit my stories to any publishing houses as she had planned. Luckily, a very understanding reader discovered me and I received gratitude and a recommendation. As we moved forward with the publication, Author A asked for the

contract so that she can review it. Upon completing the review, she then approved me to proceed in signing the contract.

In the course of completing my narrative from a textserye format to a novel, I found Author A to be a loyal and active co-author. What was unique about her was not just the outburst of cordiality at the beginning but a lasting interest in the process. Frequent phone calls inquiring about how much I had written, and the state of the project, and especially the release dates showed not only her professionalism but also the desire to make it happen as a whole.

Author A's participation was, however, more than just a passing interest as she deeply comprehended the extent to which the publication had advanced. It was remarkable no doubt and appeared to her that one had to go to a certain extent to ensure that publication for a book came out categorically and clearly distinct from the previous series work. In this respect, she also went above and beyond. In addition to contributing to her expected role, she also included her social media activity in the expectations such that it is her fan base that does most of the marketing. On both her Facebook and Twitter accounts, she posted and retweeted interesting information about the book in order to create a buzz and keep her followers excited.

After the book was officially published, Author A was yet again turning her attention – this time pragmatically – to the most important, in her view, aspect: that of finances. And she was systematically and painstakingly detailed regarding that too. She studied the payment schedule and made sure that all the financial requirements were satisfied as expected. Her notices and reminders were not purely administrative; rather they showcased her commitment to the process and, more

importantly, to all the parties involved including me – the contributors – getting paid for their work in a timely and orderly manner.

From the early stages of the project to its finalization, Author A was actively involved which showcased the team spirit that went beyond mere creativity. Besides her social media promotions for the project, it was also the careful management of the collaboration that demonstrated her commitment to the project. As the project progressed, her position changed more from a creator among many to that of a loyal and hard-working partner, managing the delicate balance of art and business in the world of storytelling created by many.

In addition, Author A often referred to the undertaking of the publishing house to send out sales reports every three months and stressed the need to track the sales of the book actively. This zealous and responsible attitude did not only concern the project we were working on, but it also spoke volumes about her resolve to know how far in the information she was. This concern about keeping up with the information on progress and sales clearly reflected an interest of hers that was in the relationship even before the late stages of our working together, showing that she intended to see the success of the project in question for a long time to come.

Basically, Author A's engagement was inculpatory in nature rather than being restricted to mere contractual obligations. Her contribution as collaborator and agent showed the importance of a qualified agent in relation to creativity and the creative industries. Her scrupulous insistence on the need for sales reports illustrates her dedication to openness and responsibility, making both the creators and the team cognizant of the outputs of our work.



Not only did author A's meticulousness enhance our grasp of the reception of the book in question but it also buttressed the idea of the longevity of our collaboration. It showed the respect and appreciation that did entail, from the very beginning, the birth of the creative idea until the performance assessment, and care for the execution that's why quality leadership is critical in this type of storytelling business. Author A became a linchpin in our creative journey through her actions, navigating the complexities of the publishing landscape with a keen eye on long-term success.

## **The Platform**

Each platform has its own nature and language. When the three stories were posted on Facebook, they were updated regularly (one chapter per day). Unlike when they were published as printed books, the story would be presented wholly. In this case, the editors in charge of the stories had to make sure that all the parts were cohesive with the overall storyline. For example, in *Dear Doctor Joey*, the editor commented that no hints should be shown as early in Chapter 4 that Dominique was the one hindering the reunion of Joey and Blue. She further suggested that instead, there should be a flashback in Chapter 5 when Joey saw Dominique in the elevator. This was done to make the story more fluid and more cohesive.

Using textserve to narrate gave very limited scenes to me as an author. I was challenged to narrate whatever was happening in the stories through exchange of text messages only. Unlike in the novel, where I am free to narrate everything. This explained why there were a lot of scenes present in the published book that were not

shown in the textseries. The added scenes also addressed the logic concerns missing from the textseries.

As Rutledge (2015) discussed, transmedia storytelling refers to the seamless conveyance of a narrative across various media platforms, aiming to enhance the overall experience by immersing the audience more deeply. While the exact details of transmedia storytelling may vary, all definitions emphasize the importance of audience engagement. Through the utilization of multiple platforms, audiences have the opportunity to journey within a storyworld, transitioning between different texts based on their own interests and choices. This means that by leveraging various media platforms, audiences are provided with the chance to explore and immerse themselves in a fictional world created by the story. They can move between different forms of media, such as books, movies, websites, games, or social media, based on their personal preferences and choices. The transmedia process in the three subject stories allows the audience to engage with the story from different perspectives and gain a more comprehensive understanding of the narrative universe. The audience has the freedom to navigate through the storyworld, following their own interests and making choices that shape their individual experience within the transmedia narrative.

Stories shared on Facebook serve a dual purpose: On one hand, they are intended to establish a connection between the readers and the content, while on the other hand, Facebook can also function as a platform to drive sales. In this context, storytelling emerges as a powerful emotional tool to forge this bond, as it taps into one of our earliest and most fundamental modes of learning. The underlying objective of this strategy is to captivate the audience through effective storytelling,

leading to increased engagement, affinity, and ideally, improved sales (Dauggard & Eriksen, 2014, p. 97).

Textseryes are usually uploaded on Facebook and are therefore widely available to a number of readers across the globe. They can be accessed on different users, mobile phones as well as tablets, and laptop computers so the readers do not have to carry hard copies of the books. Furthermore, textseryes are frequently issued with serious publications and chapters added in real time to the later vehicle, enhancing attention and focus. Interactivity is also another element associated with textseryes as the readers are able to comment to the authors as well as other readers through text comments and forums, or social media. Such interactions can promote the sense of togetherness as they make it possible for the fans to exchange ideas on the plot and other related aspects with many others. Finally, textserye chapters are typically shorter in length, making them ideal for those who need to read for a shorter period of time. This allows readers to pause and resume their reading without losing sight of the story.

As discussed earlier, I started posting my stories on Author A's Facebook Page with the aim of seeing my work as a published book someday. I am a follower of Author A, and I have seen how one of her works went from being published on Facebook to becoming a published book to being a Top Grosser Film in the Metro Manila Film Festival. With this goal in mind, I invested my time and effort in crafting my own stories. However, as I went through this journey, I established a connection with different people. Their positive feedback and support kept me going. It took more than a year before my first story was noticed by a publishing company, and for that time span, my readers became my driving force. It was not easy to think of

different stories, but I continued writing and created more stories within that one year span, before I finally saw my story published in a physical book. It can be shown that the primary goal of using storytelling as a strategy is to capture the audience's attention and interest through compelling and well-crafted narratives. This means that the stories should have persuasive storylines, well-developed characters, and thematic coherence. I also considered diversity in terms of genres, tones, and styles to create rich and engaging novels. I also looked for common trends, character connections, and narrative arcs that can be brought together harmoniously in the novel. I tried my best to weave my stories seamlessly into an intricate novel.

### **The Editors' Roles**

Gilani (2017) discussed the significant roles performed by editors in the publication of a book. The role of the editor is that of a team leader, in charge of the whole task to ensure the cohesion and the quality of the work. An editor must be familiar with the rules of the publication and behave in an ethical way. Besides, editors should regularly work with the team, lending a helping hand when needed.

In the course of writing and sending my article, I had the honor to be advised by the chief editors of Publisher A and B. These notable editors were instrumental in equipping me with the necessary instructions on how to proceed with the editing process of my manuscript.

Treating authors with fairness, courtesy, neutrality, and integrity was one of the primary duties executed by these editors. Publisher A's editor warmly invited me to their premises where a neatly organized agreement was waiting for my inspection

and signature. The editor explained in detail each and every clause of the legal document before I affixed my signature on it. She also gave me an in-depth explanation concerning the payment information contained in the contract. Once the contract was signed, I was issued with a check as an advance against royalties. Unlike my editor who was situated at Publisher B, in the course of a pandemic, I attended a Zoom meeting with my editor. This made it easy for information to flow freely notwithstanding the effects of the pandemic. My editor provided all the important details of the publishing process during the meeting, and answered any of my queries without any hesitation. The two head editors, although of different publishing houses, exhibited an exemplary level of transparency that is highly commendable.

In addition, it is up to the editors to make quick judgement calls and convey them to the authors. The editor from Publisher A took corrections and recommendations for every single chapter as a correspondence series via Email, which meant that if there were any changes or advice for me, it reached me in a timely manner. On the other hand, the editor from Publisher B called for all corrections only after she had reviewed the entire book and noted errors on every page. The differences in their methodologies are presented in Appendix C, D – where I documented the conversations held with the head editors concerning the books.

Editors are essential in supporting the authors when the manuscripts are being submitted for publication. Ethical behaviour, provision of information and making decisions in the right time are important for the success of the author/publisher relationship. I have had experiences with my editors which

emphasizes how professional and committed these people are in the ihp publishing office. They offered constructive criticism, recommendations and helped polish the manuscript, ensuring that it achieved the desired standards of clarity, structure, organization and quality. They assisted me in developing the sequence and flow of the story lines. They evaluated the order in which ideas were developed, recommended modifications, and ensured that the information outlined was logical, straightforward and easy to follow. They contributed towards the improvement of the presentation of my work through writing different sentence structures, different words as well as the writing styles in general. They also performed a thorough check of the manuscript for correct grammar use, punctuation, spelling, sentence construction and the use of proper words.

My editors did serious work to check the contents of the manuscript in terms of its accuracy, coherence, and completeness. They spotted missing pieces of information, asked for more proof, and citations, plus made recommendations for growing some sections. They indicated the existing content where clarification or expansion was needed and resolved the issues or concerns that may have arisen. They went through the content several times and maintained relevant, proper and purposeful content in the manuscript. What I commend them for is their ability to give out criticisms that are well grounded, praise as well as condemn aspects of the narrative. My experiences with my editors exemplify the professionalism and dedication these esteemed individuals bring to the industry of publication. They were both instructors and co-workers, allocating their knowledge base in the course of writing. Such roles made the quality and the effectiveness of the work better without compromising with my voice and intention. During my time at Publisher A, editing processes were professionally organized under the watch of my chief editor. One of

the notable things was that the editor introduced a very compulsory system of color coding that greatly aided in carrying out the editing stage without skipping any step.

The color coding scheme involved assigning different colors to various elements in the story, enabling the editor to highlight specific areas that required attention visually. This method effectively identified potential issues such as grammatical errors, inconsistencies, or structural flaws. The color coding system facilitated a swift and systematic review of the entire text, making it easier for me to identify and address any problematic areas.

In addition to the implementation of the color coding system, the editor thoughtfully provided concise instructions alongside the marked sections. These instructions served as clear guidelines, enabling me to comprehend how to enhance the identified areas precisely. With specific suggestions and pointers for areas requiring further clarification, the editor greatly facilitated the task of making necessary corrections.

The use of a distinct color layout along with precise directions significantly illustrates the commitment of the editor to clarity and quality in the finished edited piece. This approach improved the speed of the editing phase and improved the communication dynamics between the editor and me: the researcher. In viewing the addressed concerns, I did not struggle, and this made the editing process more working together and smoother.

The meticulous approach employed by the editor, coupled with the utilization of the color coding scheme and concise instructions, highlights Publisher A's unwavering dedication to producing polished and error-free publications. Such meticulous attention to detail and clear communication significantly contribute to the

overall professionalism and quality of the final product, benefiting both the author and the readers.

Conversely, the head editor from Publisher B adopted a different approach to the editing process compared to the previous editor. Instead of providing corrections chapter by chapter, she opted to thoroughly read the entire manuscript first, as illustrated in Appendix C and D, before offering her feedback and suggestions. This method allowed her to grasp the story as a cohesive whole and attain a comprehensive understanding before delving into the specific revisions.

Upon completing her thorough reading and analysis, the editor compiled a consolidated list of corrections and suggestions for improvement. All the necessary alterations were put together, and as a result, I understood including all the revisions on the manuscript. Based on the proposed changes, I take time to review and make the adjustment in the new manuscript. When all the edits and corrections were made, I handled the revision of the manuscript and sent it out to the editor and the publishing team for their review. Their later acceptance of the updated version of the manuscript confirmed that the relevant changes had been made and incorporated successfully.

The technique employed by the editor, wherein all the corrections were done after going through the whole book allowed for thorough assessment of the work. This also guaranteed that any related issues such as inconsistencies, mistakes, and anything else that required rectification were put right in a global manner. To add on, the approval from the editor and the publishers received after all revisions meant that the latter manuscript was up to their high standards and adhered to how they wanted the book to be like. The transition from the editor's world to mine and then to the



publication team's world clearly showed how the three of us worked cohesively towards achieving the same end product. By welcoming criticism from different groups of individuals and making the necessary adjustments, we collectively managed to produce a document of the required quality and content.

As noted by Nisha (2020), it is the publishers who are at the heart of both the content creation and distribution cycles and more importantly, decide what content and material shall be exposed to the reading, hearing, and even viewing audiences. Publishers bear the responsibility of bringing books to readers while ensuring authors receive appropriate royalties. Authors collaborate with publishers, contributing accurate information and establishing clear objectives, in order to create bestselling books tailored to their audience. It is crucial for publishers to carefully select the most suitable writers to publish their books, as both the author and publisher play vital roles in the publication of novels or textbooks.

To ensure the quality of an author's writing, publishers should employ experienced first readers who check for grammatical errors and ensure the clarity of sentences, facilitating reader comprehension. In my case, the publisher directly approached me for the publishing rights of my book. However, some publishers conduct calls for submissions, providing writers the freedom to submit their work. After thoroughly assessing the submissions, the publisher selects the work they deem most suitable for publication. The publisher is also responsible for assigning an editor to a particular manuscript.

In my experience, both editors I worked with were assigned to oversee the editing process for the fiction stories within their respective companies. They also had editorial assistants to support them during the editing process. Moreover, the

publisher also takes charge of fixing the price of the book. They look at how much it will cost them to publish the book and set a price on it. The author earns a percentage of that price as the royalty fee.

### **The Publishing Company and Its Management**

There are more to publishers than simply putting the books out in the market. For instance, they are expected to come up with workable marketing strategies that will help in ensuring book sales. In my situation, the social media platforms of Facebook and Instagram were employed by the publisher to carry out the marketing of my books. Publisher B held a virtual book launch of "Dear Doctor Joey," and I got the chance to be introduced to the public together with my works. Still, during the period I was with Publisher A, various book signing tours took place including those that turned out diverse audiences to promote the books. To mention a few, the researcher was present at the Manila International Book Fair that took place at the SMX Convention Center Pasay, Kathang Viva at Centro Mall in Cabuyao Laguna, and even at the Viva Con in the World Trade Center, and Viva Bestsellers Live at Eastwood Mall.

Growing as an author, I've learned the hard way that choosing the right publisher is an integral part of a publishing career. Publisher A and Publisher B have both helped in giving my books the certified local bestseller status. These are the publishing firms that have proved their usefulness and importance by utilizing their know-how and resources in the publishing industry. They have been very helpful in making my books popular among the local populace. Working with Publisher A, I have experienced their willingness to promote and sell my books to all corners of the

world. Their organization and business outlook have made it possible for the readers to access my books which has in turn led to the sale of more copies and creation of a dedicated clientele.

Publisher B has also been a great partner in my publishing experiences, following the same practice. They have a thorough editorial procedure, and their desire to produce quality books has always enhanced the quality and marketability of my works. Publisher B, thanks to its established reputation and wide distribution networks, has done a great job in placing my books in the appropriate markets in order for them to maximize their potential. The contribution of Publisher A and Publisher B to the making of my books certified local bestsellers is quite significant. Their skills and professionalism in understanding the industry and marketing great content have been integral in my growth as an author. I appreciate their huge contribution to my publishing activities and I understand how important it is to choose the right publisher in order to achieve my career goals.

It is therefore the editors' responsibility in supporting the writers in every stage of the manuscript writing process by providing materials, information and other sources necessary to meet the requirements and expectations of the publishing world. Sometimes such manuscripts are considered for publication not without a series of qualitative and quantitative evaluations performed by the publishers. These relate to the quality and originality of the submitted work as well as its relevance and marketability.

Moreover, under each contract, the publishers take some other things into consideration, for instance, the target readership, the current market conditions, and the fit of the manuscript with the publishing list. Based on these qualitative and

quantitative measures, the publishers give a response to the writer, stating if the text is eligible for publication or not, or whether it requires improvements. Concerning the publishing agreements, the publishers discuss the main points with authors personally. Beginning with royalties and rights, ending with distribution and marketing, publishers ensure that every contract protects the interests of both parties and sets forth the rights and obligations of the author and the publisher. In addition to this, the authors are helped by the publishers in ensuring that the typesetting and all components of the manuscript are attractive to the eye. They provide cover and internal designs plus selection of images and types. They also ensure that the type of images and the overall design of the manuscript is appropriate for the genre and target audience.

In addition, the publishers handle the production processes of the manuscript to make sure that the end product is of the desired quality. Furthermore, the publishers not only write but re-write every author's work template, disfiguring them the way to strategize for their marketing, issue their own promotional materials and use their channels to connect with the target market. In order to generate interest in the publication, they may also organize its presentation, signings of the books and interviews with the author, along with other promotional activities. Publishers are the responsible persons who manage the availability of a manuscript for purchase, which can be done through retail shops, online e-book shopping websites and request through libraries. In this capacity, they play a key role in stock control, working with third party vendors, and help in promoting the manuscript to the right population. They also handle copyright and licensing matters, which include registering with the appropriate copyright office, acquiring permissions and clearances, and offering

follow-up and advisory services. All these serve to make sure that the process of publishing will be pleasant and rewarding.

Management had the final say when it came to the publications that were produced. They decided on everything that was final, whether it be title, edits, choice of papers, costs, promotional activities, and so on. The Publisher A and Publisher B were both considerate of my wishes but in the end, it was the management that sanctioned everything.

Taking into account the monetary risks that I would face in converting my stories into published works and making my dreams a reality, it was only logical that the management had the last word. In my view, it was a prudent step to allow them, whose economic interests were bound up in the successful publication of the books as well as in our arms, to decide.

While publishers play a vital role in supporting authors throughout the publishing process, it's important to acknowledge that there are instances when authors may encounter situations where they feel compelled to align with the publisher's preferences. In my personal experience, I willingly embraced the publisher's direction to transform my stories into published books, and this choice was deeply rooted in the fulfillment of a lifelong dream.

After an entire year dedicated to the creative process of writing, I found myself overwhelmed with a potent mix of excitement and joy. This exhilaration stemmed from the realization that my literary endeavors were finally materializing into tangible, published works. Given the profound significance of this moment in my life, I wholeheartedly and enthusiastically accepted any recommendations or alterations proposed by the publishing team. Their expertise and guidance not only marked a

significant milestone in my journey as an author but also contributed to the refinement and enhancement of my stories, ensuring that they resonated with a broader readership and fulfilled their potential. In essence, my collaboration with the publisher was a harmonious partnership, driven by a shared commitment to realizing the full potential of my creative vision.

While working on my debut literary work, the management of the publishing house even went so far as to determine the book's title, it being initially proposed that I could come up with one. So, even at the beginning of the process when the opportunity to suggest a title was present, they later on thought my title was not that interesting and took the initiative of coming up with a title for the book themselves..

When our partnership started, I presented a title suggestion that I though has captured the spirit of my work and presented its topics clearly. Still, after careful consideration, the title I had proposed was viewed by the publisher's team as unsatisfactory or perhaps not in keeping with the marketing and branding strategies they wished to deploy on the book. Hence, they decided to come up with a new title that they thought would be more appropriate for the audience and would further the promotion of the book.

Even though I was slightly let down for not having my recommended title utilized, I appreciated the fact that understanding market realities and having industry know-how were probably the two most important factors that steered the decision. Their primary objective was to make sure that the book would be able to reach its full potential in the cut-throat book-selling environment. This was a clear indication of the coexistence of an author's ideas and a publisher's marketing strategies, resulting in

an appropriate title that would serve the book beyond its apparent audience. Oddly enough, it was their choices that transformed my work into a regional bestseller.

The changes and adaptations implemented were at the behest of the management, and I would like to appreciate their assistance and encouragement, which in turn made it possible for my book to do well in the local bookshops. The discrepancy noted within the negotiable and non-negotiable phases of the publishing process brings a pertinent observation in this regard, that is, the relationship of authors and publishers cannot be explained simply in opposition. Though in the case presented irritation existed in regard to deviation from the recommended title, it explains an issue more general in the literary world. When an author has visions of a book, while at the same time the publisher who is a business person is compelled to think of how to turn profit, the balance is struck somewhere in the middle between art and commerce.

Every creative process tends to have a conflicting duality in it, that is the conflict between the urge to create and the market needs, which is particularly evident in the engagement of authors and publishers. Authors as creators often load their work with a vision, creativity, and behavior. Their work has a voice for it contains their artistry, themes, and forms of narration. Publishers, in contrast, work within the market regime, which limits them from other considerations like the economy, reader interest, and industry standards. This conflict often comes up due to the natural opposition of the author's need for unrestrained self-expression and the publisher's obligation to make sure that the work sells.

Writers seem to invest a lot of emotional and intellectual effort into their work expecting to communicate real-life stories and fresh ideas. The commitment towards

certain titles, themes or characters is always because of the artistic scope. Looking at it from the perspective of the publishing industry that is heavily influenced by marketing, one cannot help but weigh the possible expectations from the audience, the particular genre, and the state of the market at that time. Publishers evaluate the publishability of the contents in order to enhance the reach every work gets and the level of readership and even the profitability of the work. In order to fit into the market, this easy modification most of the times calls for smoothing out the edges, changing the focus of the work or baptizing the work entirely.

The process of negotiation between the author and the publisher marks an important point in the balance between preserving creativity and facing the realities of the market. While attempting to predict the certain trends and target audiences, as well as, the readers' interests, publishers analyze the market with their competence throughout the industry. They take steps in this regard and, in some instances, may require alterations to the author's intent. Although this tension may cause uneasiness between the artistic and the commercially geared sides of a work at first, it also happens to be a possible source of creative cooperation.

Successful partnerships manage to resolve this puzzle, instead of creating a conflict, they bring together arts with commerce. The authors use the publisher's services which polish their text, make it more comprehensible and expose it to large audiences. At the same time, publishers respect the creative process of the author by reinforcing the primary story, yet increasing the marketability of the same. This compromise allows for the writing of books that are not only very engaging for the readers but also very commercially successful.



Artistic expression and market forces are viewed not as obstacles but as a motivator for creativity in the context of the literary world. It promotes tension, which opens the door for authors and publishers to engage in fruitful exchanges that enhance the literary environment. Because of this acceptance of tension, the relations between the authors and the publishers becomes an innovative process, which ends up with a conception of works that are artistically deep and economically effective at the same time.

In the world of publishing, commingling creativity and business, this situation illustrates the tension inherent in that duality. The strategic decision-making of the publisher, playing a catalytic role as an industry expert and in response to the market, was paramount. In pursuing their aim of increasing the potential for the acceptance of the book within the highly competitive environment, it was only natural that the last resort would be to titling the book as something more general.

In addition, this joint undertaking reveals the fluidity involved in creative processes, as writers manage the tension between the perception of their craft and its market performance. After the writer had come to terms with the fact that the publisher could make the book conform to the market and the buying public, the writer's work underwent a complete metamorphosis. The picture goes on to show however that contrary to what was first believed by the publishing house's editorial staff that the measures taken to market the book further enhanced the marketability of the book, those measures marketing the book actually made the book a local bestseller. This presents the picture of the value of the relevant strategies adopted by the publisher with respect to the evolution of the book in the context of the very competitive publishing industry.

## **The Consumer**

Understanding my audience's preference and preference is a crucial element for me to create these narratives. I tailor my content based on things that resonate with them and where they can relate to, creating an emotional connection between me and the readers. Offer a wide range of diverse storytelling techniques to captivate and engage audiences effectively. This encourages followers to read, share, and comment on the posts. Building engagement with them takes time and consistency and so, the keys to success are experimenting with different approaches, and adapting to different strategies which cater to their needs and preferences.

On the other hand, consumers are also the main factor in the changes done in the narratives of the stories. The consumers greatly influence the production, consumption and distribution of the published books.

It was seen as early as the head editor of Publisher A asked for a title change in the first book. Their main concern was how attractive the title could be. Is the title enough to gather more audience and to encourage them to buy the books? Also, they were thinking about possible film adaptation, thus an appropriate title for a movie should be generated for the story. Unlike in Facebook where the only investments are time and effort, a sum of money was involved in publishing printed copies of books. The publishing company's goal was to sell the books in order for them to get what they initially paid for, and of course to earn more than the investment made. In order for this to commence, the preference of the consumers must be taken into consideration. Achieving bestseller status for a published novel is a combination of factors, including the quality of the book, effective marketing

strategies, and luck. However, achieving bestseller status is not solely within my control, but it depends on market trends and reader preferences.

According to Cova et al. (2007), when consumers interact with a product or media, they do not just passively consume it; instead, they become a part of it and are influenced by it. This active engagement leads to their fascination with the goods and their desire to explore new content and create new concepts. This phenomenon is particularly evident in their frequent involvement with various media platforms in their daily lives. I always ensure that the readers are always left-hanging for unfinished works and I always satisfy their hunger of curiosity. It is always important to touch the emotions of the readers. It is because their fantasy becomes reality in this particular reading activity. Their feeling of excitement might be fleeting but it makes their world stop, a complete distraction to the real world, and a satisfying escape to the harshness of reality. It also serves as a fulfillment to their lost dreams, similar to a childhood dream, which establishes an alternate reality to making it to be true.

In the context of active consumer participation, transmedia storytelling enables individuals to transform media content according to their preferences by crafting intricate, immersive narratives. This involves using language and narrative structures in a profound and compelling manner. Gurel and Tigli (2014) suggest that consumers are empowered to analyze and create detailed conclusions about the content they engage with through this process.

When I embarked on the initial creation of my story, I didn't have a specific demographic in mind as the target audience. At that point, my assumption was that the primary audience for my work would likely consist of the existing readers of

Author A, whose style or genre I may have drawn inspiration from. Nonetheless, I had little knowledge regarding the particular composition of Author A's audience.

In the same vein, when the book reached the stage of publication, the editor at Publisher A thought differently about the expected audience for the particular title. They presumed that the fact the story was based on characters' high school lives would definitely have an appeal to the younger readers. This was predicated upon the assumption that high school characters would be best suited to younger readers as those years are relatable to many.

But it is worth noting at this stage that these first approximations of the audience are likely to change as time goes by. For instance, when my book is out in the market and turns out substantial gains, there can be effective options of adjusting the target during the audience expansion due to ideal marketing. By this, we mean that with the information of who is reading and positively reacting to the book, it will be possible to broaden the scope of marketing activities in order to attain a higher and wider target audience. This flexibility in adapting is very useful within the publishing industry, since it gives both authors and publishers the chance to search for and persuade many potential readers to enjoy the book without compromising the story whatsoever.

The conflict between art and commerce has already been established as one of the primary polarities in the course of creativity. The assertion made by Castillo, et. al. (2017) regarding the impact of household consumption or consumers as a political economy factor, on the construction of a transmedia story is very much applicable to the Vince and Kath case. This study reveals that there are relations

between artistic creation and commercialization, which influence the decisions made about the production of transmedia storytelling in this case.

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Finally, this strategy also exhibits this production's slant as being at that nexus of art and viability. Star Cinema understands the balance of the line between the art and the money and makes films that combine both purposes of being an art form and a money maker. This makes possible the transmedia narrative to expand over different mediums, and thus maximise reach and revenue potential. Transmedia storytelling is the product of joining together the artistic and the pragmatic, and it needs both to succeed.

Further, it is a relatively trifle, but the productions will take into consideration a broader audience (including families). Families —a more conventional and diverse audience group—are incorporated in the narrative fold, particularly in settings like film festivals like MMFF, where its family-centered foundation increases the production's marketability across a broader reach of viewers. This market-oriented strategy showcases the production's ability to adjust to the demands of different consumer segments.

Basically, Star Cinema's choices in the transmedia strategy of Vince and Kath illustrate the tension between an art creative future and art garde consumer driven future. This ability to cater to millennials, as the primary consumers of the online platform, and families, as the larger demographic, speaks to the essential balance that be struck for effective transmedia production. Such consideration of consumer demands illustrates a complex balancing act between artistic vision and commercial needs in transmedia storytelling, as guided by Castillo, et. al. (2017) insights.

The transformation of textseryes into printed literature squarely supports the assertion of Castillo et al. (2017) regarding the role of the audience in transmedia storytelling". The assertion in question highlights the role of audience tastes in the course of developing a narrative and making other relevant creative and strategic decisions. There are a few noticeable linkages that arise when these object- and audience- constituencies are accessed through the process of textseryes' adaptation into books'- which was seen and defined in this study originally:

1. Consumer-Centric Adaptations - From being available only as a textseryes on the internet to being availed as published books, the entire process has been developed in tune with the needs and wants of the audience, especially the readers throwing all sentiments. The natural correlation is that the existing audience is taken into careful account by producing the published product in a manner that maintains the spirit of the initial textseryes. This produces the narrative in a way that the readers are able to relate to and thus the bond that they had developed with the textseryes online is not broken.

2. Strategic Decision-Making - Publishers and authors also face choices when they adapt texts into published books. Reader demographics, market demand, and genre trends all factor heavily into these decisions, which supports Castillo's assertion. By knowing what consumers want, the adaptations are able to strategically make changes to the story to target both the original online readers as well as the mainstream audience, and create the best chance for the book to be successful in the market.
3. Balancing Artistic Integrity and Commercial Viability - Similar to transmedia storytelling, the adaptation process requires a balance of creativity and profitability. Although the core creativity of the original texts may be preserved, there are choices within the publishers and authors that will have to be made that will make the books more marketable. Such decisions driven by consumers reflect Castillo's very own emphasis on balancing artistic expression with demand driven market considerations.
4. Consumer Engagement and Long-Term Success - The adaptations respect the preferences of the readers and their feedback as well as therefore create a sense of community and engagement. Such a bond with the narrative is essential to gain success in the long run. That claim is further evidence of the importance of that kind of consumer engagement to Castillo, who rightly points out that something as elemental as understanding and addressing behavioral concerns are really at the heart of keeping the story alive for so long.

In short, the evolution of online texts into published books echoes the statement by Castillo et al. (2017), showing consumer preferences at every step of the storytelling decision pathway. These adaptations are aware of these characteristics and preferred this way of visual storytelling, so the adaptations cultivated and made sure the stories transition smoothly between mediums along with their inclusion with audiences to have a greater attachment with the narrative and the story itself.

As I explained in chapter IV, the process of posting chapters to the Internet included not only posting but also commenting on reader comments. That exchange with the audience was key to how the serial storytelling process worked. In short, I listened; and if I sensed any discordance between their feedback and where I saw the story going, I was extremely attentive to this feedback loop. I took into consideration the opinion of the readers, as they all offered valuable insights.

One concrete outcome of this responsive process was the time I made to return to revise chapters that were complete. Not only was the revision process an effort to fix discrepancies, but it also was meant to further align the narrative with what the readers were asking for as they experienced the book — their needs, wants, questions, you name it. This interplay between creator and audience, in short, suggested that a responsive and adaptive form of storytelling was possible.

This is in line with Gayanes' (2015) argument which is especially evident in the process of storytelling of *She's Dating the Gangster*. Gayanes brings to the table not just a view of creativity and culture that transcends its individualistic traits, but also an acknowledgment of the considerable agency afforded by readers, moviegoers, fans and consumers in the production-consumption-distribution



trajectory of a story cycle. This fits perfectly with what Bianca Bernardino, the writer of "She's Dating the Gangster," did when she began the practice of updating the story everyday. Reader responses are integral to the story flow, an acknowledgment seen as early as Bernardino. This fluid dynamic forces her to constantly rewrite her story to match the changing expectations and interests of her audience.

And while "She's Dating the Gangster" may just be reflecting talent and audience synergy, my creative process only sporadically reincorporates the audience feedback loop within them, together these examples are part of a broader sea change in storytelling, where audience voice is not only heard but actually speaks through the pages that ultimately resonate with the consumers. In this way, the interactive experience of audience members shapes the outcome of the stories themselves, creating a true symbiotic response in which the narratives become living things molded by audience interaction.

The analysis in Chapter IV fortified how teen fiction is certainly in vogue within the literary landscape. With this knowledge, I decided to set the story in a school — a conscious decision to capitalize on the broad appeal of the teen fiction genre. Such a selection was not simply for creative style — it was a strategic commentary response to the members of the target audience and setting the narrative within a context that resonates with the established fanbase of the genre.

As Gayanes (2015) describes, this focus of narration matching the preferred usage or reading for readers is present in the novel when it transitioned from online platform (Wattpad) to a published book. According to Gayanes, however, the incredible online support — particularly from teens — was what ultimately drove this change, not the content itself. Interview with the book editor substantiates this

observation, where the interviewee explains that: "There's a trend of what I'm calling 'demand-driven publishing'." The observed trend, in the instance of SDTG, is a strategic reaction to literary preferences at least perceived to be increasing among readers, millennials especially, in virtual and hardcopy bookstores.

These dynamics illustrated in the SDTG case further highlight the critical power of consumer demand in determining the trajectory of a narrative from conception to publication. It highlights the modern phenomenon of transferring from sites like Wattpad — where an engaged modern reader can literally change the course of a work — and to physical bookstores. That symbiotic relationship between creator, platform, and consumer preferences truly paints a picture of a paradigm where the fate of a narrative from the ether of the internet to the spine of a physical book can depend as much on audience responsiveness as it does on the creative execution itself.

Modern story space represents a change from in the olden days, the spirit where the audience plays an active part in trying to woo, shape, and rewrite narratives. This narrative-practice model is a departure from classic models where viewers were passive consumers of content. In this context, the dynamic interaction of creators and the preferences of consumers forms the central axiom — one that sustains a symbiotic relationship which ultimately influences the destination and results of a narrative journey.

This evolved audience-narrative dynamic means that audience expectations and reactions are no longer an afterthought, but an essential element conceptualized alongside the creation of a story. It establishes a symbiotic dynamic between creator and audience, allowing a significant element of the storytelling experience to be

adaptable and reflective. But this collaboration is more than an acknowledgment of consumer storytelling; it directly engages the choices, responses, and wishes of the audience members, who are central to the evolution of the narrative.

This shifting relationship dynamic between creators and audiences speaks to the fact that responding to audience demand is more critical than ever. That responsiveness becomes an anchoring block that drives the narrative development and flow to reach the target audience. The path of the narrative is no longer just in the hands of the creator, but through an evolving conversation with the audience, a co-creation between the two where the narrative is influenced firmly by both sides.

This continuously changing nature is especially evident when one compares an online beginning of stories to the physical stories collected between covers. Our storytelling then turns into a collaborative process; where the narrative is not only built by the vision of the creator, but also closely aligned with the expectations and needs of the audience. As such, the story of the narrative goes beyond the intimate and closed doors of the internet to a much wider, diverse audience, indicating a shift in the way stories are told in modern day.

### **Roles in Transmedia Storytelling**

Transmedia storytelling is a vibrant practice where a symphony of creators and strategists harmonize to immerse audiences in stories that breathe across media. This process is multidisciplinary, involving a variety of entities, each with their own perspectives and areas of expertise. This body of work subsequently unpacks the complex relations between Author, Agent, and Publisher, and their relevance with respect to transmedia stories. By considering the various responsibilities held, and influence exerted, by these stakeholders, we glean deep insights into the

complexities of transmedia storytelling, shedding light on the collaborative dance that takes stories from flat, two-dimensional narratives into fully fleshed-out, multi-directional experiences. A detailed look at the key roles that come together to form engaging and cohesive transmedia narratives through the imaginative vision of the Author, the advocacy and negotiations of the Agent, and the market-steeped strategies of the Publisher. All definitions herein originate with this study and are adapted from here.

In theory, a transmedia story must have an author creating the blueprint for her signature via multiple platforms and media. Here, we outline some of the relevant responsibilities of authorship in relation to transmedia storytelling.

1. Narrative Design: The writer designs a cross-platform narrative. Develops storyworld, story arcs, and characters to maintain continuity across platforms.
2. Platform Selection: Identify the specific media platforms which the Author will use for illustrating different elements of the story. This can consist of, although not busted straight into, movie theaters, series, books, comic books, video games, sites and social media sites. An author has to consider the pros and cons of each and every platform to figure out how they will enhance the storytelling experience.
3. Story Expansion: An author broadens their story by developing supplemental content and story elements outside of the primary medium. This involves producing complementary content, be it spin-off, prequel, sequels and side-story elements that enrich the primary narrative with context.
4. Audience Engagement: An author engages their audience across social channels, online communities, convention spaces. They are there to answer

questions, provide hints and get the crowd participation involved. It provides a shared atmosphere of community and co-construction across a transmedia story world.

5. Collaboration: Writers frequently collaborate with other creators such as writers, directors, game designers, and visual artists to bring the transmedia project to life. They need to align each piece of the creative vision across different teams, and ensure that each media component integrates seamlessly.
6. Story Navigation: In a transmedia narrative, media pieces are combined into one coherent story, and authors increase or decrease the complexity of the whole narrative by choosing the order of media pieces in which it should be read. A ven context may create a recommended/preferred order in which the media pieces should be seen/read, but also allow non-linear discovery, allowing the audience to discover and interact with components of the story in the order that they choose.
7. Storytelling Techniques: Transmedia experience is carefully crafted by the authors via different storytelling strategies. Writers may also utilize cross-references and intertextual storytelling techniques to either weave a narrative web together with links/glossaries to prompt readers to be inquisitive and cross-explore.
8. Continuity Management: The authors should maintain continuity and consistency across the different media. Which means they have to keep the same story, voice, and content, otherwise the reader will jump from one media to the other and notice the inconsistencies.

It really only affects a feature of the author's life, which is the title of a story as the publisher will always take it upon themselves to change it anyway. The title change might require some changes to the **narrative design** to make sure it is cohesive and relevant for the new title. This may result in having to revisit a few elements of the story (like the motivations of a character or certain plot events) in order to match the thematic gravitas of the new title. In addition, a title is the first piece that catches a potential reader's attention and guides their expectations about what the content of the article will be. Having a different title might bring in a **new set of readers**, or affect the way current readers view the story, and change the way they **interact** with the narrative. Due to the shift in audience expectations resulting from the new title, authors might have to make adjustments to how they promote and engage with that content. Additionally, the title frequently captures the key message or spirit of the story. Authors may have to change **how they tell their story** to reflect what the new title has spotlighted. Were the new title to focus on romance rather than adventure, that would be a far less action-adventure narrative, and a different tone and emphasis would need to be infused accordingly. Finally, consistency within the world of the story is key. In such a case, note that authors must navigate narrative continuity if the change in title hints at a change in the focus or plot of the story. And sudden shifts might require you getting integrated uninterrupted so as to not break the flow and not confuse the readers.

Although the title change by the publisher doesn't directly affect things like platform choice or story expansion — Every new layer of the narrative is still up to the publisher to agree upon — it indirectly nudges these features by setting the title's market position and audience expectations. This new title does come at a cost, as it forces authors to adjust their selection of platforms and expand the current story,

with the requirement that it be thematically related to the new title, in hopes of appearing coherent and appealing to the audience.

An author/publisher does not, in all cases, have exactly the same role in transmedia storytelling, as the arrangements among the parties can vary widely on a case-by-case basis. Nevertheless, these are some of the overall roles an agent can play in transmedia projects.

1. Identifying Opportunities: Agents can spot transmedia storytelling opportunities and guide writers to investigate prospects for spreading their work through multiple mediums. Keeping up with the industry news and trends to look out for possible partnerships or licensing opportunities.
2. Negotiating Deals: One of an agent's key responsibilities is negotiating the best deals possible with publishers, production houses, and other relevant bodies on behalf of authors. They ensure that the rights/conditions/remunerations attributed to the transmedia project safeguard the interests of the author.
3. Coordinating Collaboration: Agents can help to orchestrate collaboration access between the authors and other parties associated in the transmedia work. They assist in uniting creative teams (Writers, Directors, Game Developers, Marketers, and so on) ensuring messages are communicated and processes are coordinated among all individuals involved.
4. Rights Management: Agents are all about managing the rights of the transmedia project. This encompasses negotiating and obtaining all relevant IP, licensed media, merchandise, and distribution rights across platforms.

5. Strategic Planning: Agents work with authors and publishers on their transmedia project plans. They help decide the best media outlets to use, the order and timing of publications, and overall marketing and promotion strategy to leverage the best result for the project.
6. Financial Management: An agent is responsible for handling the financial side of a transmedia project. This involves, among other things, negotiating royalties, advances, and other financial details. They might also help secure funding or investments for the project, and ensure that the author receives fair compensation for his labor.
7. Project Oversight: Agents provide guidance and oversight throughout the entire transmedia process. They might review and offer feedback on scripts, stories and other creative works to ensure that they are aligned with the author's intention and the market.

The publisher is another key factor in transmedia storytelling projects as they are responsible for making sure that the project gets as wide of a reach and is as impactful as possible. In transmedia stories, publishers fulfil several important roles:

1. Creation: Publishers do beta reading — they ask a sample of readers to give feedback to evaluate a manuscript from readers perspective. Whereas editing is the professional process of editing a manuscript to improve its quality and to prepare the manuscript for publication.
2. Distribution: This is getting a book into their hands of a retailer, wholesaler, library or other location where readers are apt to purchase or access the book. Book publishers work with various channels of the distribution system,



and providing wide distribution is essential. They also project and estimate the book's price, cost, and royalty.

3. Marketing: Book marketing includes using social media, Facebook, virtual book launches, signing events to promote books to the target audience, creating awareness, interest, and demand. The publicists are the ones that the publishers are working with to get them into the media, get them reviewed, get an interview scheduled, they try to work with book bloggers to write blog tours. Post-release they track sales and reviews, adjusting as necessary.
4. Investment and Financing: Publishers often help fund the creation and production of transmedia projects. They might even fund the actual production of media — books, movies, games, websites, you name it.
5. Intellectual Property Management: Publishers help manage any potential licensing of intellectual property rights connected to the transmedia project. They help obtain copyright, trademark, and licensing deals ensuring that the owner(s) of the work are protected and properly compensated for usage of their work across various mediums.
6. Audience Development: The publishers seek market research to help define the demographics, and they design strategies to attract and sustain audiences across media. Potential strategies could involve the creation of marketing campaigns, hosting of events, and use of social media and other promotional platforms.
7. Collaboration and Coordination: Publishers work with respective creative teams associated with a transmedia project to ensure that the narrative experience is consistent and cohesive. They encourage communication and

coordination between authors, authors' groups, directors' groups, game developers' groups and stakeholders.

8. Quality Control: The publishers are tasked with maintaining the quality of the transmedia projects. They may provide guidance, editorial supervision and creative direction to ensure that the media components are consistent with the broader strategy and are at or above industry standards.
9. Rights Management: Publishers negotiate and handle rights on behalf of the transmedia project. Marketing and packaging the project to maximize its commercial value, obtaining licensing, merchandising and distribution rights across various media platforms.
10. Business and Legal Support: Publishers serve as effective intermediaries for authors in the entire transmedia process, providing commercial and legal services including contract negotiation, financial management, and management of intellectual property, copyrights, and distribution.
11. Long-Term Planning: Publishers partner with authors to create a long-term vision for the transmedia project. They assist in recognizing where sequels, spin-offs, merchandise, or any other story world extensions can be derived from, thereby giving the project a long life and making it sustainable.

In short, the author's job in transmedia storytelling is to write a complex narrative that is engaging and deep enough to hook readers into different media, allowing for a larger and more expansive narrative experience. The agent's responsibility and role may differ based on the author's needs and the kind of transmedia project. Likewise, the function and responsibilities of a publisher change depending on the type of project, publisher expertise, and publisher/author agreement.

## **The Transmediativity of the Three Textseryes**

The subject books underwent a transmedia transformation, transitioning from their original textserye form (posted online) to being published as physical books in the narrative format. Firstly, the elements of the stories were analyzed. Upon examination, the digital format and the published book had the same characters, setting, plot, conflict and resolution. This was further enumerated on Appendix A.

In *My BFF's BF*, expectedly, the book offers a more profound flashing out of events and characterizations although the characters' personalities shine better in the way they express themselves in the text messages, sans the intervention of an omnipresent narrator. The book proves to be more emotional, refined character dynamics through the addition of key scenes.

In *Dear Doctor Joey*, there is an exploration of alternative measures of eliciting readers' emotions (heartbreak, longing, nostalgia, hope, letter, dream sequence) that are otherwise not expressed in the text messages alone.

In *Behind the Clouds*, there is an exploration of other forms of narratives (lenthly introduction of characters, inference, foreshadowing. However, in the textserye, text messages are open-minded and call for imagination. It allows more character interpretation compared to the imposed characterization of the book.

As I compare the textseryes to the published books, it becomes evident that various changes have been made to enhance the narrative, refine the character dynamics, and provide a more satisfying reading experience. I tried to create more vivid images and challenged my imagination to think outside the box. More unique ideas, interesting depth of the characters, and engaging plotlines were developed.

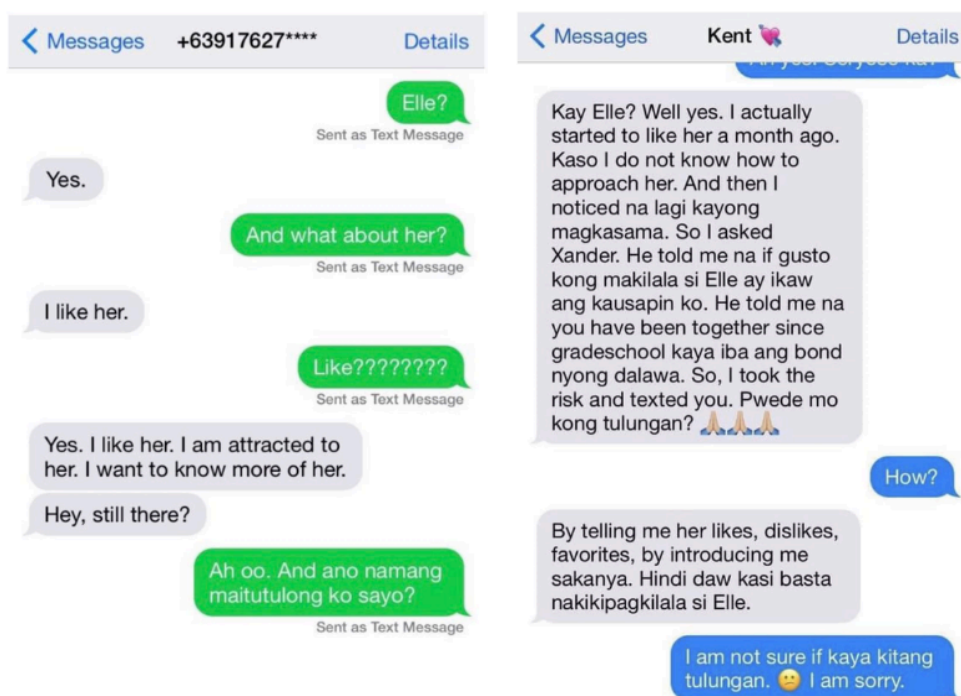
Numerous modifications were implemented because the original story was presented in a textserye format, allowing for open-ended imagination and interpretation. Consequently, it became necessary to depict the characters' actions outside of texting to provide a comprehensive narrative.

In the original textseryes, readers had the freedom to imagine the content as they read the messages exchanged between characters. However, it was equally important to pique their interest in the characters' actions beyond the texting interactions. While crafting the novel, I delved into the aspect where readers engage their imagination, considering that they follow the text exchanges but also envision additional details in the background of their minds. Throughout the process, however, a focus on preserving the essence of the original digital story was maintained while adapting it to a novel format. A seamless and immersive reading experience that allows readers to engage with the transmedia narrative was at the back of my mind, appreciating the unique blend of digital and traditional storytelling.

The following are the identified themes after the analysis of the transmediativity process of the three books, to wit: (*Please see Appendix F for illustration.*)

1. Scene Alteration - Scene alterations involve modifying specific scenes within a narrative, such as movies, plays, or books, to enhance or adapt the narrative to different mediums. These creative adjustments include additions, deletions, rearrangements, and tweaks.
  - a. Setting and Atmosphere - Scene alterations can involve adjustments to the setting and atmosphere to create a more immersive and vivid

environment. This can set the mood, enhance the tone, and make the scene feel more alive to the audience.



Dahan-dahang bumalik ako sa paglalakad upang makarating sa aming tagpuan. And when I arrived, I saw him, facing away from me. Yes, I was very sure it was him. Likod pa lang ni Kent, alam ko nang siya iyon. Unti-unti akong lumapit sa lugar kung saan siya nakatayo. At nang malapit na ako, tila ba naramdaman niya ang aking presensya. Lumingon siya at humarap sa aking kinaroroonan. He smiled at me. At otomatikong napangiti na rin ako. There he was. Finally, I saw my bliss.

"Hi Joey," maikling bati niya sa akin habang papalapit siya nang papalapit sa aking kinatatayuan.

"H-hi," nauutal na sagot ko. "Umayos ka Joey. Halatang-halata na natataranta ka dahil nasa harap mo siya. Inhale. Exhale. Inhale. Exhale," pagpapakalma ko sa sarili ko.

"Salamat ha. Salamat sa pagpayag na makipagkita sa akin. This will only be short. Promise," nakangiti niyang sagot sa akin.

"Kahit tagalan mo pa Kent. Kahit mga isang oras pa tayo rito. Hahaha!" kinikilig na bulong ko ulit sa isipan ko.

"Anyway, para hindi ka na rin masyadong maabala. I'll go straight to the point."

"Bakit parang kinakabahan ako sa sasabihin ni Kent?" naguguluhang tanong ko sa sarili ko. Ang bilis ng tibok ng puso ko.

"It is actually about your best friend," he continued.

"Elle? Anong tungkol sa kanya?" nagtatakang tanong ko.

"I like her. I really do," maikling sagot niya sa akin habang hindi pa rin naalis ang ngiti sa kanyang labi.

I looked at him, puzzled. "What do you mean?"

"I like her. I am attracted to her. I want to know her better. I am so interested in her."

*I like her. I am attracted to her. I like her. I am attracted to her. I like her. I am attracted to her. I like her. I am attracted to her.*

Parang sirang tape na paulit-ulit kong naririnig sa isipan ko ang sinabi ni Kent. Nakakabingi. May gusto siya kay Elle. Hindi ko alam kung tama ba ang pagkakaintindi kong iyon.

"Seryoso?" Iyan lamang ang tanging naisagot ko sa kanya.

"Yes. I actually started liking her a month ago. Kaso I do not know how to approach her. And then I noticed na lagi kayong magkasama. So I asked Xander since classmate ninyo siya. He told me na kung gusto kong mas makilala si Elle, I should ask help from you. He told me that you have been together since grade school kaya iba ang bond ninyong dalawa. That's why I took the risk and texted you. Pwede mo ba akong tulungan?"

His eyes were encouraging. Para bang hini-hypnotize ako ng mga mata niya na sumagot ng oo sa kanyang request.

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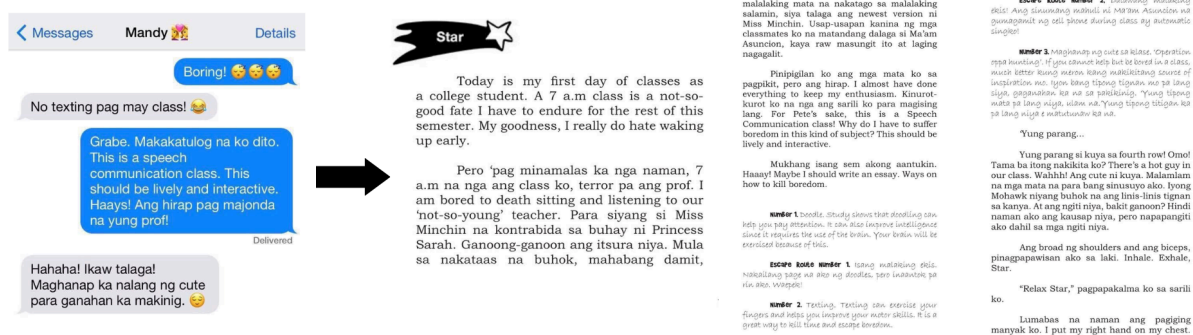
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The textserye itself seems to consist of messages between Kent and Joey, suggesting a digital or electronic form of communication like Kent was talking about. This pick might create a sense of obscureness, romance furthermore remoteness. In contrast, the new version takes place in the school's gym. That shifts the interaction into a physical realm, a public, communal space. The gym might present a new texture of senses — the reverberation of voices, the smells of the gym, the sight of the room itself — all providing a new context for the emotional dialogue.

The new location provides the scene with a very different atmosphere, or mood. In the textserye, the tone could be more contemplative and tender because of how intimate text messaging is. It also allows readers to feel more aligned with the inner dialogue of characters. But in the book version, things seem to go much darker and dramatic. The gymnasium being a public, physical setting could add tension, suspense, and a sense of exposure. This could easily permeate the atmosphere of a given scene, which could change how urgently or personally readers perceive those characters' feelings and motivations.

The shift from digital messaging to a school gym and the change from a private moment to public intensity evokes completely different feelings, with new dynamics and a contrasting atmosphere. This shows the writer's discipline for changing the setting and mood, and fuelling different emotional responses, thus making the story more engaging and richer.

- b. Plot Pacing and Flow - A change that affects a scene can be done to enhance the pacing and rhythm of the overall plot. This could mean some scenes end up longer or shorter than they are in the book; it might mean moving things around, or it might mean eliminating details that kept the book from a certain cadence you have to have in a screenplay.



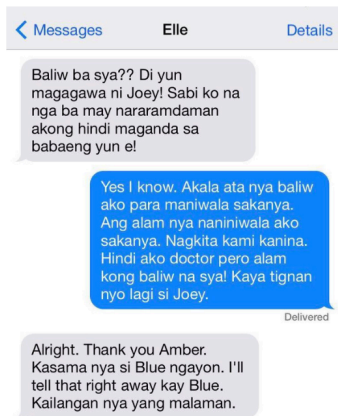
The textserye version depicts the event succinctly. The text from Star to Mandy was saying that Star will be bored in class and then later she looks at a hot guy. That quick sketch keeps the pacing brisk, moving quickly from the boredom setup to the crux of the hook. However, this new novel passage elaborates on the idea of ways of surviving tedious lectures with tips such as 'spot a hot boy. Instead, this expansion does the opposite, slowing things down and taking time to explore Star's inner workings and why she's doing what she's doing. These strategies create more dimensionality to the same, reinforcing the theme of coping with the mundane, and providing additional information about Star.

A list of strategies for surviving mind-numbing classes (including one for finding a hot guy) in the novel version leads to a much greater insight into Star's state of mind and her reactions. It adds to the overall rhythm of the narrative by causing it to slow down for a few beats—giving readers an opportunity to get to know Star a little better and see more of her personality and point of view. This added backstory adds a layer of depth to the novelization that gives readers better material to understand Star's actions and motivations. This slight adjustment in tempo improves the storytelling throughout.

The shift from a simple chronological description in the text to a more detailed scene with strategies and thoughts in the novel exemplifies how a writer can control the rhythm and beat of her story. But this change provides readers with an opportunity to connect with the characters and what they're going through on a deeper level — giving us moments that slow down the storytelling and allow for some connection and introspection.

- c. Dramatic Intensification - On the other hand, changes to a scene can be used to increase the drama and tension in a scene. That means throwing in some extra conflict, some longer stakes, or some shocks and awe to hook the audience and make sure they stay around.





Napangiti rin ako. I know how Blue and Joey loved each other before. Sa totoo lang, isa ako sa mga umaasa na muli silang pagtatagpuin ng tadhana.

"Ah, Blue, can we talk for a while? Nagmamadali ka ba?" tanong ko sa kanya. Sa tingin ko ay kailangan ko siyang kausapin tungkol sa kaibigan niyang si Dominique.

Tumango siya bilang pagsang-ayon.

"Tara, upo muna tayo," yaya niya sa akin. Nang makaupo kami, muli siyang ngumiti. "Alam ko kung gaano kahirap ang pinagdadaanan mo ngayon. Pero sigurado akong maaalala ka ulit ni Kent. Kapit lang."

"Kakapit ako hanggang kaya ko. Mahal ko ang kaibigan ninyo. Hindi naman ako basta-basta susuko," sagot ko sa kanya. "Siya nga pala. . ."

Tiningnan ko siya at tila ba hinihitay niya ang susunod kong sasabihin.

"Iyong kaibigan mong si Dominique, nagkakausap pa ba kayo?" tanong ko kay Blue.

"Dominique? You know her? Bakit?" sunud-sunod na tanong niya sa akin. Nakakunot ang noo niya na parang

nagtataka.

"I think your friend is up to something," sambit ko sa kanya.

"Up to something? What do you mean?" he asked. Mas lalo pang kumunot ang noo niya. Tila lalo siyang naguluhan sa sinabi ko.

I gave him my cell phone at hinayaan kong basahin niya ang mga text messages sa akin ni Dominique.

"Sinusubukan niyang siraan si Joey sa akin," ani ko habang binabasa niya ang mga text messages.

"I can't believe this," naililing na sambit ni Blue habang nakatingin sa cell phone ko.

"Hindi ko alam kung ano ang intensiyon niya o anong binabalak niya. Pero malakas kutob ko na may binabalak siyang masama kay Joey," wika ko.

"She is insane," maiksing sagot ni Blue. Binalik niya sa akin ang cell phone ko. Bakas sa mukha niya ang pagkadismaya.

"Bantayan mo na lang si Joey at kung kaya mong kausapin iyong kaibigan mo, please do so," payo ko sa kanya.

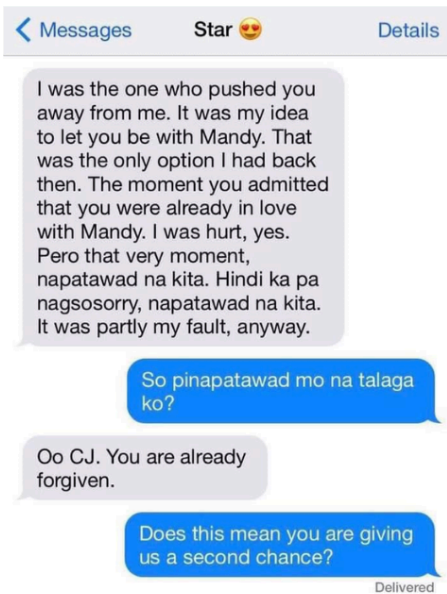
"I will," sagot ni Blue sa akin.

With that, we ended up our conversation.

What he has done is built drama into commands around a computer in his textserye version of the story (example: Amber tells Elle to notify Blue about Dominique's plan) that don't exist by default. It works for where the story can go, but the scene may feel less intense since it's not as cleverly masked.

For the novel version, the change is that Amber and Blue actually meet at a location in the mall. This shift in the presentation and reveals is what builds the drama in a completely different way. By geographically placing Amber and Blue in the same location, the emotional stakes are raised. I don't know if you've figured this out already, but the first-hand interaction helps convey feelings, body language, and unwritten reactions that come along with the words being spoken – and that gives immediacy and tension to the scene.

- d. Emotional Impact - Changes in the scene, may be direct or indirect, which may resonate some feelings in the audience mind. Adjusting the dialogue, actions or setting provide writers the opportunity to heighten the emotional tone within a scene, allowing it to become more heartbreaking or powerful.



naman natin ang isa't isa? Masyado nang madaming nasayang na oras sa ating dalawa. Ayoko nang dagdagan pa." sagot ko sa kaniya.

"Anong ibig mong sabihin, Star?" he asked me.

"I love you, CJ. This time, let's start it right. Remember? I gave you a promise that when everything is already okay, I will fight for you. I will fight for our love. And I think ngayon na yung right time." I gave him a kiss on his cheek.

Agad naman siyang napahawak sa pinsgi niya.

"Ano ba iyan? Para akong kinuryente a. Ibig bang sabihin Star, tayo na?" he again asked me.

"Yes," maikling sagot ko sa kanya.

Agad naman niya akong binigyan ng isang mahigpit na yakap-yakap ng isang nangungulila, yakap na puno ng pagmamahal.

The best feeling in the world is when you are in the arms of the one you truly love. Our love story may not be perfect. It passed through rough roads and big bumps. But, at the end of those roads, our hearts still find their way home, just like how Mandy found her way back home to paradise.

In the textserye version, CJ (Xian Lim) and Star (Liza Soberano) make amends via a text message after meeting up on Mandy's first death anniversary. This moment carries poignancy considering the context of Mandy's memorialization, and it may lose some of its power through a text. Face-to-face communication brings a lot of details that written communication does not have, such as non-verbal communication, which could lead to a less intense emotional experience than intended.

In the novel version, the alteration involves CJ and Star reuniting at Mandy's house during her first-year death anniversary commemoration. This alteration of the scene also makes the emotional impact of the scene much more severe. CJ and Star come to Mandy's house, and you can feel the physicalness of it all. This scene takes on a deeper resonance remembering Mandy for you.

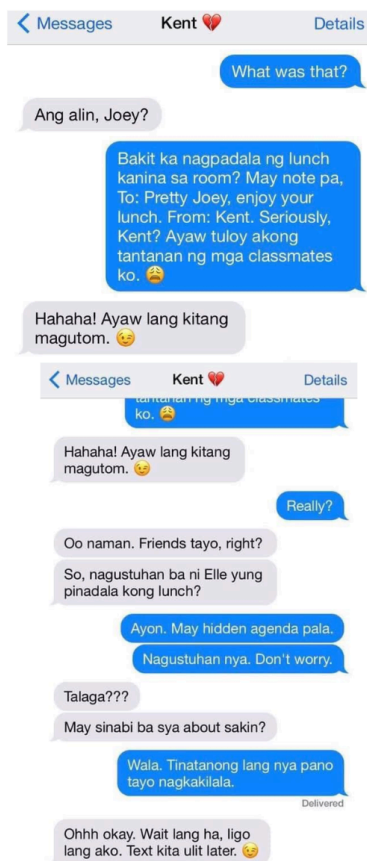
CJ and Star get a more emotional and character-driven beat when they are physically together with the characters played by Mandy at Mandy's house. The readers get to see their reactions, see their

body language, even the silent conversations that pass between them, which is what deepens their connection and the impact of their reunion. And this reimagined season gives us a chance to highlight the characters' evolution, how their lives look different without Mandy around, and the complexities of their feelings.

An excellent way the writer is emphasizing the emotion is by taking the scene from an online connection to a real life meet up at Mandy's house. The readers invest more emotionally in the characters journey, the baggage of their history, and the shared sorrow that have influenced their way. This change employs the emotional impact subtheme to craft a scene that connects more profoundly, evoking deeper empathy and connection from its readers.

2. Emotional Scene Integration - Emotional scene integration involves strategically incorporating emotionally charged moments within a narrative to evoke strong emotional responses from the audience. This essential aspect of storytelling allows writers and creators to connect on a deep, personal level with their audience.

a. Love and Romance - Scenes that depict love and romance can evoke feelings of joy, excitement, or heartache. They explore the complexities of romantic relationships and the emotions involved in falling in love or navigating the ups and downs of a partnership.



Nagulat ako ng makita ko ang isang paperbag na may nakadikit na note. "From Kent? Ano naman kaya itong ipinadala niya at bakit niya ako pinadalhan?" nagtatakang tanong ko sa sarili ko.

"Kent? Tama ba ang naiisip ko bessy? Kent... as in Kent Mondragon ng soccer team?" Nagulat ako nang biglang nagsalita sa likuran ko si Elle. Nakataas ang kanyang kilay na tila ba hinihintay kung ano ang isasagot ko.

"Magkakilala na kayo ni Kent? Kailan pa bessy? Bakit parang hindi ko alam iyan? At bakit may padala?" sunod-sunod na tanong ng aking best friend.

"Ah -eh..."

Kumunot ang noo ni Elle. "A-e-i-o-u! Mahirap ba sagutin ang mga tanong ko bes? May hindi ka ba sinasabi sa akin?" nagdududang tanong niya.

"Nakalimutan ko lang banggitin sa 'yo bes. Nagkabanggaan kasi kami last Friday. Eh 'di ba masama pakiramdam ko noong weekend kaya hindi ko na nai-kuwento sa 'yo. Balak ko naman talagang sabihin sa 'yo ngayon," sagot ko sa kaniya. Sana lumusot ang dahilan ko. Ayaw kong sabihin sa kanya ang totoo dahil masisira lahat ng plano ni Kent. Hindi pa oras para malaman niya na kaya kami nagkakilalang dalawa ay dahil tinutulungan ko ito para mapalapit sa kaniya.

"Ah I see. Okay. I understand. Eh bakit ka niya pinadalhan ng food? Uyyy. Kinikilig si bessy," nakangiting tanong sa akin ni Elle. Mukhang lumusot naman ang paliwanag ko.

"Sus. Wala iyan bessy. Bumabawi lang iyan kasi nga nagkabanggaan kami nung Friday dahil hindi siya nakatingin

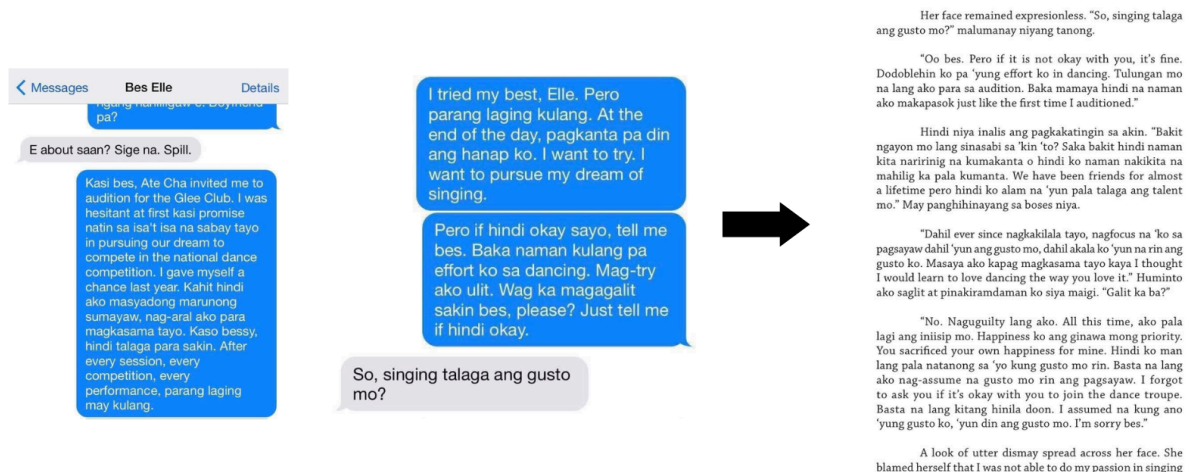
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In the textserye, it was discussed in a series of text messages that Kent sent Joey some food. However, the novel narrated in detail how Joey, feeling down the whole weekend because of being heartbroken, felt a sudden joy in her heart upon seeing that Kent sent her some food.

By delving into Joey's emotional state and her reaction to the food sent by Kent, the novel version enhances the love and romance theme. The alteration allows the scene not just to convey a simple act of sending food, but also to highlight the tenderness and care Kent has for Joey. The emphasis on Joey's joy adds a layer of romantic sentiment, illustrating the potential blossoming of romantic feelings between the characters.

This alteration leverages the emotional scene integration subtheme to create a more emotionally charged scene that aligns with the theme of love and romance. By exploring Joey's inner emotions and responses, the scene becomes a powerful tool for conveying the developing relationship dynamics and the underlying romantic undertones in the story. Readers are drawn into the characters' emotional journey, fostering a deeper connection and engagement with the narrative.

- b. Friendship and Loyalty - Emotional scenes can depict the strength of friendships and the loyalty between characters. They show how bonds of friendship can be tested and strengthened during challenging times, resonating with the audience's own experiences of camaraderie.



In the textserye setting, the scene takes place over text messages with Joey revealing her true intentions to Elle. Elle writes back, apologizing and reassuring. And while all of those things illustrate their friendship, the emotional level may be somewhat more shallow because we are reading text.

In the novel version, the alteration occurs by placing the scene within the school environment. Joey finds a way to communicate her aspirations to Elle in person. This type of interaction is more immediate and how emotions and body language connect this impression within the scene brings more emotion to it. The novel version then ramps up the emotion further as Elle physically hugs Joey and apologizes to him one-on-one.

The novel version reinforces the theme of friendship by showing the scene in a much more direct and personal way. The change highlights the characters' readiness to delve into the deeper aspects of emotional life. The physical aspect and body language like the hug reaffirms the comfort, empathy and support Elle shows Joey during her vulnerable states.

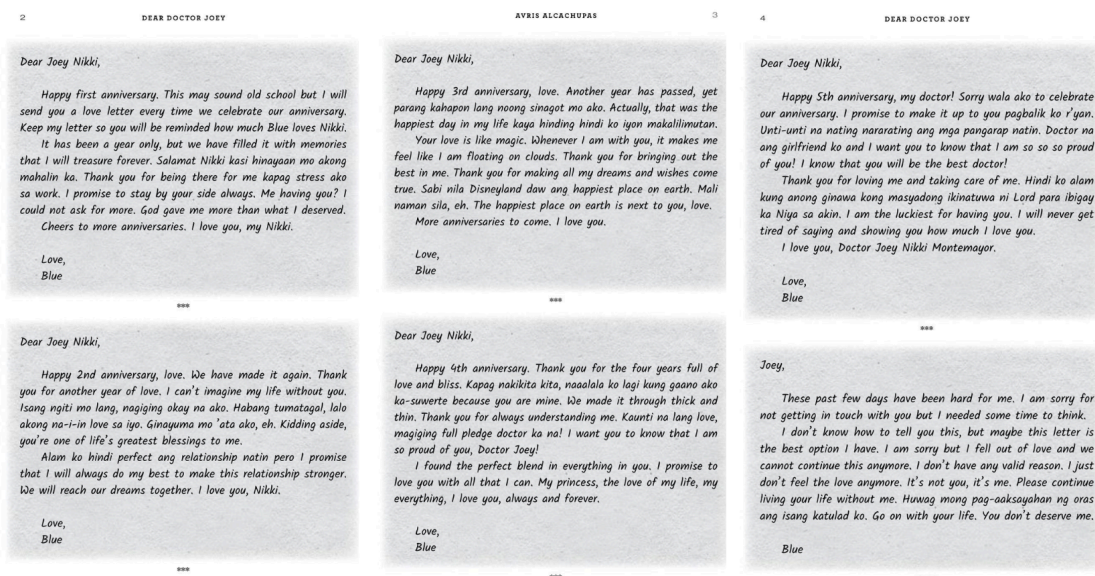
This revision uses the emotion scene embedding subtheme to create a greater emotional impact thus reinforcing the scene theme of friendship. And because the emotional responses to the events really are direct interaction, it becomes the best vehicle for how deep and powerful the character's friendship is. Readers are pulled in by the characters' emotions, encouraging a more intimate connection with, and empathy for, the relationship.

3. Integrating Key Scenes - Integrating key scenes strategically means you are adding those important parts in the story, careful, and guiding the rest of the scenes to think about if it will connect and resonate with the rest of your story.



They impact plot and character development, engage the audience, and affect the trajectory of the story.

- a. Flashbacks and Backstory - Flashbacks or backstory as a plot device can be great ways of learning about a character. This sub-theme allows us to go deeper into the development of the characters and the events that shaped them.



On the textserye, Blue's letters aren't revealed and his inner thoughts from years past aren't revealed. This lack of background information may limit the reader's knowledge of Blue's character and relationship with other characters.

The written version does so by inserting letters from Blue in a couple of the chapters. These letters are flashbacks, providing readers with insight into Blue's mind, feelings, and experiences from the past. The integration of certain scenes as letters creates some additional backstory for Blue that adds depth to the narrative and makes him more relatable as a character.

In the novel Bombs, you get Blue's letters as flashbacks, so you get to see more depth of his character and motivations. These letters might bring to light his emotions or experiences that influenced his words or actions in the story. The letters shed light on his relationships, ambitions, and growth.

The inclusion of these little pivotal moments adds a depth to Blue as a character while also benefiting the narrative as a whole. This serves to show readers a more complex character and allows for a more sympathetic and nuanced view of his role in the story.

- b. Foreshadowing - Foreshadowing and symbolism are techniques for embedding key scenes into the narrative by planting seeds of future events and layering meaning into your story. This secondary theme adds layers of richness and cohesiveness to your story





Mula pagkabata ko, madalas ikuwento sa akin ni nanay kung saan galing ang pangalan ko. According to her, it was her regret of giving me the wrong name.

Tuwing mag-u-usap kami, pinipilit niyang ipasok sa usapan kung gaano siya ka-disappointed noong ipinanganak ako, dahil wala siyang maalala kahit isa sa eighty-eight constellations na pinaghirapan niyang sauluhin. Nanay is a huge astronomy geek. Minsan nga ay gusto ko na siyang barahin kasi paulit-ulit na lang talaga, kaso kapag tumatanda na, nagiging sensitive.

Masyado nang madrama si mama kaya hinahayaan ko na lang siya. Sa totoo lang maaring 'Andromeda' o 'Cassiopeia' o 'Lyra' ang naging pangalan ko kasi iyon ang mga paboritong constellations ni nanay. Pero kung ako ang tatanungin, papangalanan ko ang sarili ko na 'Eridanus' hindi lang dahil isa iyong simpleng bituin, pero dahil gusto kong isipin ang sarili ko bilang isang ilog.

Just like a river, sumasabay lang ako sa agos ng buhay. I am simple, spontaneous, and happy go lucky. Ako ang klase ng tao na go with the flow lang. Ayoko ng planado. Ayoko ng nananatili sa isang

lugar lang. Para sa akin kasi, ang buhay ay parang ilog. Saan man ako dalhin ng kapalaran ko, dapat handa ako.

I am living my life like there's no tomorrow. Hindi naman kasi ako pinanganak na bato: mabigat at matigas. Gaano man kalakas ang hangin o hampas ng alon, gusto ko lang sumabay, kahit saan pa ako makarating.

I am sitting alone on the wooden chair at our backyard. Sobrang tanda na ng upuan na ito, pero super tibay pa rin. Masarap maupo rito lalo na at nasa ilalim ito ng puno ng acacia at natatakpan ng mga dahon nito ang matinding sinag ng araw. Masarap ding panoorin ang mga tuyong dahon na nalalaglag sa mga sanga. Ibinabalik ako nito sa katotohanan na sa mundong ito walang permanente. May pagkakataon lang talaga na sadyang humihina ang kapit natin, kaya tayo natatalo, kaya tayo nalalaglag. O sadyang may pagkakataon lang na tapos na talaga at kailangan na ng bago.

Sadyang hindi madali ang buhay. Pero na-enjoy ko ang bawat yugto nito. Why? Because there is this someone who will stay by my side no matter what. Someone who will accept me for who and what I am. Someone who will love even my greatest flaws.

Most of all, someone who can give me a kind of love that is unconditional. Knowing that I have that someone, I have nothing to worry and my life would be at its best all the time.

Tumungala ako at napatitig sa kalangitan. Ang payapa nitong tignan. Ang gandang pagmasdan ng mga ulap dito. Bumalik sa akin ang tanong na matagal ko nang gustong malaman ang kasagutan. Ano kayang nasa likod ng mga ulap?

In the textserye edition, Star is awakened by text messages from Mandy. Although this opening may tick all the boxes of introducing characters, and setting in motion the plot, it may do so without anticipation, or elevated intricacy.

In the novel version, this change is an interesting introductory chapter about where Star got her name and her inquisitive nature about what is beyond the clouds. Besides, this intro provides a sense of awe and mystery, and suggests elements that could come back into play later in the story. It foreshadows Star's journey, what she wants, and the obstacles that could come her way.

In the introduction of the novel, there is a heavy use of foreshadowing which engages the reader in the plot right from the very start. With the introduction of interesting mysteries, like Star's obsession with clouds and the meaning behind her name, one is left wondering how these elements will be used as the plot unfolds.

- c. Climatic Moments - Crucial scenes are often climactic in nature and build toward either a crescendo or a turning point in the story.



"Scottie Thompson for three!"

Nagsimulang maghiyawan ang mga tao sa loob ng sports coliseum, naka-three points ang bebeloves kong si Scottie Thompson. Sa wakas! Lumamang din ang favorite team ko. Last three seconds na. Kalaban na ang susunod na titira. Tumahimik ako, pumikit, at nag-cross finger, tinatawag ko ang buong puwersa ng kalawakan para magkaroon ng himala.

Hindi ko alam kung sino iyung babaeng sumigaw nang pagkalakas-lakas pero napakabog niya talaga ang puso ko sa saya.

"Yes!" Napatayo ako sa kinauupuan ko. Hindi na-shoot ng kalaban ang bola.

Panalo! Champion! Dumagundong ang hiyawan sa loob ng arena. Abot langit ang ngiti ko at muntik pa akong maiyak. Pasensya na. Die hard fan lang talaga ako. Ngayon lang kasi ulit nag-champion ang favorite kong team.

Habang nagkakagulo ang lahat, sinilayan ko muna ulit sa huling pagkakataon si Scottie at saka ako tumayo at tinahak ang daan palabas ng arena. Malapit na ako sa

exit, pero may narinig akong tumatawag sa pangalan ko.

"Star." Isang malalim na tinig ang aking narinig sa likuran ko na may pagkapaos na kaunti.

Ang boses na iyon. Kilala ko iyon. Hindi ako maaaring magkamali.

Dahan-dahan akong lumuningon. Nanlaki ang mga mata ko sa aking nakita. Ang ultimate crush ko ay nasa harapan ko ngayon. Mapapaihi na ata ako sa sobrang kilig na nararamdaman ko.

Dahan-dahan siyang lumapit papunta sa akin. Palapit nang palapit habang pabilis nang pabilis naman ang tibok ng puso ko. Para 'kong napako sa pagkakatayo.

Malapit na siya sa kinatatayuan ko, kaso biglang...

Biglang...

May tunog akong naririnig—hindi pamilyar na tunog. Naputol ang lubid ng masaya kong panaginip. I am still sleepy, pero sunod sunod ang pag-vibrate ng cell phone ko na nararamdaman ko mula sa ilalim ng unan ko.

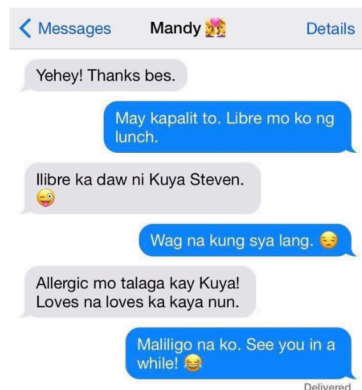
In the textserye version, it's a continuous barrage of texts from Mandy that breaks Star's sleep. This sudden stop or feeling of urgency or surprise may feel more like an interruption rather than allowing the depth, complexity, a climactic moment could provide, to come through.

In the book instead, when Star is asleep, she has a dream where she meets Scottie Thompson, the star of the basketball team she loves and who is also a real-life person who plays in the Michael B. This awe-inspiring moment leads into a dream sequence that serves as an climax in the story, focusing the reader into Star's love for the game of basketball, and leaving them hanging to find out what happens in the dream scenario.

The change in the version for the novel makes for a much more visceral and multi-tiered climax. His famous basketball player dream sequence brings forth an engaging sense of excitement, anticipation and sensory immersion. Through Star, we gain investment in Star's dream, as infectious and ardent as her own enthusiasm for the game.

Waiting so long builds up the narrative intensity even more as it gets broken up by the constant incoming messages from Mandy. The change from bizarre high to grounded intrusion creates confusion and stress, physically draws the reader in through their feelings.

- d. Plot Advancement - By having certain key scenes integrated, the central plot advances. These are the transitional moments that propel the story, uncover the necessary elements, resolve the conflicts and frame the trajectory of the narrative.



Bumangon ako sa pagkakahiga at agad na naligo. Kilala ko si Mandy. Kahit alas nuebe pa ang usapan namin ay siguradong nandoon na 'yun thirty minutes before. Sumakay ako sa dyip. Ang sikip dito. Sobrang siksikan. Pinagpipilitan kasi ni Manong Driver na sampuan daw ang kasya sa isang hilera ng upuan, eh halos kalahati na lang ng pwet ko ang nakaupo. Nakakainis!

Umagang-umaga ay nakakabad-vibes na agad.

"Para po!" tawag ko sa atensyon ng drayber. Dumating na kasi ako sa destinasyon ko. Pero hindi siya huminto.

"Para po," pag-ulit ko. Hindi ata nakapaglinis ng tainga si manong drayber. Muli ay hindi siya huminto.

"Para po!" sigaw ko. May inis na sa tinig ko. Bigla siyang pumereno. Mabuti na lamang at mahigpit ang pagkakahawak ko sa metal bar kung hindi ay subsob ako nito.

Bumaba ako sa dyip. Ang layo tuloy ng lalakaran ko.

Ang init pa man din ngayon. Pawis na pawis na ako nang makarating ako sa mall. Malayo pa ako sa usapan naming tagpuan ay nakita ko nang kumakaway sa akin si Mandy. Ang dami niyang energy, samantalang ako, eto drain na agad. Lumapit ako sa kanya at agad ko namang nakita ang asungot niyang kapatid na may kumikindat pa sa akin.

I have no choice but to deal with Steven. May kasama na naman kaming asungot. Sa bookstore kami unang nagpunta. Namili kami ng ilang gamit para sa school. Next stop, arcade! Tuwing pupunta kami sa mall, hindi pwedeng mawala sa itinerary namin ang arcade: racing

When Star texts that she is heading to the place to meet Steven and Mandy, the textserie version implies what that saying was. This message gets across information to the characters, but perhaps less so the information in the visual and experiential way that a scene could provide.

In the book, the change explains that Star rides a jeepney (a type of public transportation) on the way to the mall where she meets Steven and Mandy. This alteration adds a series of steps that both denote Star's desire to make herself friends and allow readers to physically feel the process. From the jeepney ride itself (as they say, if it is not jeepney, the plot is in cement) it brings an actual motion and continuity into the narrative.

The change in the book version improves the flow of the narrative and offers a more visceral experience of Star in action. Readers are able to picture Star's walking, experience the bouncing and swaying of the jeepney ride, and understand the time and effort she makes to get to the meeting place. Such graphic detail really fleshes out the scene and gives a more realistic feel to the narrative.

Incorporating this flashback is an invaluable piece of this novel that realistically puts the reader in Star's shoes as she travels to the meeting place. This immediacy not only intensifies the reader's engagement with the character's experiences, but also helps with a greater immersion in the events playing out in the story.

e. Character Development - The character development of a story is usually made up of key scenes. They provide a chance for emotive evolution, discovery, and metamorphosis, permitting the viewer to relate to and also understand the personalities at a much deeper soul level.

The image shows a screenshot of a text message conversation on a mobile phone. The contact name is 'CJ'. The messages are as follows:

- Star (blue bubble): "Oo. Kunwari binigyan na ng tining ng doctor yung buhay nya, matatanggap mo ba? Matatanggap mo ba na kakaunti ng yung oras nyo na makasama? Yung oras na makasama mo yung taong halos buong buhay mo ng kasama? Tatanggapin mo na lang ba? O lalaban ka pa?"
- CJ (grey bubble): "Depende."
- Star (blue bubble): "Depende saan?"
- CJ (grey bubble): "Ano bang sabi ng doctor?"
- Star (blue bubble): "Ayun nga na kakaunting panahon na lang syang mabubuhay."

A large black arrow points from the messages to a larger block of text on the right, which is a narrative expansion of the themes in the messages.

**Expanded Narrative Text:**

Tanging ang puso lamang natin ang makakasagot sa tanong na iyon. Parang iyong mga bida sa binabasa kong libro na *'The Fault in our Stars.'* Ito ang librong hindi ako nagsasawang basahin kahit pa nakailang ulit na ako. Nakakatuwa rin na kahit pa may mga circumstances na hindi inaasahan, nagawa pa rin nilang mahanap ang isa't isa. Samu't saring emosyon kasi ang nailalabas nito sa akin habang binabasa ko ito rito sa ilalim ng puno ng narra sa may gilid ng soccer field.

Sangkatutak na luha na ang nailabas ko noong una kong basahin ang librong ito. Pero hanggang ngayon teary-eyed pa rin ako kapag nababasa ko ang part kung saan namatay ang bidang babae.

Kamatayan, iyan talaga ang isang bagay na talagang nakakapagpalungkot sa akin. Hindi ko ma-imagine kung paano ako magreact kapag may isang taong malapit sa akin ang mawala. Iniisip ko pa lamang na balang araw ay mangyayari rin iyon sa akin ay parang napa-paralyze ang kalahati ng katawan ko. Hindi ko na alam paano pa ako gagawin. Hindi ko alam kung kaya ko bang mabuhay sa mga alaala lang ng mga tao na kailangan ng tumawid sa kabilang buhay. Iyung mga alaala na iyun ay parang bulaklak na bigla na lang tutubo sa isipan at hindi ko alam kung kailan malalanta o parang pera na inipon ko sa bangko at hindi ko alam kung kailan mauubos. Hindi ko alam kung sapat na ba lahat ng alaala na iniwan nila para sa akin o kulang pa. Ang hirap.

Alam kong mahirap ang ganoong sitwasyon, pero alam ko namang hindi natin maiiwasan ang ganoong pangyayari, but I still hope and pray na matagal pa ang araw na iyon dahil hindi ko pa kaya.

Tumingin ako sa tumabi sa akin.

"Hi. Busy?" CJ asks me.

"No. Nagbabasa lang. May klase si Mandy e kaya wala akong kasama. Ikaw, wala

In the textserye version, Star and CJ talk about Star's favorite book: *Fault in Our Stars*, and how loss in general can affect individuals.

It addresses some of Star's likes and dislikes, and a few philosophical musings on Star's part, but it may not serve as a complete representation of Star's emotional experience or her character development.

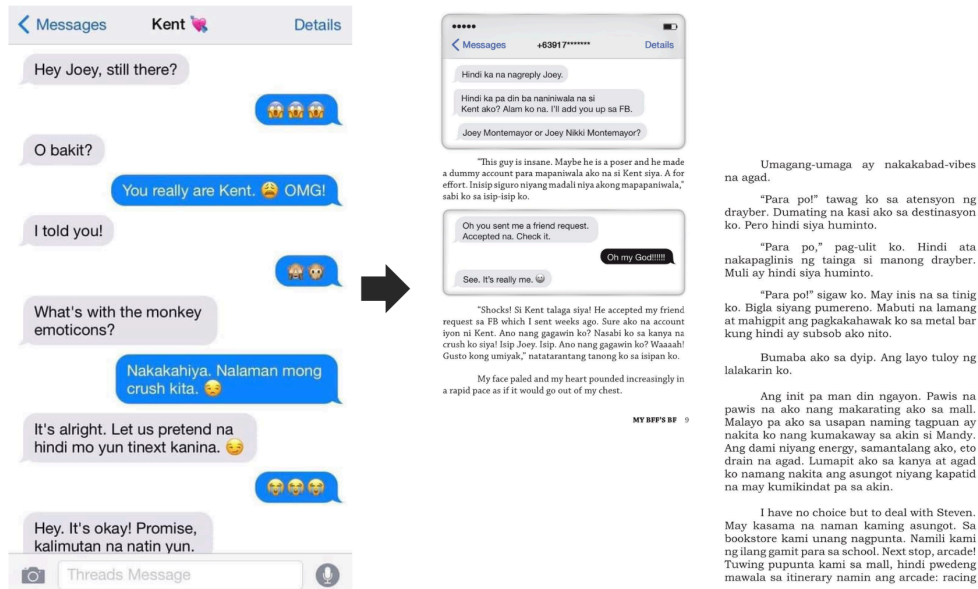
In the literary adaptation, a more striking modification is the inclusion of the scene where Star reads 'Fault In Our Stars' while sitting comfortably under a tree. This change helps in developing her character even further. At this point in time, as she reads the book, which in fact is quite emotional, even the reader can understand how touchy it is to her – it has started evoking tears and most importantly a feeling of fear towards death. This aspect is very important because it shows there is weakness in her and broadens her character.

There is a slight change in the book version, which gives the readers a closer connection to Star's thoughts and emotions as well. We learn this visually, via a scene where we see her absorbed in a book that speaks to her in a profound way. The exchange with CJ asks about what she is up to and also adds depth to the inter-character relationship.

Incorporating this significant scene into the book gives readers more perspective on Star and her emotional development. Her insecurities, moralistic reactions, and growth in values embody a much more human representation of her character.

4. Narrative Emphasis - The shift from one form to another may result in changes in the narrative emphasis. Certain elements may be highlighted or downplayed to suit the new format's storytelling requirements.

- a. Emotional Resonance - Highlighting the emotional impact of the story, evoking strong feelings and creating a powerful and affecting experience for the audience.



In the textserye version, Joey receives a text from an unknown number introducing himself as Kent, her crush. While her reaction is described as getting chills all over her body, the emotional depth of her response might be limited due to the brevity of the description.

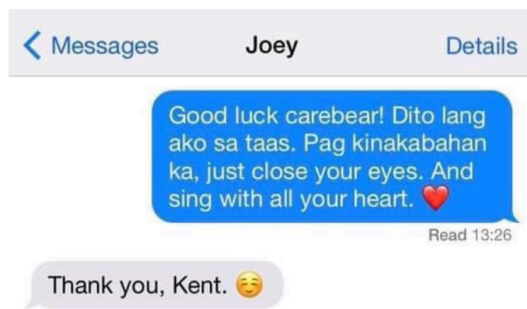
In the novel version, the alteration occurs by expanding on Joey's emotional reaction. Instead of simply getting chills, Joey feels elated upon realizing that the man she likes is talking to her. This added emotional dimension provides a deeper understanding of Joey's feelings. Additionally, the continuation of her happiness even after she goes to her class, with a persistent smile, reinforces the impact of the situation on her emotional state.

By emphasizing Joey's emotional resonance in the novel version, the scene becomes more relatable and engaging for readers.



The detailed portrayal of her elation and the persistent smile enhances the reader's connection to Joey's experience. Readers can empathize with the feelings of excitement and happiness that she is going through.

- b. Character Relationships - Focusing on the dynamics between characters and the evolution of their relationships, be it friendships, romances, or conflicts.



Kinabukasan, maaga akong nagpunta sa school dahil audition ko na sa Glee Club. Halo-halo ang nararamdaman ko: kaba, excitement at saya. Dumiretso ako agad sa Music Room at sa kamalasan ang haba ng pila.

When my name finally called, I walked through the stage. My hands were shaking as I held the microphone. Kinakabahan talaga ako. Ang dilim at napakatahimik ng buong kuwarto. Malamang isang nota lang ang hindi ko matamaan agad nila mapapansin ang pagkakamali ko. Pagkatapat ko sa ilalim ng spotlight, lalong kumabog ang aking dibdib. Pakiramdam ko malulunod ako sa mga mata ng tatlong hurado. Pinagpapawisan ang mga palad ko at nanunuyo ang mga labi ko. Idagdag mo pa ang lamig dala ng aircon na pumipilipit sa aking tiyan. Hindi ko alam kung saan ko ibabaling ang aking paningin.

But just before I started singing, I saw him, waving his hands while smiling at me so sweetly. I fixed my eyes on him and his soft gaze burned all my worries and fear. With that I told myself, "I need him more than anyone."

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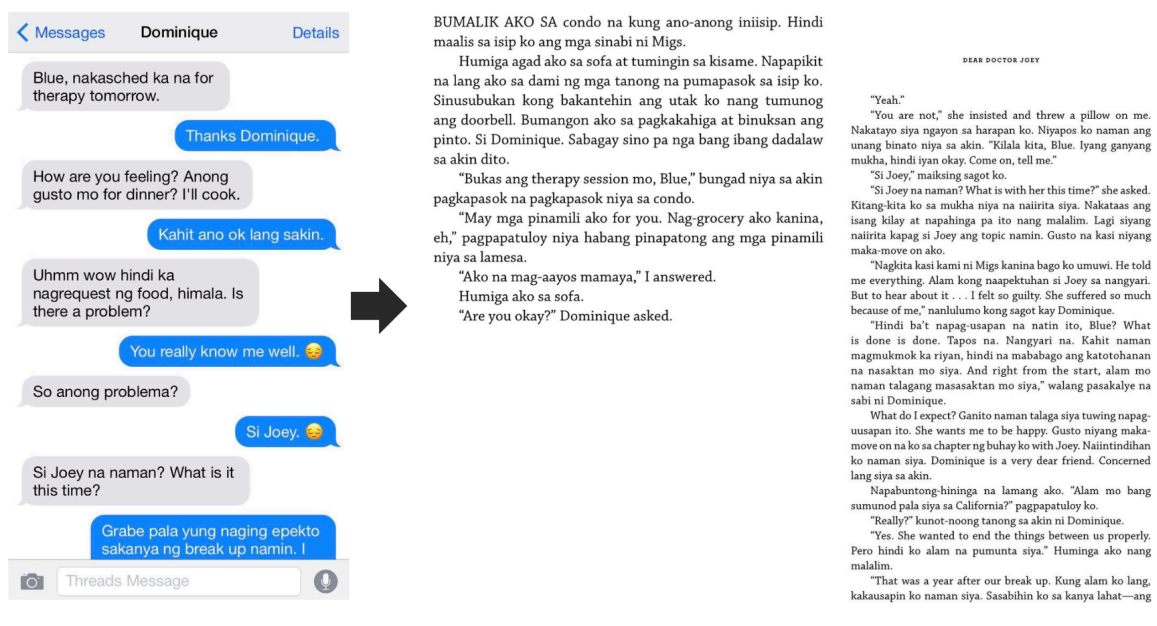
In the textserye version, Kent informs Joey that he is going to watch her audition. Joey expresses her nervousness about him being there and suggests that it might make her even more anxious.

In the novel version, the alteration occurs by expanding on Joey's reaction to seeing Kent in the crowd during her audition. Instead of just feeling nervous, she becomes a "nervous wreck." However, her anxiety starts to dissipate when she sees Kent smile. This shift in her emotional response underscores the impact of Kent's presence on her



In view of this, a focus on Joey's development in the novel versions makes, for instance, this scene more effective in the representation of her relationship with Kent. The reader progresses from her tensed state due to nervousness to a serene disposition owing to his presence and smile which indicates the warm comfort he provides to her. The acceptance of Kent's importance, on the other hand, generalizes the inner bond that they share.

- c. Plot Driven - Emphasizing the progression of the storyline, especially in terms of action, events, and external struggles which propel the story forward.

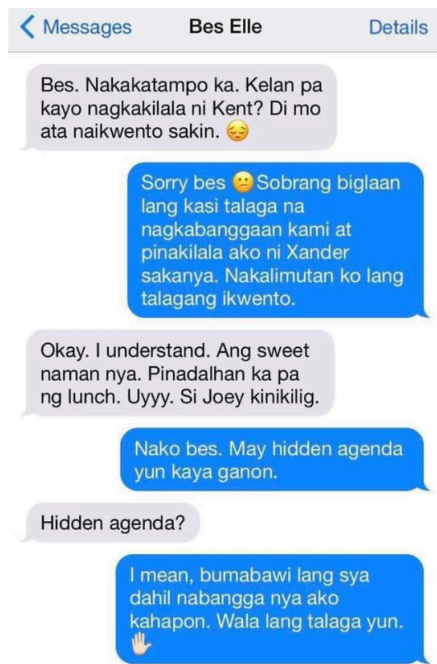


In the textserve version, one of the things Dominique observes is that Blue seems to feel her texting style - short, unemotional. While this observation allows us to more fully understand how Blue is feeling, it does little to push the plot in any meaningful direction.

The difference in the novel version comes in by modifying how Blue interacts with Dominique. Blue goes to find Dominique in her condominium, and he is acting strangely. His downcast and bothered demeanor becomes a central focus of the scene. This change underscores the role Blue plays in the plot, hinting that there may be something more character-driven at stake.

That focus in the novel makes it less of an observation about how Blue texts and more of a testament to the kind of person he is. The disheveled version poses questions and intrigue of what could be bothering Blue, as it provides plot progression of suspense and mystery. This makes the reader more eager to find out why he is acting that way.

5. Dialogue Adaptation - Sometimes the story takes different forms and the dialogue has to adapt but the telling of the story is still the same.
  - a. Contextual Adjustment - Adapting the dialogue means that the new context and setting of the adapted medium must also be taken into account and the dialogue adjusted for as needed.
  - b. Visual Expression - In visual narratives, particularly in motion pictures or television series, the emphasis on dialogue adaptation may transcend the limitations of words to include the application of visual imagery, gestures and facial expressions.



"Kent? Tama ba ang naiisip ko bessa? Kent... as in Kent Mondragon ng soccer team?" Nagulat ako nang biglang nagsalita sa likuran ko si Elle. Nakataas ang kanyang kilay na tila ba hinihintay kung ano ang isasagot ko.

"Magkakilala na kayo ni Kent? Kailan pa bessa? Bakit parang hindi ko alam iyan? At bakit may padala?" sunod-sunod na tanong ng aking best friend.

"Ah -eh..."

Kumunot ang noo ni Elle. "A-e-i-o-u! Mahirap ba sagutin ang mga tanong ko bes? May hindi ka ba sinasabi sa akin?" nagdududang tanong niya.

"Nakalimutan ko lang banggitin sa 'yo bes. Nagkabanggaan kasi kami last Friday. Eh 'di ba masama pakiramdam ko noong weekend kaya hindi ko na nai-kuwento sa 'yo. Balak ko naman talagang sabihin sa 'yo ngayon," sagot ko sa kaniya. Sana lumusot ang dahilan ko. Ayaw kong sabihin sa kanya ang totoo dahil masisira lahat ng plano ni Kent. Hindi pa oras para malaman niya na kaya kami nagkakilalang dalawa ay dahil tinutulungan ko ito para mapalapit sa kaniya.

"Ah I see. Okay. I understand. Eh bakit ka niya pinadalhan ng food? Uyyy. Kinikilig si bessa," nakangiting tanong sa akin ni Elle. Mukhang lumusot naman ang paliwanag ko.

"Sus. Wala iyan bessa. Bumabawi lang iyan kasi nga nagkabanggaan kami nung Friday dahil hindi siya nakatingin

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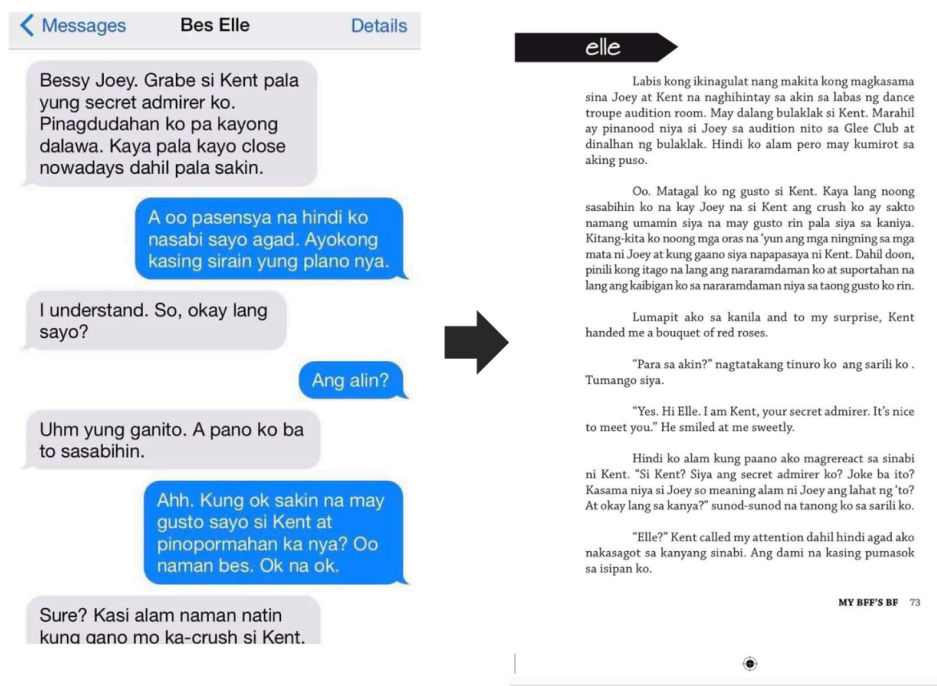
The textserye version has Elle texting Joey, asking what it is with her and Kent. Although it shows curiosity in this interaction, it might not capture both emotional depth or the situation nuances fully.

In the book, Elle approaches Joey in the classroom and personally asks her about her relationship with Kent. Adjusting the context in such a way makes the interaction much more immediate, more salient, between the two characters. This by the way are Elle's personal questions, so there is an authenticity and emergency feeling within the conversation. This change elevates the scene by making it grounded and real.

That gives the conversation in the novel a visual element just from including that "suspicious look on her face" from Elle. This visual expression provides a clue for the reader to perceive Elle's feelings and behavior. This visual cue contributes to the overall atmosphere and

tone of the scene, creating a more vivid portrayal of the characters' interactions.

- c. Emotional Expression - Having dialogue flows, expressions be it joy or excitement, sadness or anger, helps the audience feel what the character is feeling.



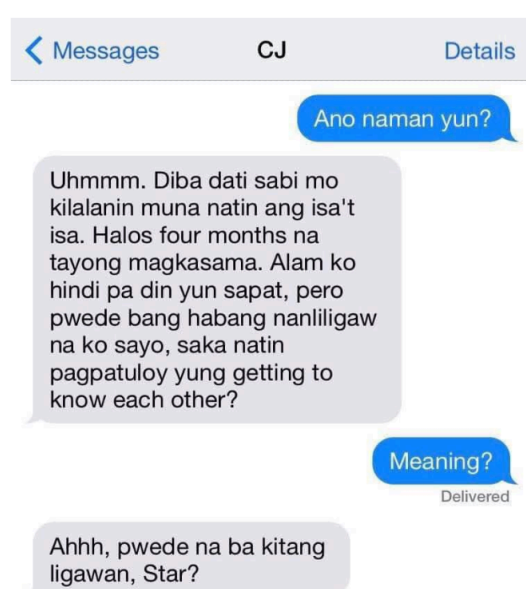
The textserye adaptation shows Kent proposing to Elle via a series of text messages between him and Elle in the narrative. This method does get the message across, though it loses some of the emotional impact of the confession.

Instead of a phone call in the book, the change is that the two characters are actually in front of each other. Post Elle audition, she gets shocked seeing Joey and Kent standing together, Kent holding roses. In the scene when Kent confesses that he's Elle's secret admirer

and goes right to the heart of the matter, it gives emotional heft to the scene.

In contrast, the novel version uses direct dialogue to make Kent's admission as well as his emotions more impactful. The dialogue is perhaps an even better vehicle for the expression of feelings and intentions between the characters. When you hear those words of Kent's, Elle just seems stunned and the moment feels more powerful.

6. Time Constraints - Time constraints become problematic for storytelling formats and are often what causes changes in pacing, scene selection, or even the depth of the story.
  - a. Montages and Time Jump - Using montages or time jumps to keep the story moving over long periods ago without doing a lot of exposition.



Ilang weeks na lang at ang first semester namin as college students will end. Mandy and I are definitely enjoying our college life and we are excited to face more in the coming semesters and years. Soon, we will be reaching our dreams together. Balak na nga naming mag-try out sa varsity ng volleyball this summer. Sobrang saya lang ng nararamdaman ko kasi parang lahat ng nangyayari sa buhay namin ni Mandy ay patungo sa mga pangarap namin. Bata pa lang kami ay sabay na kaming nangarap at sobrang nakaka-excite dahil feeling ko we are already halfway towards our dreams.

On the other hand, CJ and I are on the getting-to-know-each-other stage. It has been months and the times that we are together feel like I am in paradise. I don't know how. I don't know why. But as each day passes by, I am definitely falling for him more. Lagi akong excited tuwing magkikita kami. Like I am always looking forward to our Speech Communication classes.

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The textserye version depicts CJ and Star texting each other with a progression of becoming closer to each other over an undetermined amount of time. While this method may offer the illusion of the passing of time, it disrupts the most important aspect of their relationship: the formation of true sentiment.

The change is to more explicitly summarize time passing in the novel version. So, there must have been some time between CJ and Star's interactions, as the narrative says the semester is coming to an end. Which means over this time period, a serious marker in their relationship has taken the official step from CJ courting Star.

The novel version emphasizes the major developments that have happened off-screen by using montages and jumps to expedite the passage of time. This technique enables the writer to focus on the important moments or changes without having to elaborate on every exchange.

The incorporation of these themes has added layers of richness, emotion and engagement to the stories. When changing scenes, either in location, mood, or rhythm, the stories became immersive, pulling the reader deep into the characters' worlds. This was enhanced when the addition to other prominent elements like flashbacks, foreshadowing, and climax as they turned out to be an exciting interlude and a striking chord for the plotlines.

Through themes of love, friendship, or character development, emotional scene integration provides readers with a personal link to characters in an intimate and human way. The emotions were particularly high in the story due to the way the

story portrayed emotion, with the characters expressing their feelings through their conversation and actions, allowing the reader to explore the emotions directly.

The emphasis on character relationships illuminated the dynamics between characters, making their connections more authentic and relatable. Meanwhile, the themes of time constraints, both with montages and jumps, streamlined the storytelling, focusing on pivotal moments without sacrificing narrative flow..

All of these themes together have created a layered, narrative experience that encourages readers to take in the stories in different ways and consider them from multiple perspectives. The weaving in of these elements has been done very well in the narratives that has turned out to improve the narrative experience from a simple buoyant journey to a more fulfilling experience of a well-curated and yet gripping novel.

The principles explored here echo those of Henry Jenkins, laying the groundwork for many theories of transmedia storytelling, and it is in the alchemy of textserves to print books that these threads of theory seem to best intertwine. As an eminent scholar in the field, Jenkins has examined the interrelation of media platforms and audience participation, reflecting the transformative dynamics of transmedia narratives.

From online textserves to physical, printed books. This is convergence culture in the ways that Jenkins describes it. Combining digital storytelling with a printed book as the original textserves does, is a reconciliation of the old and new. Not only does this convergence stay true to the story, but it is an improvement, as it leads to a more fluid and immersive reading experience.

Furthermore, the involvement of the readers through the use of their active imagination and interpretation is also in line with Jenkins' concept of participatory

culture. Textseryes on the other hand evokes audience participation as they invite the readers to imagine the scenes and develop the story further. Such a participatory component is also upheld within the adaptation phase, thus allowing readers to actively engage in the building of the story. The relationship between the audience's creativity and the narrative world is similar to Jenkins' concept of the storytelling process whereby consumers are active participants in the development of the story.

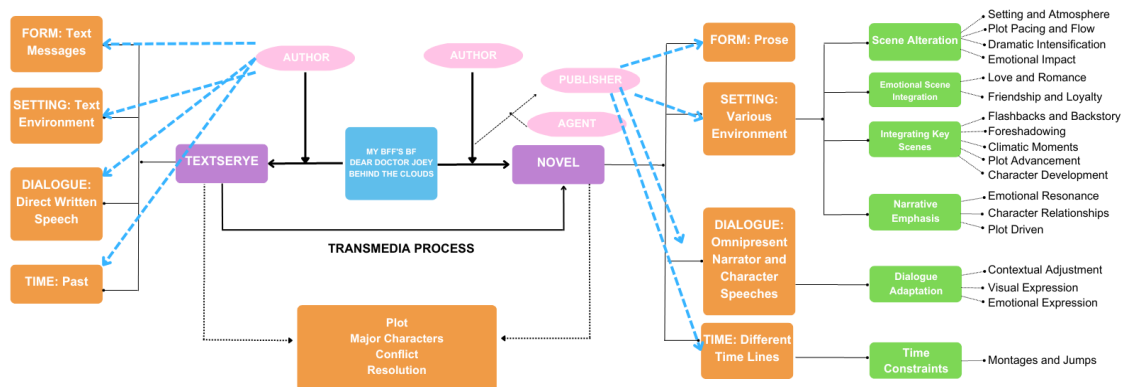
It also has a level of preservation over both the emotional weight of the story as well as the ethos of the themes between mediums that feeds into what Jenkins refers to as transmedia storytelling. Adapting from textserye to books would allow the essence of characters, plot and emotions to remain intact even with the change of medium. The continuity of the narrative universe is one of the most important characteristics of transmedia storytelling, where the audiences can consume the same story across the media platforms with a unified narrative universe (Jenkins, 2006).

In sum, the evolution of textseryes into bounded volumes reflects the theories of convergence culture, participatory culture, and transmedia storytelling that Henry Jenkins has so adeptly outlined. In this way, the story communicates and attracts an audience across different channels of medium and provides a multisensory approach to a new way of storytelling that is fitting for the new media convergence and participatory culture endeavored by audiences in the digital era.

Encompassing the evolution of textseryes, the author trajectory, transmediativity dynamics, factors affecting the conversion and thematic augmentations, this framework induces a holistic understanding of how the textserye phenomenon has evolved from its digital roots to its successful and published book conversions.



Figure 8. The Textserye to Novel Narrative Evolution Framework  
( Researcher's Interpretation of the Process)



The author is the architect of a textserye. They take the lead in writing the story, developing the characters, and driving the storyline forward. This person is basically the mind behind the whole textserye.

The uniqueness of the textseryes as a literary form lies in its medium: they are delivered through text messages. Rather than prose or poetry as it is conventionally understood, the story is told through dialogues, exchanges, and interactions in written speech. This unconventional format simulates real-world digital dialog and brings a more relatable, attractive quality to the textserye.

Text messages are the only medium they use, which makes textseryes relatable to people who communicate over messaging apps and social media platforms. It also gives a sense of immediacy and closeness in that the reader is going through the events themselves by the virtual conversations that the characters are having with one another.

Textseryes entrain readers as their writers expertly combine storytelling with the ubiquitous conventions of digital communication. They reflect the understandings of contemporary conversations, friendships and disputes and in making this relatable they make reading the book more enthralling. In the case of a textserye, the extremely short and typically unembellished nature of text messages always requires brief but emotionally charged storytelling, making the form unique and adding a challenge to the creative expression of the author.

In the novel form, the literature form shifts from text messages to prose. Prose allows for a more expansive and descriptive narrative style, enabling the author to delve deeper into character development, setting, and plot intricacies.

The setting of the story in the textserye form revolves around the text environment wherein the two characters exchanging text messages are often in two separate locations. However, in the novel-type versions, various environments were portrayed. Different enhancements to its setting were done in the novel-type versions, such as Scene Alterations, Emotional Scene Integration, Integrating Key Scenes, and Narrative Emphasis. In terms of plot devices, a novel can employ various techniques to engage readers. Foreshadowing, for example, is a commonly used plot device where hints or clues are dropped earlier in the story to create anticipation or suggest future events. Foreshadowing helps build suspense and intrigue, making the narrative more compelling for the readers.

The dialogue in the novel is not limited to direct exchanges written as speech within text messages. Instead, it encompasses a broader range of dialogue techniques, including the use of an omnipresent narrator and character speeches.

Enhancements to the dialogue include a dialogue adaptation, which can be further divided into Contextual Adjustment, Visual Expression, and Emotional Expression.

The novel format also offers additional opportunities for the inclusion of various locations and the portrayal of time. Unlike textseryes, which often primarily unfold in the present moment, novels can incorporate scenes set in the past, and present, and even introduce new scenes. This flexibility allows for a more comprehensive exploration of the story's timeline and the development of richly layered narratives.

Hence, as originally defined in this study, the Textserye to Novel Narrative Evolution Framework is a structured model that outlines and elucidates the systematic transition of storytelling content from the format of serialized digital texts (Textseryes) to the conventional and comprehensive form of novels. It serves as a visual and conceptual guide, offering insights and strategies for authors, publishers, or content creators navigating the evolution of narratives between these distinct media formats.

The Textserye to Novel Narrative Evolution Framework introduced in this study indeed makes several theoretical contributions, particularly in the context of transmedia storytelling:

- **Author-Centric Approach:** The framework highlights the central role of the author in both creating and adapting the narrative across different media formats. This perspective enriches existing theoretical understandings of transmedia storytelling by emphasizing the author's agency and creative control in shaping the narrative's evolution. In many discussions of transmedia, the focus has often been on the

audience's engagement across media platforms, but this framework underscores the author's pivotal position as the narrative architect.

- **Medium-Specific Adaptation:** The structure appreciates that distinct media formats such as text messages in textseryes and prose in novels require different styles in narrating a story. It understands that in transmedia storytelling, adaptation of the story to fit the specific media is important which is contrary to the common belief that there are no limitations in transforming a story into different media of communication. This poses a new way of looking at the existing theoretical understanding in that it brings into focus the importance of the preservation of the core elements of a narrative while converting it into various forms.
- **Narrative Depth and Complexity:** Making the transition from textseryes to novels moves from a short and simple format to one that is wider and more descriptive. This change in narrative scope and complexity provides theoretical explanations as to why transmedia narration can provide a deeper examination of characters, locations, and plot dynamics. This defies the common conception of how transmedia needs to simplify narratives for varying media and actually illustrates how it can enrich a story.
- **Temporal and Spatial Flexibility:** The framework illustrates how novels provide more freedom of time and place than textseryes do. This addition to the theory of transmedia storytelling illustrates how narrative can traverse various temporospatial dimensions in multiple media. This

runs counter to the notion that transmedia storytelling suggests a linear and consistent clock.

- **Dialogue Adaptation:** The framework pinpoints improvements specifically in dialogue in the book form, such as contextual fine tuning, visual expression, and emotional expression. Thus, this theoretical contribution signifies that attention should be knit to how dialogue can shift to allow for narrative cohesion across media. It questions the perception of transmedia storytelling as a simple translation of dialogue.
- **Foreshadowing and Plot Devices:** Talking about what foreshadowing is, for example, in novels, although it addresses something theoretical, it also addresses the practical manner in which different media represent plots differently. This implies that transmedia narratives can use different plot devices to attract and engage audiences in ways that are effective. It questions the conception of transmedia storytelling as participation through cross-platform elements.
- **Visual and Conceptual Guide:** The very format of the framework (i.e., visual and conceptual guide within) is a contribution at the theoretical level. It presents an organized conceptual framework for the study, analysis, and experience of the systematic transfer of story content across media forms. This offers a concrete and strategic framework for both creators and scholars that challenges the notion of transmedia storytelling as a next level, a continuum or as a more abstract concept.

The Textserye to Novel Narrative Evolution Framework contributes to the existing theoretical perspectives on the concept of transmedia storytelling by putting more emphasis on the authorship and heteroglossia dimension, different media adaptations, the depth of the narrative, the dimension of time and space, the aspect of dialogue adaptation, the devices used in the plot creation, and, of course, the schematic approach on how the transformation of the medium within the narrative should occur unaloud. It addresses certain beliefs about transmedia storytelling and illustrates how those beliefs permit varying degrees of storytelling across different media.

## **CHAPTER VII**

### **THE FRAMEWORK OF THE STUDY**

The last chapters have covered the genealogy of the textserye phenomenon in the Philippines, from Facebook stories to becoming local best-selling books. This study also examined the nature of the authorial writing experience and why transmediativity of textseryes into book forms occurs. Also, some of the themes found in the transmediativity of textseryes give insight to how textseryes are improved and transformed into books.

Based on the results and discussions above, this chapter describes the study framework. This framework shows the fields that have come together to transform textseryes into books in print via the cycles of digital story publishing and traditional publishing.

Speaking of the media landscape, a very interesting and astonishing fact is how stories are woven and consumed in relation to digital platforms in the rapidly changing media landscape. The digital age opened new narratives that go beyond traditional media formats. One of these innovative approaches is Transmedia storytelling, an approach that utilizes the unique functions of each media to create a consolidated and immersive narrative experience. Transmedia narratives (as the opposite of a single-channel storytelling, represented by websites, social channels, movies, TV shows, books and interactive tools) This interconnected and dynamic storytelling technique has started attracting more listeners, as this has a craft that is complex and broad in reach, using several forms of media.

To be specific, in this context, this research examined the complex world of transmedia storytelling in order to unpack what Jenkins called participatory culture

with respect to the political economy aspects of consumer preference (these are two critical components). As Jenkins argues in his participatory culture theory, audiences have shifted from being passive consumers of content into active participants who engage with, interpret and even contribute to narratives in different forms. This theory stresses the need for a more egalitarian storytelling which can be influenced and added to by narrators through other media, conversation and art. Participatory culture has a unifying idea that centers around the mutually beneficial relationship between creators and audiences, where creators rely on the audience's participation while audiences rely on the content of the creators.

At the same time, the study explored political economy factors, focusing on consumer behavior in particular. Scope of Consumer Preferences in Media and Entertainment Economy Pouring Down to Implicit Ecosystem of Media and Entertainment Content Creation to Viewing Even Consumption Setting at Peak in Global Stage These preferences involve narrative themes, character dynamics, genre choices and interactive features, among others. For creators and media producers crafting narratives targeting certain audiences, understanding these preferences is critical. Consumer preferences reflecting the social tides, cultural currents, and personal proclivities of individuals are the compass that inform the creative choices made translating narratives into multiple formats.

This study unraveled the complexities of contemporary narrative practices by investigating the intersection of participatory culture theory and consumer preferences within the context of transmedia storytelling. It shed light on how audience engagement, collaborative storytelling, and the ever-changing landscape of consumer preferences affect the evolution of narratives across digital platforms. The



study provided valuable insights into the intricate relationship between creators, audiences, and the ever-changing landscape of media and storytelling in the digital age through a meticulous examination of these interconnected factors.

The emerging Economic-Engagement Nexus Theory of Transmedia Storytelling serves as a vital lens for understanding the powerful components that influence the transmedia storytelling process behind textseries in moving forward to a financially marketable book. This hypothesis posits that the formalization and development of transmedia narratives are largely produced by the interaction between market dynamics and audience participation. Soingumberes takes into account the economic dynamics of the same as well as audience engagement to help one understand what drives textseries to successfully transmute to viable novels.

The **Economic-Engagement Nexus Theory of Transmedia Storytelling**, as defined here in this study, posits that economic considerations and audience engagement are mutually supportive forces in the development and lifecycle of transmedia stories. This theory focuses on the interrelated processes of creating engaging narratives across different media, combined with calculating the involvement of audiences and market potential. These include: economic dynamism, audience co-creation, narrative flexibility, experiential monetisation, and storyworld sustainability. The proposed theory gives media and creators and researchers a line of action to design transmedia narratives that best achieve audience attention, chasing the demand of the market, going after interaction and sustained engagement, and making it economically viable over time.

## I. Economic Dynamism

Economic dynamism is the way media creators and producers shift from one strategy to the other depending on market conditions, consumers, and the availability of funds. This entails the effective brand extension and exploitative use of transmedia storytelling techniques for maximum profit making, such as through the sales of related merchandise, interactive engagements, and across different media adaptations. Economic Dynamism is concerned with the strategies for making profits from people's utilizations of the content, but does so with consideration for the market forces at work.

## II. Audience Co-Creation

As active participants, consumers help construct the transmedia narrative universe which is referred to as Audience or Co-Creation. It encompasses fan-made works, fan engagement, and participatory society. This term 'Audience Co-Creation' refers to an interactive process between the producer and the consumer, whereby the story is embellished through the reader's expression, interpretations, and other forms of contributions. Active participation makes the consumers feel a sense of ownership, and thus enhancing the emotional attachment to the story or the story world.

## III. Narrative Flexibility

The spontaneous tendency of transmedia narratives to shift and grow in a variety of media while still carrying the same thematic

undertones is what is termed as narrative flexibility. It involves the modification of story aspects with respect to the audiences, cultures, and markets. Narrative Flexibility allows for the introduction of transmedia components without compromising on the purpose for which each medium is used. There is room for both artistic expression and business viability in this aspect.

#### IV. Experiential Monetization

Experiential monetization refers to profit-oriented connections of charged immersive and participatory audience experiences with a transmedia narrative. Interactive events, augmented reality experiences, merchandise, and interaction with the content are examples of these. Management of Experiential Monetization strives to provide unique and interesting experiences that will appeal to fans, making profits in the process while enhancing the engagement of the audience. This model emphasizes the importance of quality and rarity of the experience offered and motivates the customers to remain loyal.

#### V. Storyworld Sustainability

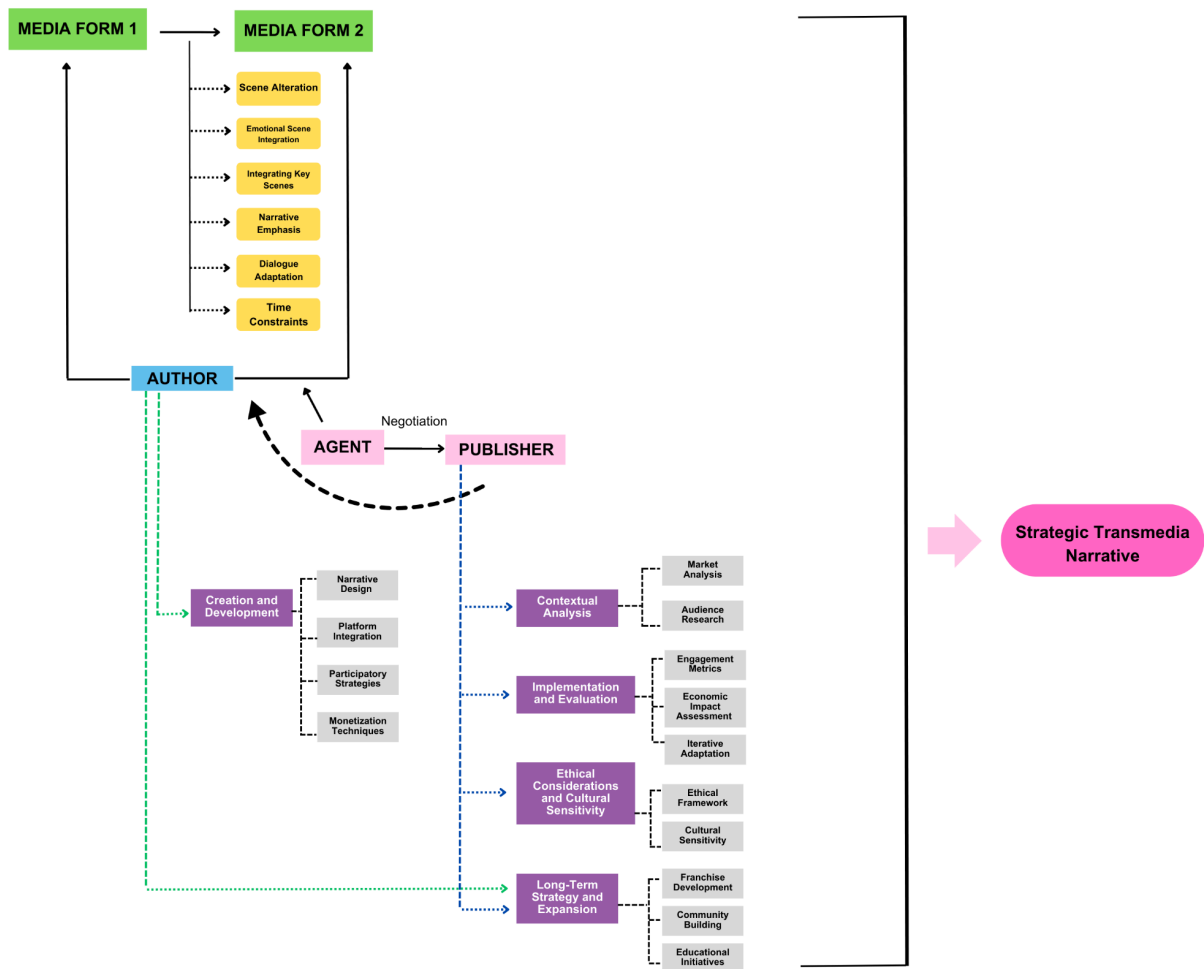
The term Storyworld Sustainability refers to how transmedia franchises tend to be long-lasting and adaptable. It involves maintaining the creative integrity of the narrative universe while also ensuring that the scope of the content evolves to cater both new and existing audiences. Storyworld Sustainability stresses the fact that transmedia storytelling is an iterative process, which helps in building up capacity, creativity and engaging the audience. This is done by

integrating business models where audience participation is encouraged, and storytelling is not rigid.

Integrating the provisions of Transmedia Storytelling with the Economic-Engagement Nexus Theory of transmedia storytelling outlines the interactions between Economic Dynamism or Audience Co-Creation or Narrative Flexibility or Experiential Monetization or Storyworld Sustainability, as the factors that promote the success of transmedia storytelling. It is possible to develop long-lasting, sustainable, and profitable transmedia narratives within which the audiences are engaged actively, where the creators understand this framework and develop it accordingly for use in these rapid changes associated with the digital space.

Illustrating contemporary trends regarding the essential elements, centered on principles, and tactics, and why transmedia narratives should be adopted as part of all communication developments; is part of the development of an effective system in place regarding the Economic-Engagement–Nexus Theory of Transmedia Storytelling. Here's a framework that combines the theory's key elements into a practical approach for creators and researchers

Figure 9 Economic-Engagement Nexus Theory of Transmedia Storytelling  
(Researcher's Interpretation of the Process)



## I. Contextual Analysis: Understanding the Media Landscape

1. Market Analysis - Analyze existing market trends, demographic information of potential audience pairs, & competitors for potential opportunities and threats for transmedia narratives.
2. Audience Research - Study the target demographics to understand what type of narratives they prefer, behavioral patterns, and what keeps them engaged otherwise.

## II. Creation and Development: Crafting Engaging Transmedia Narratives

1. Narrative Design - All hinges on creating a common storyworld that is thematically consistent yet allows for flexibility, interactivity, and audience co-creation.
2. Platform Integration - Choose multiple media to integrate strategically, focusing on the different advantages of each for the audience.
3. Participatory Strategies - Design participatory events, social media campaigns and user-generated content challenges that motivate your audience to become active co-creators.
4. Monetization Techniques - Explore experiential monetization such as merchandise, premium content, and experiential activations to drive revenue while increasing engagement.

## III. Implementation and Evaluation: Realizing Transmedia Success

1. Engagement Metrics - Develop metrics to monitor audience engagement, participation, and emotional sentiments through different forms and aspects of transmedia.
2. Economic Impact Assessment - Evaluate the financial viability of transmedia initiatives by taking into account revenue generation, return on investment, and the cost-effectiveness of experiential monetization strategies.
3. Iterative Adaptation - To foster ongoing engagement and economic viability, continually adapt and evolve transmedia narratives in response to audience feedback, marketplace conditions, and the technologies that enable them.

#### IV. Ethical Considerations and Cultural Sensitivity: Ensuring Responsible Storytelling

1. Ethical Framework - Instill ethical principles for content creation, audience engagement and monetization strategies while focusing on consumer privacy, inclusivity and best storytelling practices.
2. Cultural Sensitivity - As stories are shaped and audiences across the world are engaged with, recognize the varying norms, beliefs and current cultural practices to ensure inclusion and avoid cultural appropriation.

#### V. Long-Term Strategy and Expansion: Nurturing Transmedia Franchises

1. Franchise Development - Establish a loyal fan base through the use of social media, forums, and fan events to create a space where fans feel connected and want to stay for the long term.
2. Community Building - Establish a loyal fan base through the use of social media, forums, and fan events to create a space where fans feel connected and want to stay for the long term.
3. Educational Initiatives - Develop educational programs and workshops that equip aspiring storytellers, creators, and marketers with the knowledge and skills to succeed in transmedia-oriented projects.

The Economic-Engagement Nexus Theory, in regard to textseries adaptations, enables scholars and creators to effectively mold transmedia narratives that are engrossing to the audience as well as market oriented. There is also a systematic way of explaining how the audience goes with productive processes in the value chain of the transmedia text which in this case is textseries transforming into money making books -why transmedia extension.

It provides a framework for creators and researchers for the design, implementation, and assessment of transmedia storytelling initiatives. The Economic-Engagement Nexus Framework for Transmedia Storytelling (EENF-TS)—a comprehensive and flexible framework bridging the previously distinct realms of economics, audience engagement, ethics, and strategy—is detailed, highlighting its relevance within the ever-evolving transmedia landscape.

The Economic-engagement Nexus Framework for Transmedia Storytelling is our framework aiming at guiding the development, implementation, and evaluation of transmedia storytelling projects. This framework helps create a purposeful and economic transmedia narrative. The main products or outputs at each stage of the framework include:

The Transmedia Storytelling Framework provides a systematic guide for developing, executing and analyzing transmedia storytelling projects. The primary output of applying this framework is the creation of a well-developed and commercially sustainable transmedia project. Starting with contextual analysis, the framework generates comprehensive data and insights on media landscape, industry trends, and audience interests, empowering decision makers to take actions that are in alignment with market needs and audience attention.

The framework builds a transmedia narrative, and the resulting storyworld is thought out, the storyworld platforms that comprise it are integrated, participatory, and monetisable during the creation and development stage. This creates a transmedia project that both optimizes engagement and audience collective creativity while pedagogically inspiring and monetizing experiences smartly by turning them into a revenue-generating tool.



The framework forms compelling transmedia experiences that are realised on multiple platforms during the implementation and evaluation phases, and generates quantifiable metrics on audience engagement and economic metrics and ongoing adaptation approaches that lead to better storytelling.

It covers the ethical and culturally sensitive component of part of the framework, which eventually leads to ethical rules and culturally sensitive transmedia content. What results is storytelling practices that abide by International and local ethics, cultural respect and foster goodwill.

Through the long-term strategy and expansion phase, the framework has the ability to shape an adaptive and enlarging narrative universe, made into an evolving and multiplying transmedia franchise. Collecting a fan base, building community, and establishing space for learning are some of these aspects that lead to the longevity as well as the overall success of the transmedia narrative.

The framework produces a **strategic transmedia narrative**—a multi-platform storytelling project developed to position audiences on multiple platforms while also ensuring profitability. By applying the Economic-Engagement Nexus Framework, creators and media professionals are able to create not just creatively fascinating, but also financially sustainable transmedia narratives with a view to greater success and durability for the transmedia project in terms of the transmedia project as a whole. Aligning with audience desires, providing long-term growth.

## **Chapter VIII**

### **CONCLUSION AND APPLICATIONS**

#### **Conclusion**

Textseryes are a popular form of serialized digital storytelling, often found on social media platforms and websites. They are usually written fiction like a novel or short story, but divided into smaller segments, or episodes for easy consumption. These episodes unfold the story over time and in many cases, like in a thread of text messages or chat conversations, so the reader interacts with the progress of the story by reading these episodes, one after the other.

There are a few steps involved in making textseryes. It all begins with an idea or a concept of a story born in the mind of an author. It could be any kind of a story; be it romance, mystery, fantasy, or a drama, right? Picking the genre and theme is extremely important. Good characters are a must. Writers must lay down the characterisation of their characters: their personas, their histories, their motivations and readers tend to become engaged with the journey of a character. Textseryes are split into episodes or chapters, each with a piece of the narrative. These episodes are usually written by authors in something resembling texting, chatting, or similar forms of digital communication. They will try their best to end each episode so that all readers are on the edge of their seats waiting for the next development. Authors can publish textseryes on various platforms, including social media (e.g., Facebook, Twitter, Instagram), dedicated websites or apps, and even via email subscriptions. Some platforms have specific features for creating and sharing seryes.

When a set of textseryes has been proven to accomplish the goal of capturing the hearts and minds of its target audience, then the option of presenting it to publishing companies for broader publication could become a real possibility. In this event, a pitch from the authors or creators could be developed, which includes a thorough presentation of the textseryes and the narrative features that make them unique, as well as the evidence of reader engagement. The pitch will prove the point that textseryes can successfully transition to traditional publishing and will make explicit why and how that should happen.

Upon receiving a successful pitch, publishing companies would express their interest in transforming such textseryes into more conventional publishing forms typically of novels or novellas. The changes and adaptations may be necessary to attract a wider range of readers, but the essential uniqueness will remain intact.

The opportunity to pitch textserye for traditional publication has undoubtedly been strategic, allowing authors and creators the potential for a more comprehensive audience, recognition for and influence in the conventional-literary establishment, and perhaps a level of commercial success not yet realized in the digital realm. However, when this opportunity arises, a thoughtful and deliberate engagement in the process will be critical. Some publishing companies may require a different format. In my case, I had to transform the stories from textserye format into novel type stories.

To transpose a text into the genre of a novel through the process of transmedia is an arduous task, which needs the intervention of many agents, like the author, an editor and publisher. Every agent constitutes a prominent role that serves

to fulfill the result aspired by the transmediativity process, when they are reunited to provide a better and more qualified experience to the reader.

Transmediativity process is one of the significant aspects of the transmedia process success as it realizes the audience need and searches towards the process. A novel, after all, offers a story in a more literary form that might appeal to a much wider demographic. By having the author, editor and publisher involved in the transmediated novel create a particular experience for the story scattered across various platforms, readers are given a narrative experience that lets them interact with, and in a sense capture, the story on another level.

The author plays a vital role in the transmedia process, contributing their creative vision and expertise in expanding the narrative while ensuring its fidelity, as he adapts and supplements the story. The editor also plays a valuable part in refining the textserie so that its structure, flow, and pace are novel-ready, enriching the reading experience. The publisher is crucial, as the editor has a host of experience, marketing possibilities and distribution channels to get the word out. They aim to strike a balance between marketable products and preserving the integrity and uniqueness of the textserie to the original medium. The role of the publisher helps the audience for a better product that aligns with their interests and provides an increased reading experience.

The transmedia process from text-based media (textserie) to novel-based media is a collaborative effort between authors, editors, and publishers to meet the needs of the audience and provide a high-quality experience. Using their respective skills and knowledge, these agents work together to connect the gaps found between the different media forms, creating a transmediated narrative to excite and

bewitch readers. The transmedia process not only expands the range of storytelling choices available, it also enlarges the total immersion and enjoyment the audience can experience within the parameters of the story world.

From scene changes, the inclusion of dramatic emotional scenes, the inclusion of key scenes, narrative emphasis, dialogue adaptation, and time compression it was clear all that has been added to the original content and elements of the textserie. Scene alterations involve modifying specific scenes within a narrative to enhance it or adapt it to different mediums. Emotional scene integration involves strategically incorporating emotionally charged moments to evoke strong emotional responses from the audience. These essential segments are meticulously woven throughout - imparting a cohesive narrative, an echoing experience, fierce verity - what does that even mean? Narrative focus may differ when a story transitions from one format to another, dialogue adaptation however ensures that dialogue is tailored to suit the new medium without sacrificing the heart of the original story. Time restrictions will also force changes in pacing, scene choice, and the amount of depth of the story. In short, the textserie has matured itself to better match storytelling formats while retaining the core of the original story.

The three main factors affecting transmedia storytelling are the platform, the consumer, and the publishing company, including the editor. Indeed, this transmedia approach has worked in the making of these stories, but that doesn't mean it was smooth sailing – many difficulties and hiccups have been conquered throughout the process. The platform is important in choosing the transmedia storytelling strategy, because they function as the delivery mechanism of the narrative, and determines how the story is received and experienced. In addition, the consumer or audience

becomes another construct in the building of a transmedia narrative, where the user can offer feedback and engage with the storyline. Understanding the target audience, their likes and dislikes, and their practices can help the transmedia storyteller build an engaging and immersive experience. Similarly, a proper functioning management team is another key success factor for transmedia storytelling. This team must be skilled in orchestrating across platforms, creative branches, and campaigns. Good Project management ensures the parts of the transmedia narrative align and stay consistent on all mediums. It also includes pricing, managing licensing and intellectual property rights, and collaborating with other stakeholders. Logistical and organizational challenges can be solved by a strong management team, which in turn is one of the factors that make a transmedia storytelling project to be successful.

Based on the results of a careful exploratory analysis of the findings, the research developed a theory — which we labelled the Economic-Engagement Nexus Theory of Transmedia Storytelling. Economic–Engagement Nexus Theory of Transmedia Storytelling outlines the roles of economic incentives and audience investment in transmedia storytelling co-creation and evolution. This theory highlights the relationships between narrative creation processes that cross several media forms while also capitalising on viewer engagement and commercial sustainability. Key Components: Economic Dynamism, Audience Co-Creation, Narrative Flexibility, Experiential Monetization, and Storyworld Sustainability. This theory offers a structural orientation for content creators and researchers, for the formulation of transmedia storyworlds that are closely tied to engaging with the audiences, marketing requirements, continuous audience engagement and sustainability over the economy. Of the narrative in the future. In a nutshell, it acknowledges how

important economic factors and audience engagement are for transmedia story projects to be successful and sustainable.

The current study has found significant support for the Economic-Engagement Nexus Theory of Transmedia Storytelling in the case of textseryes adaptations. In summary, this conclusion synthesizes the results from the textanalysis of the three textseryes-turned-novels, *Dear Diary: My BFF's BF*, *Dear Diary: Dear Doctor Joey*, and *Behind the Clouds*, to illustrate that the effective transmutation of these narratives from text message bits to published novels is largely due the interaction between the economics of publishing and audience agency.

An analysis of the Economic Dynamism of the textseryes marketplace (which this study argued needed economic preparing and responsiveness to trends in texts and economics) The second part of the story involved Audience Co-Creation as a critical factor that participatory culture not only improved story creation but also creating stake from readers led to success in the market. This property or feature of Narrative Flexibility was illustrated (albeit with some creativity) in how the textseryes adapted to the new form while maintaining the core of the original narrative, thereby engaging a larger audience. The textseryes also capitalized on audience engagement, turning it into a tangible source of revenue — a clear example of Experiential Monetization strategies. Finally we confirmed – Storyworld Sustainability from the age-old success of the textseryes universe which is ongoing to this day and provides economic sustenance.

In sum, this study suggests that the Economic-Engagement Nexus Theory of Transmedia Storytelling provides a useful perspective on how to effectively exploit the two essential ingredients of the commercial success of textseryes. This

theoretical framework not only contextualizes transmedia narratives in current academic discourse, but also provides a practical guide for narrative creators who wish to develop projects by utilizing the complex interrelationships between storytelling, audience response, and economic imperatives. This interplay between these elements ultimately decides whether textseryes can make the leap from niche content to mainstream literary work.

Future research could take further steps in investigating each particular aspect of the theory based on the findings of this study; this may also further elaborate or extend the model to transmedia narratives within other contexts and other forms of transmedia storytelling. In addition, with constant innovations in information technology along with changes in people's behavior, continuous examination and confirmation of the Economic-Engagement Nexus Theory in the new scenarios and upcoming storytelling platforms will be required.

## **Applications**

In this research, modifications to the transmedia storytelling of three novel works, namely *Dear Diary: My BFF's BF*, *Dear Diary: Dear Doctor Joey*, and *Behind the Clouds* were examined. This is a useful guide to the media and adaptive life of these stories, from Facebook to local bestsellers. The accessible and efficient form of media in literary adaptations is another specific research finding and provides a suggestion regarding the best choice of medium for adaptation. Apart from the experiences of the storytellers, the study also looked at the transmedia storytelling achieved in the three textserye stories, thus gaining a better insight on how successful transmedia storytelling can be done. Transmedia stories differ from



traditional narratives in several key ways, and this understanding will serve storytellers, media practitioners, and researchers who are looking to plot and theorize how transmedia narratives unfold. This will be useful for authors, publishers, storytellers, and other media professionals as the findings have important implications for the practice of transmedia storytelling.

There are numerous ways the study can help others who may want to use textserye in writing or storytelling using the textserye mode. It explains what textseryes are, what makes them different, and how they differ from other storytelling formats. This fundamental knowledge is a must-have for anyone who is attempting to step into the textserye writing ground. The research also explores how aspiring textserye writers will benefit from the process of writing textseryes. This allows for a behind the scenes look into how each author sculpted the story through text message form. Anyone who wants to begin creating content for textserye should have this knowledge. Additionally, those who wish to adapt textseryes to other formats, such as novels and other media, may find useful insights in this study that explores the changes that stories undergo in the process. It highlights the hurdles and thoughts on scaling textserye contents to a wider audience. Moreover, the Narrative Evolution Framework of Textserye to Novel is a hands-on guide for authors and content creators. And it provides a framework to help guide the process of adaptation, where the writer can make choices and see straight through to the structure of the incident scene, to contextualise the emotional scene, to develop character through action, and everything in between.

The establishment of baseline data, the first of its kind, for transmedia storytelling (from textserye to novel-type) is particularly significant for this research,

as no such research has been previously made in the local setting. This initial exploration provides a foundation for examining the transmedia story landscape in the Philippines and can be used for future research.

The methodological framework developed through this research may serve as a useful baseline for the assessment of processes and practices applied across other national jurisdictions. This allows for cross-cultural investigation and understanding of both the international similarities and differences of transmedia storytelling practices. These comparisons to existing traditions in other countries can help researchers evaluate how the local context encourages or hinders the local adoption of, execution, and acceptance of transmedia narratives. Comparative studies help in understanding the transmedia storytelling phenomenon at a global scale. However, they give us a glimpse into the cultural, social, and economic forces that underlie the shaping and influence of transmedia projects. It gives researchers, practitioners, and enthusiasts the ability to discover inspiration from a broad spectrum of experiences and practices around the world; to gain new insights and find innovative solutions.

The study on "textseryes" and the transmedia storytelling process made several significant contributions to media theories, to wit:

- **Understanding of Emerging Narrative Forms:** The study contributes to the understanding of evolving narrative forms in the digital age. Textseryes represent an original type of serialized digital storytelling, and the analysis of this emerging narrative form contributes to an understanding of how stories are adapting to 21st-century digital media.

- **Transmedia Storytelling Process:** The research provides an insight into the process of transmedia storytelling, where stories shift from one medium (text messages in this case) to another (novel-type publications). And this is an important part of media theory lately, transmediality — how stories can be spread in different media.
- **Autoethnographic Perspective:** The study's use of autoethnography as a research approach is significant. It provides a personal and cultural perspective on the transmedia storytelling process, offering insights into the experiences and reflections of the researcher as a participant in the process. In doing so, this method enhances media theories, limiting the focus of narrative production and adaptation to authorial voice and culture.
- **Theoretical Saturation and Rigor:** The use of grounded theory allows for more rigorous research and the search for theoretical saturation. That kind of rigor in the analysis and methods helps produce strong and well-tested media theories, which underscores the value of systematic evidence-based research.
- **Textserye to Novel Narrative Evolution Framework:** The introduction of the Textserye to Novel Narrative Evolution Framework is a significant contribution. This framework offers an organizational blueprint for analyzing and facilitating the movement of stories across different media transitions. This can be utilized by authors, publishers and other creatives, and hence provides a useful mechanism for practitioners of transmedia storytelling.

- Collaborative Approach and Management: The study highlights the importance of collaboration between authors, editors, publishers, and management teams in transmedia storytelling projects. This highlights the importance of collaboration and organization in modern media creation, informing media theories on production and distribution in the digital age.
- Practical Recommendations: The study shares practical recommendations that can help mediamakers reach their audiences through compelling transmedia stories. These suggestions may help guide strategy and best practices in creating narratives that engage across media.

This research not only enriched media theories — as it broadened traditional views about the production and consumption of emerging narrative types, but also offered insights about the transmedia storytelling process and how authors and co-authors defined narrative relations for digital age audiences. That set out a framework, and some ground level guidelines that can help media professionals adapt concepts and narratives that can craft as modern figures to the current environment.

The study looked at how **Henry Jenkins' participatory culture theory** intersected with the impact of **political economy factors**, specifically consumer preferences, on the transformation of narratives across multiple mediums. Combining Henry Jenkins' theory of transmedia storytelling with media studies' political economy theory provides a comprehensive view of the complex relationship between creative content, audience engagement, and economic factors. The

integration of the two media theories, as originally defined in this study, can be demonstrated in the following areas to wit:

1. Transmedia Storytelling as a Strategic Business Model - Though it is not a cultural analytical strategy, transmedia storytelling seems to strictly follow the tenets of political economy theory, as it represents a tactical method for media corporations to make their profits in the highly competitive media landscape. By spreading narratives across multiple forms of media, content creators can create multiple revenue streams. It provides media firms the broadest platform to reach audiences and evolve with the market.
2. Consumer Preferences and Audience Engagement - Emphasizing how ideas in the audience can influence what media is produced and consumed is the point of political economy theory. This expands on a critical element of transmedia storytelling where narratives are fine tuned to audience tastes. Knowing these preferences enable the creators to create content to be longer and relatable to the audience which leads to more audience engagement as well. By offering transmedia elements such as interactive games, social media interactions, and even multimedia experiences that can focus on the particular interest of a given consumer, overall audience satisfaction can be raised even higher.
3. Market Dynamics and Narrative Expansion - Transmedia storytelling enables narratives to spread across multiple media channels, catering to various audience segments. Transmedia narratives are heavily influenced by market dynamics such as competition and audience

demand. As per the behavior of the market the creators and the media companies can make changes in their storytelling strategies in order to keep the narratives relevant and engaging to their key target group. This is adaptive and in line with political economy practices which inform market forces in determining how and what to produce and distribute content.

4. Economic Viability and Audience Participation - Transmedia storytelling gets the political economy theory treatment, pointing to the economic logic that drives these very interactive and participatory elements. Stakeholder yoke — bring audiences into the fold with participatory platforms, merchandising and edified events — all lift revenue. Creators could monetize participatory experiences while giving audiences ownership and engagement in the narrative universe. The interdependent relationship between financial sustainability and reception constitutes an essential element in transmedia storytelling strategies.
5. Balancing Creativity and Commercialization - Transmedia storytelling often requires an intricate interplay of creativity and business. By exposing some of the real-life market forces at work in the production process, political economy theory helps creators balance the demands of the market with the artistic integrity of the narrative. By understanding market dynamics and audience preferences, creators can balance creative innovation with commercial viability and generate sustainable transmedia franchises.

By combining Henry Jenkins' transmedia storytelling theory with theory from the political economy tradition, we are able to expand the way we view the production, consumption, and sustainability of narratives in a contemporary media environment—forming the Economic-Engagement Nexus Theory of Transmedia Storytelling. By leveraging the creative and economic sides together, content creators can tell compelling narratives that resonate with audiences, drive engagement, and flourish in a competitive media landscape.

Finally, this framework will enable countries and regions to work together and share knowledge on the ideas, approaches, strategies, and lessons learned corresponding to this research. Since the shape of the transmedia storytelling field evolves, the results and the comparative framework need to be continuously updated and refined so they reflect the latest developments and retain relevance and applicability for future studies and applications. Consequently, it is suggested to hone the outcomes of this study for future works.

A few suggestions would go to improve narrative descriptions in transmedia storytelling. Transmedia storytellers may improve upon aspects of their narrative descriptions based on these recommendations, resulting in an impactful and impactful storytelling experience for a given audience.

1. Scene Alterations: To improve narrative descriptions in transmedia storytelling, consider visualizing and emphasizing setting and atmosphere, enhancing plot pacing and flow, dramatic intensification, and increasing emotional impact. Visualize and emphasize the physical environment, using descriptive language and metaphors to evoke specific emotions. Evaluate the impact of lighting, weather, and other environmental factors on the mood and

tone. Vary the tempo between fast-paced action sequences and slower, introspective moments, using sentence structure and length to match the desired rhythm and intensity. Utilize techniques like suspense and cliffhangers to maintain audience interest and curiosity. Integrate dramatic intensification by introducing conflicts, obstacles, or unexpected twists that raise stakes and create tension. Utilize dramatic irony to generate anticipation and suspense, and develop character relationships and interactions to add depth and complexity to the dramatic elements. Increase emotional impact by describing facial expressions, body language, and subtle actions that reveal emotional states. Use evocative and powerful language to convey the intensity of emotions and incorporate internal monologues or character reflections to provide insights into their emotional journey. Maintain consistency and coherence by aligning changes to scenes, settings, or atmosphere with the overall narrative and transmedia universe. Avoid abrupt or jarring transitions unless they serve a specific narrative purpose. Test and iterate by sharing narrative descriptions with beta readers, focus groups, or other trusted individuals, seeking feedback on the effectiveness of scene alterations, pacing, dramatic intensification, and emotional impact. Refine descriptions based on their input and iterate until desired impact and engagement are achieved.

2. Emotional Scene Integration: To improve narrative descriptions in transmedia storytelling, focusing on emotional scenes like love, romance, friendship, and loyalty, several recommendations should be considered. These include character development, multi-platform consistency, visual and aesthetic appeal, dialogue and subtext, symbolism and metaphors, pacing and timing,



emotional conflict and stakes, emotional resonance, and empathetic resonance. Character development emphasizes the growth and evolution of characters' relationships, allowing the audience to witness their emotional journeys and challenges. Multi-platform consistency ensures emotional scenes are consistent across different media platforms, allowing the audience to interpret the characters' emotions beyond what is explicitly stated. Symbolism and metaphors help reinforce the emotional impact of the scenes and add layers of meaning for the audience to explore. Pacing and timing should be considered, building anticipation and tension for romantic moments and focusing on moments of support and camaraderie for friendship and loyalty. The emotional tension and emotional stakes present challenges that defy the characters' love, romance, friendship, and loyalty, revealing the risks that come with healthy relationships. Omnipathy should be reached through common themes and situations that everyone has been through in order to create an emotional bond. Such recommendations should be adjusted accordingly, depending on the particular transmedia storytelling project in reference and its audience.

3. Integration of Key Scenes: Transmedia storytelling is a decentralized phenomenon that incorporates high-level scenes like flashbacks, backstory, foreshadowing, the climax, advancement of the plot, and sometimes character development that you can weave around the narrative thread that highlights both the meeting points along with the connections. How to do it: Create a unifying narrative arc across various media, deploy flashbacks and backstory in new ways, foreshadow for suspense, play off climaxes, drive plot across platforms, grow characters, create consistent coherence, and let audiences

engage with characters. Multiple media platforms can be used to highlight these moments to make it more engaging for the audience to experience the story. Character development also creates an opportunity for the audience to become more exposed to the unique qualities of their personalities and the character's development throughout the course of a project, giving the audience an up-close and personal experience with the characters. Finally, finally, keeping it all consistent and coherent when weaving in major scenes and elements of the story from one medium to another so that any event/eventuality portrayed in one medium is in line with another. Without falling into plot holes or confusion, transmedia can ultimately enrich the entire narrative.

4. Narrative Emphasis: To enhance narrative descriptions in transmedia storytelling through narrative emphasis, it is essential to establish clear character motivations, create multi-dimensional characters with depth, flaws, and conflicting emotions, emphasize emotional arcs, strengthen character relationships, utilize multiple narrative perspectives, employ sensory descriptions, craft a tightly woven plot, craft a tightly woven plot driven by character actions and choices, and balance exposition with action. These recommendations help readers understand the emotional and intellectual motivations of the main characters, allowing for more engaging and relatable experiences. Focusing on the emotional journey of the characters, highlighting significant moments that evoke strong emotions, such as love, loss, betrayal, or triumph, deepens the audience's connection to the characters and their experiences. Investing time in building and exploring relationships between characters, showcasing their dynamics, conflicts, and growth, adds depth and

intensity to the narrative. Multiple narrative viewpoints, and descriptions that appeals all the senses, will create a fuller picture of the bigger tale. Details that involve the senses that draw the audience into the world of the story increase its emotional power and strengthen its effectiveness. And a character-driven plot with a plot that is well-structured is vital in keeping it moving, and keeping the reader on the hook emotionally as well. Integrating emotional beats into the plot is another way to move the story along and raise the general level of emotional concern the audience feels in the story. Being careful with expositional information, showing it and not telling it, only have characters interact and move through a natural story progression instead of having them just give exposition, is part of writing a good story.

5. Dialogue Adaptation: In transmedia storytelling, it is crucial to adapt narrative descriptions effectively while maintaining the essence of the original story. To improve narrative descriptions, it is essential to understand the strengths and limitations of the new medium, maintain the essence of the original story, and make contextual adjustments. Visual expression is crucial in film and video games, and enhancing it can enhance the immersive and engaging experience. Emotional expression is essential in storytelling, and adapted dialogue should effectively convey the intended emotions and reactions. A good idea might be to work with the professionals of the new medium, such as a screenwriter for a film, or a director for a theater or TV production or a game designer for a game adaptation. Finally give the dialogue a test drive and iterate on it within the context of the new medium and get feedback from audiences or colleagues, revising as needed. This is a cyclical creative

process in transmedia adapting — a feedback loop serves to hone adaptations.

6. Time Constraints: What follows are some tips on how to enhance narrative descriptions in transmedia storytelling — define story objectives, hone in on the narrative, keep tone, style, and character consistent across media, use montage wisely, use time jumps seamlessly, and exploit your transmedia platform. Establish the main goals and ideas driving the transmedia project and what the most important things for the audience to know and what can be left behind. Use scenes and plot points that advance the plot and develop the characters and rip the other things out of the narrative. Preserving the tone, style and characterization through various media so that changes do not distract from the narrative flow. Use montages to show character development, communicate emotion, or depict simultaneous stories, and auditory or visual cues to signal the passage of time. Use transmedia to deliver layers to the story and fill in gaps left by cuts made for the main narrative.

In any evaluation of transmedia storytelling it is important to assess the effectiveness of the changes in scenes, plot composition and progression, emotional balance and tension, and feelings expressed in narrative descriptions. This research established a comprehensive assessment guide providing guidance on how to enhance narrative descriptions for transmedia storytelling (Appendix F).

#### *Application of the Economic-Engagement Nexus Theory in Transmedia Storytelling*

The findings from this study have practical implications that extend well beyond the academic sphere, providing actionable insights for creators, marketers,

and publishers in the field of transmedia storytelling. The application of the Economic-Engagement Nexus Theory of Transmedia Storytelling to the text-to-novel adaptation process can serve as a blueprint for success in an increasingly competitive and fragmented media environment.

Economic Dynamism should be factored into every stage of the content creation process. Creators and publishers can apply this by conducting market analysis, anticipating consumer trends, and identifying potential revenue streams early in the development of transmedia projects. This foresight enables them to tailor their content to market demands without compromising artistic integrity.

Audience Co-Creation recognizes the value of the audience's role in the creation of the narrative. By employing strategies such as social media engagement, fan forums, and interactive storytelling, creators can foster a participatory culture that incorporates audience input. This co-creation not only enriches the story but also builds a loyal fanbase, which can translate into higher sales and cross-platform success.

Narrative Flexibility is crucial for adapting the story to various formats. Writers and producers should design stories with adaptability in mind, creating a core narrative that can be easily expanded or altered without losing its essence. This allows for a seamless transition across different media, increasing the work's longevity and relevance.

Experiential Monetization involves developing immersive experiences that can be monetized. This could include creating exclusive content for subscribers, hosting live events, and developing merchandise that enhances the narrative experience. By

monetizing the audience's desire for deeper engagement with the story, creators can generate additional revenue streams.

Storyworld Sustainability ensures the long-term viability of a transmedia franchise. Creators should aim to develop rich, expansive storyworlds with the potential for new stories and characters. This not only maintains audience interest over time but also provides multiple entry points for new audiences, thus sustaining economic success.

By applying the Economic-Engagement Nexus Theory, creators and industry professionals can strategically navigate the complex process of transmedia storytelling. This theory offers a structured approach to maximizing both audience engagement and economic return, ensuring that textserie narratives have the potential to flourish as they transition into the novel format and beyond.

As the media landscape evolves, this application-oriented perspective will be instrumental for creators who wish to capitalize on the opportunities presented by transmedia storytelling. The Economic-Engagement Nexus Theory provides a framework not only for the successful adaptation of textseries but also for the broader field of narrative creation, where the balance between engaging content and economic sustainability is paramount.

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## APPENDICES

### APPENDIX A

#### Elements of the Stories

| BOOK       | Dear Diary: My BFF's BF                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Dear Diary: Dear Doctor Joey                                                                                                                                                                                                                                                                                                                                                                                                                                      | Behind the Clouds                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| Characters | <p>Joey - Joey is the female protagonist in the story. She loves to hang out with her BFF, Elle. She has a longtime crush with soccer team captain Kent. She has an incredible voice.</p> <p>Elle - She is Joey's BFF. They grew up together. Unlike Joey, Elle is modest, gentle and the silent type. She loves to dance.</p> <p>Kent - He is the soccer team captain. He is Joey's secret crush.</p> <p>Blue - Blue is one of Kent's best buddies. He also is a member of the soccer varsity team. He has feelings for Joey.</p> <p>Migs - Migs is also one of Kent's best buddies. Like Kent and Blue, he is also a member of the soccer varsity team. He is a</p> | <p>Joey - She is the female protagonist in the story. She is now a doctor. She cannot move on with her life, as a big part of her past remained unfinished.</p> <p>Blue - He is the male protagonist in the story. He is Doc Joey's ex-boyfriend.</p> <p>Kent - He is one of Joey's friends who helped her get through her heart break.</p> <p>Elle - She is Joey's BFF. She is now a doctor too. She is married to Migs.</p> <p>Migs - He is Elle's husband.</p> | <p>Star - She is one of the protagonists in the story. She loves basketball, and love is not on her priority list.</p> <p>Mandy - She is one of the protagonists in the story. She loves to study. She is a homebuddy. She is Star's best buddy. She is in love with the idea of love.</p> <p>Chase / C.J. - He is the male protagonist in the story. He is a known playboy, and only one girl would capture his heart.</p> <p>Steven - He is Mandy's older brother who has a crush on his sister's best friend, Star.</p> |

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|          | playboy and true love is not in his vocabulary.                                                                                                                                                                                                                                                                                                         | Amber - She is Kent's fiancée.<br><br>Dominique / Niquie - She is Blue's friend in California.                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Setting  | The story took place in West Grove University.                                                                                                                                                                                                                                                                                                          | The story took place in different places such as the hospital and different tourist spots in Cebu.                                               | The general setting of the story is on a campus.                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Plot     | This is the story of Joey, a teenage girl who has a long-time crush on popular campus jock, Kent. She gets the thrill of her life when Kent suddenly approaches her to ask for a favor. But the real reason for Kent's sudden interest in her is not because of what she wants to happen but because she needs her help to court her best friend, Elle. | This is the story of how Joey and Blue find their way back to each other's arms after overcoming hurdles and difficulties in their relationship. | This is a story of Star and Mandy. They have been best friends since they were four. They are having the best time of their lives: graduating with honors, passing the entrance exam in a prestigious university, long but worth-it travels, falling in-love. Until they found out that Mandy has a terminal illness. Their plans will suddenly change and Star will do everything to make the remaining days of Mandy happy and memorable, and that includes letting go of her first love. |
| Conflict | The conflict of the story is whether Joey will choose her friendship with Elle or her love for Kent.                                                                                                                                                                                                                                                    | The conflict of the story is the unresolved issues between Joey and Blue when they parted ways before.                                           | The conflict of the story is that Mandy and Star loved the same man. It is Star's greatest decision whether to give up her own happiness for her dying best friend.                                                                                                                                                                                                                                                                                                                         |

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| Resolution | In the end, they found the love that they all wanted. | In the end, the truth came out and Joey and Blue found their way back into each other's arms. | They all got the happy ending their hearts desire. |
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## APPENDIX B

### Scene per Scene Analysis of each Chapter in the Original Texts and Published Books

#### Dear Diary: My BFF's BF

| Chapter | Original texts                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Published book                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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| 1       | <ul style="list-style-type: none"> <li>• Elle was looking for Joey, only to find out that Joey was at the soccer field, stalking her longtime crush, Kent.</li> <li>• Joey got chills all over her body when an unknown number texted her introducing himself as Kent, her crush. He tested the mysterious texter to know if he really was Kent, and to her surprise, it was really him.</li> <li>• A member of Glee Club (Cha) invited Joey to audition since she knew that Joey had always loved singing.</li> <li>• Joey continued texting with Kent. She got really excited, only to find out that the reason why Kent texted her was to ask her help with Elle. Kent has a crush on Elle and he wanted to know more about Elle. He needed Joey to get closer to Elle. In the end, Joey agreed. She could not say no to Kent.</li> <li>• Joey thought that what she was feeling toward Kent was just an admiration, but it really hurts knowing that Kent liked another woman, and the worst part was, it was her best friend.</li> </ul> | <ul style="list-style-type: none"> <li>• Kenneth Mondragon was the team captain of the soccer team, and Joey Montemayor had been admiring him for a long time, watching every game he had, and sending him food and drinks anonymously. She told her best friend, Elle, that she had a huge crush on him, and since then, Elle had been supporting her.</li> <li>• One fateful day, an unknown number suddenly flashed on Joey's phone screen, claiming that he was Kent, the soccer team captain. She thought he was messing with her, and she even accidentally confessed to him, which made him tease her more. Nonetheless, she still felt elated that the man she liked was talking to her. Even when she went to her class, the smile plastered on her face didn't fade.</li> <li>• As the two conversed, Kent suddenly asked her for a favor to meet him, and Joey thought he might be interested in her until the day came, and he suddenly confessed he was interested in her best friend, Elle, and he wanted her help to woo Elle.</li> <li>• Joey was devastated upon knowing it, yet she couldn't bear to see him sad if she</li> </ul> |



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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | <p>rejected him, so she agreed, thinking that all she had for him was merely admiration that would slowly fade away. But her heart clenched in pain, and she couldn't help but cry even if she didn't want to.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| 2 | <ul style="list-style-type: none"> <li>• Kent sent some lunch boxes to Joey. Joey felt somehow happy and embarrassed at the same time. Her classmates were teasing her because Kent sent her lunch. She texted Kent and then she found out that the real reason why Kent sent some lunch was for Elle to also have some. He knew that Joey would share it with her friends.</li> <li>• Elle felt sad that Joey kept a secret from her. She was surprised that Kent and Joey already knew each other. Joey told a lie on how she was introduced to Kent. Elle teased her best friend, but Joey said that there was nothing going on between the two of them.</li> <li>• Elle reminded Joey of the try-out for the dance club.</li> <li>• Kent texted Joey again. Kent told Joey how he started liking Elle. He told her that it was during their practices that a certain someone was always putting something near his bag like bottled water, energy drink, food, etc. Aside from that, there was always a note and that note always made Kent feel better. It was the</li> </ul> | <ul style="list-style-type: none"> <li>• The entire weekend, Joey didn't leave her house, wallowing in her sadness. The man she admired liked her best friend. She couldn't accept it, but she didn't want to hurt him because of her feelings. She wasn't in the mood when she arrived at school, but when she saw the food that Kent had sent to her, she was ecstatic that she momentarily had forgotten that the person he liked wasn't her. Elle even asked her when Joey became close with Kent, but Joey casually made an excuse.</li> <li>• When Kent and Joey met in the field, he asked if she liked the food he gave her as he sat next to Joey, completely oblivious that she had become flustered because of his actions. Joey inwardly admonished herself to keep her act together, but the man kept teasing her. He repeated his question, and only then did Joey realize that he was asking about Elle's reaction to the food he sent. She sighed and told him Elle was satisfied with it.</li> <li>• They continued talking until Kent told her he used to see Joey and Elle in the field and unknowingly caught Elle giving him drinks with a note. He mistook her as his secret</li> </ul> |

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|   | <p>reason why he liked Elle. Kent thought that the secret admirer of his was Elle.</p> <ul style="list-style-type: none"> <li>• It was revealed through Joey's diary that the secret admirer of Kent was Joey and not Elle. It was when she sprained her ankle that she asked Elle to put something near Kent's bag. And that was the time Kent caught her. He thought Elle was his secret admirer.</li> <li>• Migs asked Kent to let him copy their assignment. The topic was then switched to Kent being a lover boy. He thought that Kent was trying to impress Joey, because Joey was his longtime crush. Migs was surprised to find out that Kent planned to court Elle, and not Joey. Kent revealed that Elle was his secret admirer.</li> <li>• Kent texted Elle, but he did not introduce himself first.</li> </ul> | <p>admirer, and it dawned on Joey that Kent was interested in Elle because of that. She wanted to say she was that person, the girl who admired him, yet she didn't have the courage to confess. She swallowed all the pain and agreed to help him woo Elle.</p> <ul style="list-style-type: none"> <li>• On the other hand, Kent was ecstatic that Joey agreed to help him, yet he felt something was missing, but he didn't know what it was. Migs, his friend, suddenly asked him to let him copy his assignment, but he refused. Migs teased him about the girl he liked, asking him when he started pursuing Joey. However, Kent explained that the girl he was pursuing wasn't Joey, but her best friend, Elle.</li> <li>• Even though Migs was confused, he teased Kent that he would court Joey, but the latter warned him. Kent had liked Joey for a long time, but he was more interested in his secret admirer, thinking that perhaps she could be his girlfriend and he would make her fall in love with him.</li> </ul> |
| 3 | <ul style="list-style-type: none"> <li>• Kent asked Joey to give Elle a flower. It remained a secret who Kent was.</li> <li>• Kent thanked Joey and found out that Joey was having a hard time about something.</li> <li>• Joey told Kent about her dilemma. She had always loved singing, but she did not want to disappoint Elle. Elle loved dancing and she wanted her and</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                    | <ul style="list-style-type: none"> <li>• Joey regretted agreeing to help Kent because it would only lead to more heartaches, yet when it came to him, she was weak. She became the bridge between him and her best friend, giving Elle roses on his behalf. She tried to suppress her feelings for him, but as they talked, she couldn't help but fall for him even more despite knowing it was wrong</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |

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|  | <p>Joey to be together in the dance club. Joey wanted to tell Elle the truth, but she did not want to hurt her best friend.</p> <ul style="list-style-type: none"> <li>• Kent told Joey to follow what her heart truly desires. He explained that if Elle loved her, then she would understand. Kent started calling Joey carebear. Joey thanked Kent for his help. Kent asked if he could hear Joey sing. He called Joey and Joey sang for him. Joey was indeed an excellent singer. Kent told Joey that no matter what Joey's decision is, he would support her.</li> <li>• Joey finally had the courage to tell Elle about her love for singing. Elle asked if this was what she really wanted and Joey said yes. Elle told Joey that she felt guilty that Joey was not able to do the thing she really wanted because of her. She told Joey that it is okay with her and now Joey can pursue what she really wanted. They wished each other good luck on each other's decision.</li> <li>• Joey thanked Kent for encouraging her to tell the truth to Elle.</li> <li>• Joey informed Cha that she will audition for Glee Club.</li> <li>• Somebody texted Kent, and it was Blue, one of his best friends.</li> </ul> | <p>because he liked Elle and not her.</p> <ul style="list-style-type: none"> <li>• Kent even gave her a nickname, Carebear. Although it sounded corny, Joey felt her heart flutter. She couldn't help but confide with him the things she tried to hide from her best friend, telling him that she wasn't into dancing, but she wanted to join the Glee Club, yet she didn't dare to tell Elle because it would hurt her. Kent encouraged her to pursue the things she wanted and to be true to herself, which moved her heart. However, he still didn't forget to tease her and request to hear her sing, not expecting that Joey would take his words seriously.</li> <li>• The next day, Joey was nervous, but she mustered her courage and finally told Elle that she wanted to audition for Glee Club. Just like what she expected, a streak of disappointment flitted into Elle's face, which made Joey regret her decision. However, Elle's words stunned her. She thought her friend wouldn't support her or get mad at her, but on the contrary, Elle was guilt-ridden, thinking she had been selfish all this while, so she apologized to Joey instead.</li> <li>• Joey suddenly felt grateful that she had listened to Kent's advice, but she realized that with each day that passed, her feelings for him grew deeper.</li> </ul> |
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| 4 | <ul style="list-style-type: none"> <li>• Kent sent a bear to Joey to wish her luck for her Glee Club audition. News sparked that there was something going on with Kent and Joey, in which Joey denied. Joey could not contain her happiness though.</li> <li>• Joey found that the bear was just a front. What Kent wanted was to give Elle the carbonara he cooked.</li> <li>• Elle confronted Joey and asked her what was the real score between Kent and Joey. Joey said that Kent liked somebody else. They were just friends. Elle asked Joey if it was okay that Kent liked someone else. Joey said yes since what she felt for Kent was purely admiration.</li> <li>• Kent wished Joey good luck on her audition. Joey saw Kent in the audience.</li> <li>• After the audition, Kent texted Joey and congratulated her. Joey asked why Kent had some flowers with him. Kent told Joey that it was for Elle, and that he would introduce himself today.</li> <li>• Elle learned that Kent was her secret admirer. She asked Joey if it was okay and Joey said she was fine since her feelings for Kent already faded away.</li> <li>• Kent texted Blue and asked when Blue would show himself to them. Blue said that he will come to school the soonest. Blue asked Kent</li> </ul> | <ul style="list-style-type: none"> <li>• These days, Joey had been thinking a lot about her feelings for Kent. She thought it was just a simple puppy love that would eventually fade, but she was wrong. Every time she heard a love song, she would think of him, and every time she saw him, everything would fade into the background as though only the two of them existed in this world.</li> <li>• On her way to her classroom, someone kept calling her, but she was lost in thoughts. Only when the boy stopped in front of her did she snap out of her trance. She looked at him puzzled, but he handed her a blue teddy bear, telling her it was from Kent, before scurrying away.</li> <li>• Joey was stunned, and his words replayed inside her mind like a broken record. Even when she arrived at the classroom, she was still in a daze. Her classmates teased her, and even Elle inquired about her relationship with Kent. However, Joey denied that Kent was courting her because she knew all too well whom he liked.</li> <li>• She asked him about the bear, but he just responded it was a gift before her audition. Joey was beyond happy even though Kent used her as a bridge.</li> <li>• When the day of the audition came, Joey was a nervous wreck, but when she saw Kent was in the crowd, she calmed down. Because of him, she successfully joined the Glee Club. Then she saw him holding a bouquet of</li> </ul> |
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|   | <p>about what Migs told her about Kent being in love with a woman. Blue asked Kent if he was sure that Elle was his secret admirer and Kent told him that Joey confirmed it. Blue seemed to be shocked to learn that Joey confirmed it. Kent told Blue that he would introduce him to Elle and Joey. Blue told Kent that he and Joey already knew each other since their parents were business partners.</p> <ul style="list-style-type: none"> <li>• Blue asked Kent for Joey's number. Blue started texting and annoying Joey.</li> </ul>                                                                                                                                                                                     | <p>roses, momentarily thinking it was meant for her. However, Kent's words almost made her world crumble—he wanted to officially court Elle.</p> <ul style="list-style-type: none"> <li>• At that moment, she wanted to tell him that she was his secret admirer. However, she was afraid that he would be disappointed once he knew about it. She was hurt, but she could only keep it to herself and pretend she was okay.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                  |
| 5 | <ul style="list-style-type: none"> <li>• Blue continued annoying Joey.</li> <li>• Elle and Kent had more texting moments together. Kent thanked Elle for being his secret admirer. Shocked at first, but Elle did not deny it. He invited Elle for lunch.</li> <li>• Kent texted Joey and told her that he missed her. To Joey's surprise, Kent was already outside of their house. He brought some food for Joey. It was his way of thanking Joey for all her help.</li> <li>• Blue continued texting Joey. He called Joey, Nikki (which was Joey's second name). Blue asked Joey why she did not tell Kent that it was her who his secret admirer was. Blue knew the truth. Joey told Blue that both Elle and Kent</li> </ul> | <ul style="list-style-type: none"> <li>• When Elle was done with her audition, she was astonished upon seeing Joey and Kent together and the bouquet of roses he was holding. Suddenly she thought that, perhaps, Kent was really courting Joey. She couldn't help but feel a prickling pain in her heart. She liked Kent, but Joey was the first to say it, so she thought she had to give way. After all, she wanted her friend to be happy, even though it would hurt her. However, Kent's action caught her off guard. He handed her the flowers she thought were meant for Joey, and he even said that he was her secret admirer and he wanted to court her. Elle asked Joey if she was okay with it, but her friend lied and told her she was fine and had long moved on. Despite knowing it was a lie,</li> </ul> |

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|  | <p>were happy, so Kent did not need to know the truth. Joey asked Blue to keep it a secret. Blue agreed on one condition, that Joey will not be cold to him, and that they would be good friends.</p> <ul style="list-style-type: none"> <li>• Elle apologized to Joey that she did not deny to Kent that she was his secret admirer. Elle also admitted that Kent was also her longtime crush, and she backed off because she knew how much Joey liked him. Joey asked Elle if she was happy. When Elle said yes, Joey did not have second thoughts and wished them all the best.</li> <li>• Joey did not know what to do. She was definitely hurting, and she had no one to tell it to. She texted Blue. In an instant, when Blue learned that Joey was suffering, he went to Joey and comforted her. In Blue, she found a new friend.</li> </ul> | <p>Elle wanted to be selfish for once.</p> <ul style="list-style-type: none"> <li>• On the other hand, Joey pretended that she was fine and was happy for them even though she was hurting inwardly. She tossed and turned in her bed, but she couldn't sleep, moping in pain. Suddenly, someone texted her, and she was annoyed, yet she temporarily forgot about her heartache. In Joey's heart, Blue was someone she knew, but they weren't close enough to be called friends.</li> <li>• Blue missed Joey, and he couldn't help but text her. He had liked her for a long time, but he loved to tease her because of her cute expressions. He was friends with Kent, and he heard that he was pursuing Joey's best friend because he thought she was his secret admirer. He knew that Joey liked Kent and his friend also felt the same way, so he once thought Kent would court Joey, but it seemed he was more interested in his 'secret admirer'. He was confused about why Joey let this misunderstanding arise. Then she told him it was because she wanted them to be happy.</li> <li>• The next day, when Joey went to the canteen, she unexpectedly saw Kent. When they ate together along with Elle, Kent suddenly thanked Elle for encouraging him through the food, drinks, and notes she gave him. Elle was confused but still admitted to it, inadvertently</li> </ul> |
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|   |                                                                                                                                                                                                                                                                        | <p>hurting Joey even more. Elle wanted to take back her words and confess to Kent about her lies, but Joey stopped her. The two talked, and Elle revealed she had feelings for Kent as well, but she kept it to herself because she didn't want to hurt Joey.</p> <ul style="list-style-type: none"> <li>• Joey didn't want to hurt her friend, and since Kent and Elle had mutual feelings, she didn't want to get in between them even if she was hurting inside.</li> <li>• Later that night, Joey tried hard to sleep, but she was still wide awake even though it was almost dawn. She couldn't help but send a message to Blue, not expecting he was still awake. His words comforted her, and Joey couldn't help but tell him she wasn't okay; Blue told her to come out. Although she was confused, she still went out, and she never thought he would suddenly appear outside her house. He hugged her and comforted her, and Joey could no longer keep up her strong front and finally broke into tears. Albeit hurt, she knew that she should focus on other things to divert her attention so that she could move forward.</li> </ul> |
| 6 | <ul style="list-style-type: none"> <li>• It has been three months and Kent was officially courting Elle. Joey decided to move forward. She knew she could do it because she had Blue beside her. It was a big question for her, "how will she unlove Kent?"</li> </ul> | <ul style="list-style-type: none"> <li>• Three months had passed, and Joey still couldn't let go of her feelings for Kent. She knew she should move forward, but it was easier for one to say than do it. However, despite her heartache, Blue was always</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |

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|  | <ul style="list-style-type: none"> <li>• Kent texted Joey and told her that he already missed her and sometimes he felt jealous that Joey got to spend more time with Blue than him. Joey said that she was just busy with Glee Club, and that Blue was his classmate in two subjects, that's why they spent more time together. Kent asked if they were okay since he felt that there was a distance between him and Joey. Joey said they were okay. Kent then invited Joey to join them in Sky Ranch. Joey did not want to be a third wheel between Kent and Elle. She also knew that it would just hurt her. But she could not resist Kent. In the end, she agreed.</li> <li>• Blue decided to be with them because he knew that Joey would need him there.</li> <li>• Elle finally said yes to Kent, in front of Joey, Blue and Migs. Everyone was surprised. Joey was hurt, and if Blue was not there, she would have broken down.</li> <li>• Blue texted Joey once he got home asking if she was okay. Joey said that she would lie if she said yes, but she needed to be strong. She needed to accept the truth, and she needed to move forward.</li> <li>• Migs congratulated Kent. He said that Kent seemed not to be happy. Kent said that he was just surprised.</li> </ul> | <p>there, reminding her she had someone she could lean on.</p> <ul style="list-style-type: none"> <li>• On the other hand, Kent, whom Joey thought was happy with Elle, fell into a dilemma. Indeed, he was happy with Elle, but something seemed to be missing in his life. In the past three months, he had grown closer to Elle, but unknowingly, the distance between him and Joey became farther. He couldn't help but feel jealous whenever he saw Blue and Joey together, but he couldn't understand why. He just wanted to be closer to her as they did before, so he asked her to do a group date. Kent thought she wouldn't agree, but after persuading her, Joey finally agreed, which made him jump with happiness.</li> <li>• Because Joey couldn't refuse Kent, she agreed, but she didn't want to be the third wheel. She couldn't watch Elle and Kent together, and she was only comfortable around Blue, so she asked him to come along.</li> <li>• Joey thought everything would be alright since she was with Blue, but she didn't expect that Elle would suddenly agree to be Kent's girlfriend on the ferris wheel. She wanted to feel happy for them, but she couldn't deceive herself. She was hurt seeing them being sweet, which made her want to cry. So as soon as they exited the ferris wheel, she ran away, and she didn't expect Blue would follow her. Joey could</li> </ul> |
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|   | <p>Migs also told Kent that he noticed that Kent was uneasy that Joey and Blue were close a while ago. It was obvious that Kent was jealous. Kent tried to deny it, but he could not deny the truth to his friend. But he said he knew what was right.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | <p>no longer stop her tears and cried her heart out as she hugged him.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| 7 | <ul style="list-style-type: none"> <li>• It had already been three months since Elle and Kent became couples officially.</li> <li>• Joey was able to get by through Blue's help. As days passed by, they became closer to each other.</li> <li>• Joey asked Blue when the tournament would be, and told Blue that she wanted to watch it. Blue asked Joey if it was really okay since Elle and Kent would be there. Joey said that she had already moved on. Joey said that she had lunch with Kent and Elle, and she already felt nothing. She was sure that she was already okay. She then thanked Blue for being there for her, for making her smile, for making her forget her first heartbreak. Joey decided to watch their practice.</li> <li>• After the practice, Kent went home. Elle then texted him asking if he was okay. He said that he was not feeling well.</li> <li>• Blue thanked Joey for the pizza a while ago. Blue told Joey that he liked her, but he would not like to</li> </ul> | <ul style="list-style-type: none"> <li>• In a blink of an eye, another three months had passed, and Joey had finally moved on. It wasn't easy, but she did it because someone was by her side and didn't leave her when she was at her weakest. Blue cheered her up, making sure she wouldn't feel alone and lonely, and as time passed, Joey slowly accepted everything and gradually became okay. She told Blue that she had finally moved on, so she was ready to watch his soccer practice game, but Blue was doubtful, thinking she would definitely cry again as soon as she saw Kent and Elle together. However, Joey insisted on watching his game to show him she was telling the truth.</li> <li>• When Joey arrived on the field, she immediately attracted Kent's attention. He couldn't help but watch as Blue and Joey interacted, and he felt a prickling pain in his heart. Elle was talking to him, but all he could think of was Joey. When they were about to leave, he heard Elle telling Blue to send Joey home as usual, making him even more uncomfortable. For the past few days, Joey was the only one who had</li> </ul> |

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|  | <p>pressure Joey. He was willing to wait until Joey was ready to fall in love again.</p> <ul style="list-style-type: none"> <li>• Elle told Joey about what she noticed with Kent. She noticed that Kent was not his usual self. Joey said that maybe Kent was just tired because of their practices and as the team captain, maybe he was just pressured for the upcoming tournament.</li> <li>• Joey wished Blue good luck for his tournament. Their team won and Blue was awarded as the MVP.</li> <li>• Elle and Joey were invited to the team's victory party. Joey noticed that a certain girl named Sam seemed to like Blue. Blue noticed that Joey was some kind of jealous, which made him happy. He ensured Joey that he was not interested with Sam, and he was only interested in Joey. Joey told Blue that she was still far from being ready to fall in love again. Blue said that no matter how long, he would wait.</li> <li>• The soccer team coach called Kent and told him that somebody left a notebook in the victory party's venue. Kent said that he would pick it up.</li> </ul> | <p>filled his mind. He denied that he had feelings for her because he had a girlfriend, and he must only love Elle. Even Migs seemed aware of his struggles, but Kent didn't want his feelings for Joey to grow because it was wrong.</p> <ul style="list-style-type: none"> <li>• The next day, Joey woke up early to watch the soccer team game. Blue picked her up, and on their way, they ran into Migs, telling them his cousin, Sam, would also watch the game to cheer Blue on. Joey was annoyed and couldn't help but grumble at Blue for attracting bees and butterflies, but he just told her Sam wasn't his type because he was only interested in Joey.</li> <li>• Blue's soccer team won the championship even though Kent didn't do well. Joey was happy, but she grew irritable as she saw Sam attending to Blue as though she was his girlfriend. She was annoyed and couldn't help but complain to Blue, but the man kept teasing her. Blue was special to her, but she wasn't ready to start a relationship yet. She just wished once she was ready, he was still there for her.</li> <li>• Meanwhile, Kent had been reflecting on his feelings for Joey. This matter had been bothering him to the point that he couldn't focus on the game and his girlfriend. He wanted to stop his feelings for Joey because it would hurt many people, and he couldn't afford that. However, when he accidentally read</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Joey's diary, everything changed.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 8 | <ul style="list-style-type: none"> <li>• Elle got worried about Kent not attending his classes. Kent was also not answering his text messages.</li> <li>• Migs texted Kent also asking what was his problem.</li> <li>• Elle told Joey that Kent was not answering his texts and she was already worried.</li> <li>• Joey texted Blue to ask if he knew where Kent was.</li> <li>• Blue immediately texted Kent, but Kent did not reply.</li> <li>• Joey texted Kent. Immediately, Kent replied to her. He told Joey that he felt so lost. Joey asked what she could do to help him, and Kent said that he just needed her. Kent asked things about Joey, until they talked about Blue. Joey said that Blue was not yet courting her, but Blue already said that he liked Joey. Joey said that she was not yet ready to fall in love again. Again, meaning Joey was in love before. Kent asked about Joey's feelings toward this past, and Joey said that she still does care for him, but she doesn't love him anymore. Joey told Kent that he should text or call Elle as soon as possible. Kent said that there was really something that they needed to talk about.</li> <li>• Kent asked Migs' advice about love.</li> </ul> | <ul style="list-style-type: none"> <li>• After the victory party, Kent seemed to disappear. He didn't attend his class and didn't return Elle's calls, which made her worry if something bad happened to him. She was almost out of her wits' end, thinking perhaps she had done something wrong because Kent wouldn't respond to her.</li> <li>• On the other hand, Kent was torn. The moment he read Joey's diary, everything became clear to him. However, it made things more difficult for him because he realized that maybe he fell for Elle because she was his 'secret admirer' and not because of who she was. He was torn about his feelings. Joey was his real secret admirer, so he wanted to ask Elle why she lied to him, but he wasn't ready to face her. He wasn't ready to face anyone, yet Joey's simple text comforted him. As they talked, he realized that all this while, he was in love with Joey and was just deceiving himself.</li> <li>• It was almost midnight, and Elle, who should have been sleeping, was still wide awake, holding her phone and wondering if she had done something wrong. Joey told her Kent was fine, and she was relieved. But still, she couldn't help but think about what had happened for the past few days. Kent had been acting strange and he was often staring blankly</li> </ul> |

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|   | <ul style="list-style-type: none"> <li>• Joey told Elle that Kent already replied to her so Elle would not worry anymore. Joey told Elle that she lost her diary.</li> <li>• Kent finally texted Elle that they needed to talk.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | <p>ahead, but she dismissed it, as she thought perhaps he was just tired from the practice. As she pondered, her phone suddenly beeped and when she saw Kent's message, telling her they should talk, her heart skipped a beat.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 9 | <ul style="list-style-type: none"> <li>• Kent found out the truth. He saw Joey's diary and everything was written there. He confronted Elle. Elle apologized and asked for Kent's forgiveness. Kent was angry because Elle lied to her and that they hurt Joey. Kent said that it would be unfair to Elle if they would continue their relationship because right now, Kent was confused about his feelings. Kent asked for some time to make sure of his feelings.</li> <li>• Kent told Joey about the first time he saw Joey. It was during a tryout for the dance club. He found Joey cute the first time he saw her. He admitted that he had a crush with Joey way back then.</li> <li>• Blue continued to impress Joey. And he always reminded Joey that he was willing to wait because Joey was worth the wait.</li> <li>• Kent told Blue that he liked Joey too. He said he would fix his issue with Elle. But he was already sure that whom he truly loved was Joey. Blue said that he would not give up Joey for him. He told Kent</li> </ul> | <ul style="list-style-type: none"> <li>• Elle didn't know why but suddenly felt nervous as she made her way to the gym. When she saw Kent, she greeted him, but his eyes were cold as ice as he stared at her while handing her a familiar notebook—it was Joey's diary! Then Kent dropped a bombshell, telling her he already knew about everything. Elle cried and explained she lied to him only because she was afraid of losing him. She loved him and chose to be selfish because Joey told her it was okay.</li> <li>• Kent was angry at Elle for hurting Joey, but he was also mad at himself for not noticing it and inadvertently hurting her. It broke him when he read her diary, and all Joey's pain and sacrifice shot through his heart. He asked Elle to apologize to Joey, and Elle promised to do it and begged him to stay, but Kent didn't know what to do because he didn't want to be unfair to her. Then it dawned on Elle that he liked Joey, and Kent didn't deny it. Despite that, she still wanted to be with him, to help him realize that he also loved her.</li> <li>• Joey was oblivious to Kent and Elle's problem. When</li> </ul> |

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|    | <p>that may the best man wins.</p>                                                                                                                                                                                                                            | <p>she met him, they casually talked, and she found out that Kent had first seen her at the dance troupe audition, and he admitted that she became his crush because of that. Back then, she also felt the same way and thought it was quite regretful that he didn't confess. Nonetheless, she was grateful that they still became friends.</p> <ul style="list-style-type: none"> <li>• When she went home, she received a message from Blue, and as they talked, she thanked God for having someone like him by her side. Right then, she already knew that her heart was beating for him.</li> <li>• Blue was equally happy as her, and the smile plastered on his face didn't fade. When he was about to sleep, he suddenly received a message from Kent, telling him that he already knew that Joey was his secret admirer and he also had feelings for her and wanted to chase after her. At that instant, Blue flared up at Kent because his decision would not only hurt Elle, but it would also affect Joey. However, Kent was firm in his decision. Blue could only sigh and tell him may the best man win because he wouldn't give up on Joey, no matter what.</li> </ul> |
| 10 | <ul style="list-style-type: none"> <li>• Kent ended things with Elle. He said that he gave Elle a chance, but it was really Joey. He loved Joey before, and he still does. He did not know what would happen or if Joey would accept his love, but</li> </ul> | <ul style="list-style-type: none"> <li>• Weeks had passed since the last time Elle and Kent talked. She loved him, and even if he was unsure of his feelings for her, she still wanted to be with him. She wasn't angry at Joey for how things turned out because it</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |

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|  | <p>he was willing to take his chance. Elle said that it would be hard for her to move on since Kent was her first love, but time would surely heal all wounds.</p> <ul style="list-style-type: none"> <li>• Joey learned about the break up. She apologized to Elle. Elle said that it was not Joey's fault. It was her fault for not telling Kent the truth.</li> <li>• Kent did not waste any time. He started making Joey feel how much he loves her.</li> <li>• Kent and Blue both made ways to make Joey feel their love.</li> <li>• Blue received news about his scholarship to a university in California.</li> <li>• Joey told Kent that she had something to tell him.</li> </ul> | <p>was her fault. She didn't blame anyone but herself. These past few days, she just wanted to be alone to clear her mind about the things that had been bothering her. However, when she went outside her house, she saw Kent. She was happy, but his words sliced her heart like a knife. He wanted to break up with her. She didn't want to end things with him, but he had already given up. Elle was hurt, but she could only let him go.</p> <ul style="list-style-type: none"> <li>• A few more weeks passed, and Joey learned about Elle and Kent's break up. She didn't know how Kent got a hold of her diary, and it saddened her how their relationship ended because of her. She wanted to be mad at Kent for hurting her best friend, but Elle told her he just did it because he wanted to make things right.</li> <li>• She couldn't help but sigh. Joey strolled around their neighborhood to unwind and unexpectedly met Kent there. Even though she wanted to get angry at him, she couldn't. He was a nice guy, and Elle was right. Moreover, he also apologized to her.</li> <li>• The next day, at school, Joey headed to the parking area because Migs were asking her to meet him, but it was Kent who was waiting for her and gave her a teddy bear. He said he wanted to make up for the things he had done before, even though Joey had already said it was all in the past. Nonetheless, she</li> </ul> |
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|    |                                                                                                                                                                                                                                                                                                                                                                                                                | <p>was happy. Then Elle told her to come to the gym, and when she arrived, she saw Blue serenading her, then gave her chocolates and flowers. At that moment, Joey knew she had to make a choice. She had to admit that she used to love Kent, but she could no longer reciprocate his feelings for her. Even though she was moved by his effort, she knew she couldn't give him false hope because she already had someone she loved.</p> <ul style="list-style-type: none"> <li>• On the other hand, Blue felt happy even though he and Kent both fell in love with the same girl and wanted to chase after her. He felt his life was almost complete and thought he couldn't ask for more. But then, he received an email expressing that he was qualified for a sports scholarship program at California State University. At that moment, he didn't know whether he should feel happy or not.</li> </ul> |
| 11 | <ul style="list-style-type: none"> <li>• Joey told Kent to stop courting her. Kent was special to her because Kent was her friend. She was in love with Kent, but she had already moved on. She started liking someone else, and she was already falling for him more and more each day. She admitted that she already loves Blue. Kent accepted it wholeheartedly and he wished Joey all the best.</li> </ul> | <ul style="list-style-type: none"> <li>• Kent had made up his mind to officially court Joey. He could no longer deceive himself and wanted to show her how much he loved her. Thus, he waited for her outside the music room. When she was done, she greeted him with a smile that could light up his entire world. Kent knew she somehow had moved on from him, and Blue was at her side when he hurt her. He was also aware that Blue had more advantages than him,</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                              |

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|  | <ul style="list-style-type: none"> <li>• Kent conceded to Blue and wished him all the best with Joey. He warned Blue not to hurt Joey.</li> <li>• They graduated from high school. Joey encourages Blue to accept the offer from California. Blue said that he did not want to be away from Joey. Joey said that they will make it happen even if there would be a distance between them. She ensured Blue that she would visit him in California. Joey said that she would wait for Blue to return to him.</li> </ul> | <p>but he still wanted to try. However, when he told her how much he loved her, she rejected him. Now that he realized that Joey was already falling for Blue, he had to give up and give way. He had already hurt her, and he didn't want to repeat that. As long as she was happy with Blue, it was enough for him.</p> <ul style="list-style-type: none"> <li>• On the other hand, Blue wanted to pick up Joey from her practice, but he saw her and Kent hugging. He waited for them outside, and his heart was itching to ask Joey what was going on between her and Kent. However, he couldn't muster up his courage because he was afraid to hear her answer. Blue eventually left, but Kent caught sight of him and trotted in his direction. The latter told him that he and Joey had already talked, and she had finally made a decision. Blue felt his heart sink. It seemed Joey chose Kent. However, his friend congratulated him saying that Joey chose him, which confused him. Blue couldn't believe his ears, but he felt he was on cloud nine.</li> <li>• He was even happier when Joey admitted that she liked him herself but asked him to wait for a bit more. Blue was ecstatic and promised her he could wait no matter how long. But then, Joey suddenly congratulated him on his scholarship. Now that he knew Joey felt the same way as him, he didn't want to leave her, but Joey insisted</li> </ul> |
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|    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | <p>on grabbing this opportunity to achieve his dream. Even though he didn't want to be apart from Joey, Blue didn't want to disappoint her.</p> <ul style="list-style-type: none"> <li>• He took the oral and written exam for the scholarship, and after a week, he received news that he passed the exam.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| 12 | <ul style="list-style-type: none"> <li>• Joey was anxious because it has been days since Blue contacted him. Blue promised to return after graduation, but recently, Blue told him that he would still stay in California for two more years, which made Joey sad.</li> <li>• Migs was already courting Elle.</li> <li>• Joey and Elle were now in Medical School.</li> <li>• Kent told Joey to stop overthinking because Blue loves him.</li> <li>• Kent fetched Blue from the airport. Joey did not know that Blue was coming home. It was a surprise.</li> <li>• Using an unknown number, Blue texted Joey.</li> <li>• Joey was surprised to see Blue in their house. It was a heartwarming reunion. Joey finally gave her sweet yes to Blue. They were now ready to face the future together.</li> </ul> | <ul style="list-style-type: none"> <li>• Time flew fast, and four years had already passed. However, Joey felt as though everything had happened just yesterday. Everyone was doing well, and even her best friend, Elle, whom she thought wouldn't fall in love for the time being, was now happy with Migs. No one had expected it, yet it happened.</li> <li>• They were already in their third year in med school, while Kent was in his fourth year in Engineering. He was still single and said he didn't want to repeat the same mistake. On the other hand, Blue had already graduated with a degree in Architecture. Joey was disappointed she couldn't attend his graduation because she couldn't miss her lesson. She didn't know if he was sulking because of it, so he said he would stay in California for three more months. She missed him badly, and she promised that she would immediately agree to be his girlfriend as long as he came home.</li> <li>• Blue, whom Joey thought was still in California, was already in the Philippines. He just teased her so he could surprise her with his return. Kent picked him up at the</li> </ul> |

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|  |  | <p>airport, and Blue had to admit that he missed hanging out with his friends. When they arrived at Joey's home, he couldn't help but text Joey with a new phone number. He teased her, and he was glad that she was still waiting for him.</p> <ul style="list-style-type: none"> <li>• Joey couldn't believe that Blue was in her house. She wanted to change her clothes to appear beautiful in front of him, but her excitement was over the roof, so she rushed downstairs and hugged him. She missed him so badly. Finally, he was home! He once again confessed to her and knelt before her, asking her to be his girlfriend. Joey couldn't describe her feelings, but she just knew she finally felt complete. She almost teared up as she hugged him and gave him her sweetest yes.</li> </ul> |
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### Dear Diary: Dear Doctor Joey

| Chapter | Original textserie                                                                                                                                                                                                                                                                                                                                                     | Published book                                                                                                                                                                                                                                                                                                                                                                                        |
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| 1       | <ul style="list-style-type: none"> <li>• Blue sent letters to Joey every anniversary. The last letter Joey received from Blue was when Blue broke up with her.</li> <li>• Years later, Joey was now practicing as a pediatrician. Elle was planning to visit her with her now husband, Migs.</li> <li>• Elle asked Joey how she could find the right one if</li> </ul> | <ul style="list-style-type: none"> <li>• Blue wrote a letter for his girlfriend, Joey Nikki Montemayor, greeting her with a happy anniversary. He declared that he would send her a love letter during their anniversaries.</li> <li>• Blue never failed to send love letters to Joey Nikki for the past five years of their relationship. In his letters, he told her how grateful he was</li> </ul> |

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|  | <p>she was boxed within the hospital walls. Joey said love was not something you need to find. It would come to you even if you would not look for it. Elle teased Joey for being bitter in terms of love. It had been four years, but it seemed that Joey still had bitter feelings. Elle teased her if she was still waiting for him, and Joey denied.</p> <ul style="list-style-type: none"> <li>• Elle teased Joey to just date Doc Franco. Joey said that it was better if she and Franco remained friends.</li> <li>• Franco texted Joey about their shift at the hospital. Franco then teased Joey about being bitter. Joey told Franco that it was easy to forget. Her past love just left. She tried contacting him several times, but he did not respond.</li> <li>• Kent texted Joey about the news that she put Doc Franco in the friend zone. Kent told Joey that he and Amber were already preparing for their big day. Joey would be part of the entourage, so Joey needed to be there.</li> <li>• Joey received a bouquet of flowers. He then confronted Franco through text about this, but Franco said that it was not from him.</li> <li>• Elle went to Joey's office, but Joey was not there. She just left some food on her table and texted Joey about it. Elle saw the flowers on Joey's table.</li> </ul> | <p>for her and how much he loved her.</p> <ul style="list-style-type: none"> <li>• In his last letter, Blue finally put an end to their relationship, telling Joey that he fell out of love.</li> <li>• Four years later, Joey, now a doctor, found herself still lingering with the memories from her past. The wound Blue had inflicted on her hadn't healed yet, and even four years since he had given her his last letter.</li> <li>• Elle, Joey's best friend, visited her in her office. Joey asked her about her pregnancy.</li> <li>• Elle announced that she would visit her best friend in her condo with her husband, Migs. Joey recalled how time flew by so fast. Not only she and Elle were doctors now, but her best friend had also found the love of her life.</li> <li>• Joey and Elle talked about Kent and Amber, both ecstatic about the couple's upcoming wedding.</li> <li>• Elle teased her best friend about getting married, asking her about her marriage plans now that they were already in their thirties. Although thoughts flashed in her mind, Joey answered that she was happy being single.</li> <li>• While Joey's mind wandered about her ex-boyfriend, Elle brought up Franco, one of their colleagues. Elle had been rooting for Dr. Franco and Joey since then. However, Joey just couldn't feel the sparks, and her heart remained owned by someone from the past.</li> </ul> |
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|   | <p>She asked Joey to whom they came from. Joey said that the card said they were from a certain B.A.</p> <ul style="list-style-type: none"> <li>• Dominique welcomed Blue as Blue went home to the Philippines. She asked Blue if his friends already knew that he was in the Philippines. Blue said that he would contact them soon. Blue then revealed that he was in the hospital where Joey was working. Dominique got angry that Blue's focus was still Joey. Blue said that he just wanted to see Joey. Blue told Dominique that he secretly sent Joey some flowers under the codename, B.A. Dominique found it funny that Blue made a very obvious B.A., since Blue's full first name was Blue Andrei.</li> </ul> | <ul style="list-style-type: none"> <li>• Joey discovered that she and Franco had the same shift in the emergency room. Unlike Joey, Franco expressed his joy and tried to flirt with her.</li> <li>• Franco brought up Joey's ex, telling her about their horrible breakup. Joey lamented how hard she tried to contact Blue, but he clearly didn't want to be found. In the end, Franco advised Joey about the importance of closure, to which Joey agreed.</li> <li>• Joey found a bouquet of tulips on her desk and a note. She immediately concluded that it was Franco. To her surprise, her guess was wrong.</li> <li>• A letter dated March 2017 appeared. Blue wrote a letter for Joey a month after their breakup. He revealed that he was disabled, which was why he broke up with her.</li> </ul> |
| 2 | <ul style="list-style-type: none"> <li>• Joey received some chocolates from B.A. She ate lunch with Franco while waiting for her hospital shift.</li> <li>• Kent asked Migs how it was to be an expecting father. Migs said that it was hard since Elle always had her cravings. Kent then told Migs that he saw Blue when he was in the United States. They were not able to talk a lot. Blue just apologized for not keeping in touch, but he did not tell the reason behind this. Kent told Migs that Blue was coming home. Kent said that he</li> </ul>                                                                                                                                                              | <ul style="list-style-type: none"> <li>• Kent reminisced about the first time he met Amber. She was his boss, and he instantly pegged her as a snob and unapproachable.</li> <li>• While waiting for Amber, Kent decided to go to a coffee shop, where he bumped into Migs. The two decided to catch up as they drank their coffees.</li> <li>• Migs described how hard it was to deal with Elle's pregnancy, while Kent joked about backing out from marrying his fiancée.</li> <li>• Kent suddenly remembered seeing Blue when he was in L.A. and told Migs about it.</li> </ul>                                                                                                                                                                                                                           |

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|  | <p>wanted to get Blue as part of his entourage, but he was not sure if it would be okay for Joey to see Blue again.</p> <ul style="list-style-type: none"> <li>• Blue texted Kent that he was now in the Philippines. Blue promised Kent that he would attend the wedding. He missed Migs' wedding, so he promised to make it up to his friends by attending Kent's wedding.</li> <li>• Blue said that his story was quite long. They need to schedule a meetup for him to better explain what happened.</li> <li>• Elle asked Joey about B.A. The conversation switched to Joey being not ready to fall in love again. Joey said that she was afraid to be hurt again. She was hurt because she thought they were okay, then suddenly, Blue just sent a letter telling her to break up. Elle advised Joey to take a break and had time for herself to internalize everything.</li> <li>• Blue continued stalking Joey in the hospital where the latter worked. He noticed that a guy was always with Joey. He asked Kent if Joey has a boyfriend. Kent said that Joey had not, and it had been four years since she had one. And it was Blue. Blue then asked if Joey had some suitors. Kent said that what he knew was Franco was courting Joey, but he had no idea if it progressed.</li> </ul> | <ul style="list-style-type: none"> <li>• Curious, Migs asked what happened, but Kent explained that they didn't talk much, but Blue informed him that he would return to the Philippines.</li> <li>• Kent stated that he didn't tell Joey about his encounter with Blue, knowing how much the breakup devastated his friend. He also told Migs that Blue was with a woman when he bumped into him.</li> <li>• Kent confessed that he wanted Blue to be part of his and Amber's wedding, but he was worried about how Joey would feel. Migs advised his friend to ask Joey about it.</li> <li>• Before Kent could call it a day, he received a message from Blue. The latter announced that he was already in the Philippines.</li> <li>• Kent finally informed Blue about the wedding, and the latter assured him that he would make a way to attend the wedding.</li> <li>• Kent asked who Dominique was, to which Blue replied that she was his close friend.</li> <li>• A dream woke Joey up from her sleep. She dreamed about Blue again, and it bothered her.</li> <li>• Elle arrived at Joey's condo and instantly spotted the box of chocolates on the table. Like the bouquet of tulips, a note from 'B.A.' was attached.</li> <li>• Elle arrived at Joey's condo and instantly spotted the box of chocolates on the table. Like the bouquet of tulips, a</li> </ul> |
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|   | <ul style="list-style-type: none"> <li>Blue admitted that he still loved Joey, and he would forever regret letting her go. Kent advised him to explain himself.</li> </ul>                                                                                                                                                                                                                                                                                                         | <p>note from 'B.A.' was attached.</p> <ul style="list-style-type: none"> <li>Since he returned from California, Blue had been secretly visiting Joey in the hospital. He felt happy to see her again, knowing he was still in love with her.</li> <li>Blue received a message from Dominique asking him if he was at the hospital again. Dominique bribed him with his favorite food to go home, which Blue didn't refuse.</li> <li>Before he could leave, Blue's eyes surveyed the hospital again and inwardly promised Joey that they would see each other again soon.</li> <li>In his letter from December 2017, Blue expressed his longing for Joey after breaking up with her ten months ago. He wrote that his legs were starting to respond to the treatments and swore he would fly back to her immediately once he started walking again.</li> </ul> |
| 3 | <ul style="list-style-type: none"> <li>Dominique told Blue that everything was already okay regarding Dr. Smith, so they could already book their flight to California. Blue asked if they could extend a bit because Kent's wedding was coming up and he would like to attend this event. Dominique was hesitant to agree because Blue needs his therapy. Blue said that they could temporarily do the therapy in the Philippines. They could also do some sightseeing</li> </ul> | <ul style="list-style-type: none"> <li>Blue was determined to rekindle his relationship with Joey. He wanted to fix the mess he left in the Philippines before he went to the USA.</li> <li>Dominique had become Blue's close friend. With her beauty and wits, Blue was confused why Dominique was still single.</li> <li>Blue's therapy sessions would start in two weeks, and Dominique was adamant about flying back to California. But because of Kent's upcoming wedding,</li> </ul>                                                                                                                                                                                                                                                                                                                                                                    |

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|  | <p>in Cebu, since the wedding of Kent would take place there. Dominique agreed.</p> <ul style="list-style-type: none"> <li>• Franco asked Joey about Joey's self retreat. Joey said that she was not ready to move on. She was opening her heart again if someone would like to open it.</li> <li>• Kent asked Joey if it would be okay with her if he would invite Blue as part of his wedding entourage. Another big thing was that Blue will be her partner. Joey agreed. She thought that maybe she needed this to start moving forward.</li> <li>• Kent told Blue that Joey already agreed. Blue asked for Joey's number. Kent gave it on the condition that Blue would never do anything that would hurt Joey again.</li> <li>• Elle told Joey that Blue will have a date on Kent's wedding, so Joey must invite a partner too. She suggested inviting Franco. Joey said that she did not need a partner. But Elle was so persistent that Joey agreed to her suggestion.</li> <li>• Joey invited Franco to be with him at Kent's wedding.</li> <li>• Dominique received the invitation for Kent's wedding. Upon reading the invitation, she learned that Blue and Joey would be partners. She also learned that Joey's second name was Nikki. She</li> </ul> | <p>Blue wanted to stay for another month. Thanks to his persistence, Dominique finally agreed to stay.</p> <ul style="list-style-type: none"> <li>• Joey took a break from work and headed to Tagaytay. While thinking, the image of Blue popped into her head again. Joey cried her eyes out and thought of letting all the heavy feelings linger in her heart.</li> <li>• Joey was about to fall asleep when she received a text message from Kent. The latter revealed that Joey's partner in the wedding entourage was no other than her ex-boyfriend. Joey said she didn't mind and agreed. To her, it could be her opportunity to get the closure she needed.</li> <li>• Blue went to the hospital to see Joey again. He noticed that she was always with her male colleague, and he couldn't help but wonder if something was happening between the two.</li> <li>• Dominique discovered that Blue and Joey would be partners at Kent and Amber's wedding. Blue felt ecstatic, but his friend felt otherwise.</li> <li>• Dominique told Blue to call him by her nickname, 'Niquie,' but Blue explained that it would only remind him of Joey and the nickname was for Joey only.</li> <li>• Blue called Kent and asked for Joey's number. After promising that he would never hurt Joey again, Kent finally gave up and sent him her number.</li> </ul> |
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|   | <p>realized that this was the reason why Blue did not want her to call by her nickname, Niquie. Dominique made Blue promise that after the wedding, they would go back to California.</p> <ul style="list-style-type: none"> <li>• Blue started texting Joey as B.A. He said that someday, Joey will meet him.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | <ul style="list-style-type: none"> <li>• An unknown number flooded Joey with several messages. The person revealed that he was 'B.A.,' surprising Joey. Due to her "secret admirer's" persistence, Joey agreed to be friends with him.</li> <li>• On January 1, 2018, Blue greeted Joey with a happy new year through a letter. He assured her he would return to her soon and still loved her.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 4 | <ul style="list-style-type: none"> <li>• Joey received sweet messages from B.A. She could not deny that she felt better every time she received messages from her secret admirer.</li> <li>• Migs texted Blue if he had some plans to meet them. Blue said that he would meet them soon. Blue congratulated Migs because Migs would soon be a father. Migs said that if Blue did not break up with Joey, then maybe he and Joey had a family by now. Migs told Blue how terrible Joey was during the break up. He also learned that Joey went to California to talk to him. Some woman said that Blue did not want to talk with her, that's why Joey went home to the Philippines broken and tired. Blue regretted everything and Migs told him that he needed to apologize to Joey.</li> <li>• Dominique noticed that Blue was not his usual self. Blue told Dominique that Migs told him everything and he knew</li> </ul> | <ul style="list-style-type: none"> <li>• Joey woke up with a message from an unknown person. She had no clue why, but she felt comfortable with her secret admirer despite not knowing their real identity.</li> <li>• The more Blue talked to Joey through texts, the more he missed her. Whenever he watched her from afar, the urge to hold her intensified.</li> <li>• Migs and Blue were shocked to see each other in the coffee shop. When Migs started telling him about his wife, Blue couldn't help but feel sad and think of what could have been.</li> <li>• Migs narrated what happened after Blue broke up with Joey, saying that the latter even tried to end her life. Joey also followed him to California, much to Blue's surprise.</li> <li>• After Migs's revelations, Blue had never felt worse. He knew that he owed Joey an apology and hoped she would forgive him.</li> <li>• Dominique went to Blue's condo and reminded him of his therapy session. Blue told Dominique about what</li> </ul> |



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|  | <p>how much Joey suffered because of the break-up. Dominique told Blue not to blame himself, because he just did what he thought was the best that time.</p> <ul style="list-style-type: none"> <li>• Joey and B.A. became closer to each other as Joey found comfort in B.A. They exchanged their thoughts about love, moving on and second chances.</li> <li>• An unknown number texted Dominique and told her that they needed to go home to California soon and not to let Joey and Blue talk long, because if that happened, it would be the end for Dominique's plan.</li> </ul> | <p>happened, even the part where Joey followed him to the USA. Annoyed and impatient, Dominique reminded Blue that he couldn't change the past.</p> <ul style="list-style-type: none"> <li>• B.A. didn't stop sending Joey text messages. He asked about Dr. Franco, and Joey gladly explained why things didn't work out between her and the man.</li> <li>• When the mystery person asked about her ex-boyfriend, Joey made it clear that she already wanted to move on.</li> <li>• B.A. accidentally addressed her as 'Nikki,' catching Joey off-guard. Joey explained that her ex used to call her that name.</li> <li>• Elle visited Joey in her office again, ranting about her pregnancy. Joey revealed that she and her secret admirer were texting each other.</li> <li>• After discovering that Blue would bring company to Kent and Amber's wedding, Joey convinced Franco to come with her.</li> <li>• Blue asked Dominique about the letter he had written for Joey years ago. Dominique assured him that she had given the letter, but Blue felt confused that Joey didn't know about his condition.</li> <li>• Blue thought if Joey would have forgiven her had she read his letter, but Dominique persuaded him that nothing would have changed whether Joey read the letter or not.</li> <li>• Blue confessed that he planned to talk to Joey and</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <p>give her the closure she wanted. Dominique asked him if he wanted to get back together with his ex, only for Blue to say no.</p> <ul style="list-style-type: none"> <li>• Abby, Dominique's childhood friend in the USA, suddenly called her. Abby asked whether it would be fine to let Blue meet Joey, but Dominique couldn't answer.</li> <li>• Blue wrote a letter for Joey last February 2017. A year had passed since he called it quits. Blue wished for Joey to wait for him, hoping that she would be able to give him a second chance.</li> </ul>                                                                                                                                                                                                                                                                                                 |
| 5 | <ul style="list-style-type: none"> <li>• When they arrived at the hotel, Joey (with Franco) accidentally met Blue and Dominique in the elevator of the hotel. It was an awkward moment.</li> <li>• Elle informed Joey that they had already arrived at the hotel. Joey told Elle about the elevator incident. Joey said that it was an awkward moment. It was the first time they saw each other after four years. Joey said that Blue was with a woman who seemed to be familiar to her.</li> <li>• Blue learned from Joey (through B.A.) they were going to a resort. Blue invited Dominique to go there. Migs saw them and Migs asked Blue what he was doing there. Blue said that he just wanted to see Joey. He would not do anything that would cause chaos.</li> </ul> | <ul style="list-style-type: none"> <li>• Joey and Franco arrived at Cebu quite earlier than their friends. Heeding Franco's request to explore the city, Joey went out to her hotel bedroom. However, a familiar figure suddenly caught her eye.</li> <li>• Much to her dismay, Joey was unable to escape the possible awkward situation. The clueless Franco asked her what was wrong, and Joey revealed that the person they were with inside the elevator was Blue.</li> <li>• Franco tried to tease Joey about her ex and asked about the woman Blue was with. Tired of Franco's silly questions and banters, Joey pretended to be asleep. However, she couldn't get the encounter with Blue off her mind.</li> <li>• Seeing how Blue acted towards the woman he was with earlier, Joey couldn't help but remember some memories from her past.</li> </ul> |

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|  | <ul style="list-style-type: none"> <li>• Dominique was pissed off that Blue invited her to a resort, just to see Joey. She reminded Blue the reason while they were there. And it would be better for both Joey and Blue not to have any attachment, for them to start their new lives.</li> <li>• An unknown number texted Dominique. She was asking what Dominique planned to do during the wedding for Joey and Blue not to have a long interaction. Dominique said that everything was already planned. She would not let anything ruin her plans.</li> </ul> | <ul style="list-style-type: none"> <li>• Joey thought the woman looked familiar, but she couldn't remember where she saw her before.</li> <li>• When Joey found out that Blue was breaking up with her, without any reasons, she decided to follow him to California. Joey waited at Blue's hotel for a long time, but it was a woman who faced her.</li> <li>• The woman introduced herself as Niquie, Blue's schoolmate back in college.</li> <li>• To Joey's disappointment, Niquie informed her that Blue was out somewhere. Joey took out a pen and paper and wrote a short letter for her ex-boyfriend. She asked Niquie to pass the letter to Blue and contact her for information, to which the woman accepted.</li> <li>• Joey waited for Niquie to text or call her. But when nothing came, Joey decided to go back to Blue's hotel. But before she could enter the cab, Nique appeared out of nowhere.</li> <li>• Nique took out the letter Joey wrote for Blue, and told her that Blue didn't want to see or talk to her anymore. Joey refused to believe it, so she rushed to Blue's hotel, only to find out that the man had already left.</li> <li>• Joey felt defeated and confused. An unknown number sent her a text message. It was Blue breaking up with her and telling her to go back to the Philippines.</li> <li>• A realization dawned on Joey. The woman she saw</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <p>with Blue was Niquie. Despite her tears, Joey couldn't help but feel happy that she saw her ex-boyfriend.</p> <ul style="list-style-type: none"> <li>• Blue wrote another letter for Joey on March 2018. He happily announced that his legs were responding well to the treatment. He never forgot to tell her how much he longed for her and how much he loved her.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| 6 | <ul style="list-style-type: none"> <li>• Everyone was waiting at the church when they heard that Kent got into an accident. They went to the hospital where Kent was brought.</li> <li>• Joey and Blue were both in the hospital. They had a small conversation. They decided to talk things about them when Kent became better.</li> <li>• Shane (friend of Dominique) asked Dominique how everything was going. Dominique said that she would do anything just to make sure that no one would ruin her plans. She was in love with Blue for a long time. And when Blue got into an accident that almost caused his life, plans were formed on her mind so she could have Blue. Blue thought that he could never walk again, that's why he broke up with Joey. He did not want Joey's life to be ruined by taking care of a disabled man like him. When the therapy worked with Blue, it was already late</li> </ul> | <ul style="list-style-type: none"> <li>• After an attempt to explore Cebu, Joey and Franco decided to rest at their hotel rooms.</li> <li>• When Elle visited her best friend in her room, Joey confessed that she had finally seen her ex-boyfriend. Following Elle's request, Joey told her everything, including the woman Blue was with.</li> <li>• Blue couldn't stop thinking about Joey. Ever since their encounter at the elevator, he couldn't stop talking about her, making Dominique pissed.</li> <li>• Blue remembered the doctor Joey was with and couldn't stop thinking about the two. So, he decided to text Joey as B.A. again.</li> <li>• Blue couldn't help but fish for information about Franco. Joey also told him about seeing his ex-boyfriend for the first time after their breakup.</li> <li>• Determined to see Joey again, Blue asked Dominique to go to the beach with him. Dominique couldn't hide her irritation when she found out the real</li> </ul> |

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|   | <p>because Joey already cut all possible ways to contact her. Blue entrusted a letter to Dominique to give to Joey. It was the letter that contained his explanation. But Dominique did not give it to Joey.</p> <ul style="list-style-type: none"> <li>• It was later on revealed that Franco was Dominique's half brother. Franco warned Dominique not to do anything that would harm Joey.</li> <li>• Blue told Migs everything about his accident and the reason why he broke up with Joey.</li> <li>• Elle told Joey that she already knew why Blue broke up with her. Joey said that she was dying to know, but there's nothing more important than Kent right now.</li> <li>• Kent regained his consciousness, but he could not remember who Amber was. Instead, he was looking for Joey.</li> </ul> | <p>reason why Blue was eager to go to the beach. However, Blue promised her that he wouldn't talk about Joey anymore once they get back to California.</p> <ul style="list-style-type: none"> <li>• Dominique went back to the hotel while Blue recalled his memories with Joey as he watched her secretly.</li> <li>• Migs suddenly found him, catching him by surprise. Migs found out Blue's real intention why he was there and warned him not to cause a ruckus.</li> <li>• Dominique was changing into her swimwear when she received a call from Abbey. The latter asked about her plans, and Dominique made it clear that she was willing to do everything to achieve her wants.</li> </ul> |
| 7 | <ul style="list-style-type: none"> <li>• The doctor revealed that Kent had selective amnesia. And of all the memories that were forgotten, it was Amber's memories. This was just temporary. Kent needed to undergo therapy.</li> <li>• Amber was truly hurt because of what happened to Kent. He was hurt that Kent could not remember him. Kent was always looking for Joey.</li> <li>• Blue went back to Manila to fix some things. He then saw the letter that he</li> </ul>                                                                                                                                                                                                                                                                                                                            | <ul style="list-style-type: none"> <li>• It was Kent and Amber's wedding day. Joey went to the church with Franco. Elle informed Joey that Blue and Dominique were already there, while Kent sent her a text saying he was on his way to the church.</li> <li>• Before Joey and Franco could get to the church, her phone suddenly started ringing. Elle warned her to stay in the parking lot, making Joey nervous.</li> <li>• Elle revealed that Kent got into a car accident. She</li> </ul>                                                                                                                                                                                                     |

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|  | <p>asked Dominique to give to Joey. He confronted Dominique about this. He was angry and disappointed with Dominique. Dominique asked for a chance for her to explain his side, but Blue refused to talk to her, not until he was able to talk to Joey.</p> <ul style="list-style-type: none"> <li>• Blue texted Joey. He admitted that he was B.A. He said they needed to talk as soon as possible. He was on his way back to Cebu. Joey agreed.</li> <li>• Joey texted Blue that they could not meet as planned because they brought Kent to the hospital again.</li> <li>• Franco texted Dominique and tried to find out her plans. He found out that Kent's accident was part of Dominique's plan.</li> </ul> | <p>instructed Joey to go straight to the hospital with Franco.</p> <ul style="list-style-type: none"> <li>• As soon as they arrived at the hospital, Joey rushed to the emergency room and looked for her friend. When she went to the operating room, she found her friends and Kent's family waiting outside.</li> <li>• The doctors announced that the operation was a success. However, the doctors explained that Kent would remain unconscious for the time being.</li> <li>• Joey stayed in the hospital to look after Kent. The following day, she went to the vendo machine to get some coffee, unaware she would bump into Blue again.</li> <li>• Blue comforted Joey and advised her to get some rest. Joey refused and told him she wanted to stay until Kent woke up.</li> <li>• Joey gathered her courage and asked Blue if they could talk after Kent regained consciousness. Blue instantly said yes. Before they could continue the conversation, Dominique suddenly approached them.</li> <li>• Dominique was stunned to see her friend at the hotel. Abbey told her that she would be attending a seminar in Cebu.</li> <li>• Abby asked Dominique about Blue, knowing she had feelings toward the man for years already. Dominique was sure that Blue would fall in love with her soon.</li> <li>• Abby's questions made Dominique reminisce about her memories with Blue.</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                            | <p>When she saw Blue smile while playing soccer, she instantly had a crush on him.</p> <ul style="list-style-type: none"> <li>• Dominique witnessed how Blue chased after Joey. She knew that he was interested in the other girl and not in her.</li> <li>• Abby and Dominique recalled Blue's accident. That incident gave Dominique another chance to be with him.</li> <li>• Dominique stayed by Blue's side until his legs finally healed. Abbey asked why Joey wasn't informed about Blue's accident, and Dominique confessed that she didn't give Blue's letter to Joey.</li> <li>• An unknown number called Dominique, warning her not to harm Joey. The person on the other line was her half-brother, Franco. Despite Franco's warnings, Dominique knew she would do everything to get Blue.</li> <li>• Blue finally told Migs the truth. Migs revealed that Joey didn't receive Blue's letter and advised him to give Joey the proper closure.</li> <li>• Kent finally gained consciousness. However, his memories with Amber were gone, and the person he was looking for was Joey.</li> </ul> |
| 8 | <ul style="list-style-type: none"> <li>• Amber thanked Joey for being there for Kent. Since Kent was always looking for Joey, Joey was a big help for Kent to feel better.</li> <li>• Elle wished Joey and Blue a second chance. Joey was confused, but Elle said that when she</li> </ul> | <ul style="list-style-type: none"> <li>• A year after their breakup, Blue explained the truth to Joey through a letter. He told her that he had gotten into an accident. When he found out that his legs were severely damaged, his initial thought was not to become a burden to his girlfriend, who</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

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|  | <p>learned about Blue's real reason, she had forgiven him.</p> <ul style="list-style-type: none"> <li>• Franco tried to find out the plans of Dominique. He knew her sister well and he knew that Dominique could do nasty things.</li> <li>• When Joey got home in her condo, she got Blue's letter that was supposed to be given to her years ago. She read everything and learned the real reason why Blue broke up with him. Joey's phone ran out of batter and when she opened it, several messages appeared. Franco reminded her to be vigilant. Amber asked if they could talk. Kent thanked her. Blue was asking if they could talk. He also said that he was leaving tonight but he promised that when he came back, they would talk.</li> <li>• Joey messaged Blue and asked where he was. He was worried that Blue had already taken his flight back to California. They needed to talk as soon as possible. It was later on revealed that Blue was just going to Ilocos to fix some things. He immediately made his way to Joey's condo.</li> <li>• Dominique tried to brainwash Amber.</li> </ul> | <p>was busy achieving her dreams at that time.</p> <ul style="list-style-type: none"> <li>• Everyone discovered that Kent was suffering from selective amnesia and needed psychotherapy.</li> <li>• Amber admitted she was exhausted from everything, but Joey encouraged her to fight and be there for her fiancé.</li> <li>• Joey decided to stay in Cebu while her friends, including Blue and Dominique, went back to Manila.</li> <li>• Joey received a text message from Kent asking about her whereabouts. Kent couldn't remember Amber, but Joey told him not to force himself too much.</li> <li>• Blue had to go back for his therapy session. While looking for tools in the condo, he suddenly found a familiar envelope. It was the letter he had written for Joey back then.</li> <li>• Blue confronted Dominique about the letter. Dominique insisted that she gave it to Joey, making Blue realize that she had lied to him.</li> <li>• Dominique lied to Blue and told him that Joey didn't want to accept his letter, but Blue could only think of going to Joey. He walked out and tried to contact Joey.</li> <li>• Using B.A.'s identity, Blue told Joey that they needed to talk. Joey discovered that he was Blue all along and agreed to meet with him.</li> <li>• Franco received a call from Dominique. The latter convinced him to return to Cebu and stop Blue and Joey from being together.</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>Franco refused to help his half-sister with her plans, but Dominique was unstoppable.</p> <ul style="list-style-type: none"> <li>• Franco warned Dominique, but his half-sister couldn't care less. Without hesitation, Dominique revealed that she had something to do with what happened to Kent.</li> <li>• Dominique was sure she could get away with what she did, but Franco was determined to find evidence and stop her.</li> <li>• Surprisingly, Joey felt happy with the idea of talking to Blue. But right after she received a text from Blue, Kent suddenly felt a throbbing pain in his head. Joey told Amber that they needed to bring Kent to the hospital. She texted Blue about what had happened.</li> </ul>       |
| 9 | <ul style="list-style-type: none"> <li>• Joey and Blue rushed to the hospital. Dominique tried to kill herself. They were not able to talk because of this.</li> <li>• Blue and Joey brought Dominique home. After that, they talked and fixed their relationship. They got back together.</li> <li>• Dominique lied to Amber and told Amber that Kent's accident was Joey's plan. Joey wanted Kent back. Joey was also the one who broke up with Blue, and Blue was really devastated because of that. Amber said that it was hard to believe because she knew Joey. Dominique insisted and told more lies to Amber.</li> </ul> | <ul style="list-style-type: none"> <li>• A month had passed since Kent had a car accident. The man still couldn't remember Amber, and Joey still hadn't talked to Blue. Given her busy schedule at work, she couldn't find time to meet with her ex-boyfriend.</li> <li>• Joey found Kent talking to Migs in his condo. Kent asked Migs why he couldn't recall any memory with Amber, and Migs advised him to take things slow.</li> <li>• It had been a month since Blue confronted Dominique. The latter was still dead set on chasing after Blue, even when her half-brother tried to stop her repeatedly.</li> <li>• Franco threatened Dominique that he would tell their father everything, but his half-sister remained</li> </ul> |

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|    | <ul style="list-style-type: none"> <li>• Dominique asked someone to tail after Joey.</li> </ul>                                                                                                                                          | <p>unbothered. She thought that her family cared for her anyway.</p> <ul style="list-style-type: none"> <li>• Dominique told Franco that their father didn't love her, but Franco explained that she was sent to California so she could move on from her mother's death easier.</li> <li>• Joey finally read Blue's letter for her years ago. She finally knew the reason why Blue left her.</li> <li>• Elle found Joey crying in her condo. Elle told Joey that she also found out about Blue's car accident through Migs.</li> <li>• Joey tried to find her phone that she forgot to bring with her earlier. When she opened the text messages from Blue, she found out that Blue was about to leave that night. Elle encouraged her to chase after Blue, so she rushed to the airport.</li> <li>• After reading Joey's messages, Blue immediately called her. Joey told him that she forgave him, and Blue could never be happier.</li> <li>• Blue instructed Joey to go back to her condo and wait for him. When they finally saw each other, Joey hugged him and told him she missed him. The two of them confessed that they were still in love with each other.</li> </ul> |
| 10 | <ul style="list-style-type: none"> <li>• Amber texted Elle to warn Joey about Dominique. She was trying to call Joey but she was not answering. Elle immediately contacted Blue. Blue said that he had just dropped off Joey.</li> </ul> | <ul style="list-style-type: none"> <li>• Amber had been feeling down for days because of Kent's condition. What Dominique told her about Joey kept on bugging her as well.</li> <li>• Amber went to the mall to buy a red velvet cake for</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |

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|  | <p>Elle told Blue what Amber told her.</p> <ul style="list-style-type: none"> <li>• Blue immediately contacted Dominique. Blue asked Dominique not to do anything to Joey, but Dominique said that it was too late. She would not let anyone get Blue from her. She also admitted that Kent's accident was her fault.</li> <li>• Blue asked Migs to help him. He asked Migs to go to the hospital where Joey works. Migs asked Elle's help to contact Franco. Franco said he would find Joey and protect her.</li> <li>• Kent's memories came back.</li> <li>• There was a fire in the hospital and Joey was there. The fire was caused by Dominique.</li> </ul> | <p>Kent. She was shocked when she bumped into Blue but asked him for a chat.</p> <ul style="list-style-type: none"> <li>• Amber asked Blue about Dominique. Blue was alarmed, and Amber warned him that Dominique might be up to something.</li> <li>• Amber showed Blue the messages that Dominique sent to her. Amber revealed that Dominique had been trying to slander Joey. She told Blue that Dominique might be plotting against Joey and she could hurt her.</li> <li>• Blue slowly realized what Dominique had been doing all along. He went to Dominique's condo to confront her, only to find out that she wasn't there.</li> <li>• Blue called Dominique and asked her whereabouts. To Blue's horror, Dominique told him that she was watching Joey.</li> <li>• Blue insisted that Dominique should wait for him, but Dominique refused to do so. She confessed that she was in love with him and couldn't accept that he still chose Joey.</li> <li>• Blue tried to calm Dominique down and tell her that she would find someone who would love her, but Dominique made it clear that she only wanted him. No matter how hard Blue tried to pacify her, Dominique was already blinded by rage.</li> <li>• Dominique revealed that she was the mastermind behind Kent's car accident. Blue lost his temper and told her she was out of her mind.</li> </ul> |
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|  |  | <ul style="list-style-type: none"> <li>• Dominique finally admitted that she intentionally hid the letter from Joey. She did everything so Joey and Blue would be together again.</li> <li>• Panicking, Blue called Migs and asked him to go to the hospital. He explained that Joey and Dominique must not cross paths.</li> <li>• Blue called Franco and told him about Dominique's plan against Joey. To Blue's surprise, Franco informed him that Dominique was his sister.</li> <li>• Amber went to a park, the place where she and Kent shared a lot of happy memories. Kent suddenly appeared in front of her, saying she hadn't been visiting him lately.</li> <li>• Kent told Amber that he missed her, catching her off-guard. Kent finally gained his memories again, much to Amber's delight.</li> <li>• While on his way to the hospital, Blue received a call from Dominique. The latter hinted at hurting Joey, while Blue begged her to stop her plans. However, Dominique didn't listen to him.</li> <li>• Dominique felt like no one cared for or loved her until Blue came into her life. She wanted to get rid of Joey, so Blue could finally be hers.</li> <li>• Dominique followed Joey to the hospital's bathroom. When she found her chance, she covered Joey's mouth and nose with a handkerchief, making her lose consciousness.</li> <li>• In an empty room, Dominique laid the</li> </ul> |
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|    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <p>unconscious Joey and filled the place with gas. With one flick of the lighter, Dominique set the room on fire. The hospital's alarm started blaring, and Dominique watched the fire eat the whole building.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| 11 | <ul style="list-style-type: none"> <li>• A year has passed. Macie (daughter of Elle and Migs) would be turning one. Amber was now pregnant with her first child with Kent. Blue was getting better and better as he underwent a series of therapies.</li> <li>• Franco was back in the Philippines. According to him, Dominique's medications and therapies were ongoing.</li> <li>• Blue thanked Franco again because a year ago, it was Franco who saved Joey's life.</li> <li>• Blue planned to propose to Joey when she gets home from a seminar.</li> <li>• As Joey walked into the lobby of the airport, she saw some placards. She read what each placard said. The placards were from Blue. Some memories of them were written on them. Then she saw Blue holding the last placard which said, "Will you marry me?" Tears started falling from Joey's eyes. Blue approached her and knelt before her. He asked Joey to marry him.</li> </ul> | <ul style="list-style-type: none"> <li>• A year had passed. Kent and Amber were finally married and were expecting their first baby.</li> <li>• Amber's pregnancy cravings had been driving Kent crazy, but he loved it as well.</li> <li>• Amber informed Kent that Migs already gave her the invitation for his daughter's first birthday. Kent and Amber recalled what happened in the past year, even the incident about Joey.</li> <li>• Amber asked Kent about Blue, and Kent assured her that Blue was doing well. Amber felt relieved, thinking that Joey and Blue would meet again soon.</li> <li>• Dominique was currently staying with her father and brother. She had been receiving medical attention since the fire incident, and Franco told Blue that his sister's slowly improving.</li> <li>• Everyone found out about Dominique's involvement in Kent's car accident. Kent and Amber decided not to file a case against Dominique, much to Franco and their father's relief.</li> <li>• A year ago, when Blue arrived at the hospital, Migs and Franco informed him that Joey was not in a good condition. Several parts of</li> </ul> |

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|    |                                                                                                                                                                                                                                                                | <p>her body were burned and her oxygen level was low. Fortunately, Franco was able to save her before it was too late.</p> <ul style="list-style-type: none"> <li>• Because of the fire incident, Franco and Blue became good friends. While Joey was on her way back to Manila from Bohol, Blue planned to propose to her.</li> <li>• Blue told Franco about his plans, and Franco was willing to help him.</li> <li>• Franco texted Joey that he would be fetching her from the airport, making Joey confused.</li> <li>• Joey couldn't help but feel quite annoyed at Blue. She couldn't understand why he didn't even text her. When Joey arrived at the airport's lobby, she started feeling strange. She found out that Franco was also with her friends.</li> <li>• While walking, utility workers started taking out placards with messages written in them. But the last person holding the placard was Blue.</li> <li>• Joey started crying when she read Blue's message which said, "Will you marry me?". Blue knelt in front of her and asked her to marry him. Joey answered a no.</li> </ul> |
| 12 | <ul style="list-style-type: none"> <li>• Blue and Joey started doing their wedding preparations.</li> <li>• The long awaited day had come. Guests have started to arrive. Everyone was excited to see the bride. The door opened and there she was,</li> </ul> | <ul style="list-style-type: none"> <li>• Six months had passed. Macey, Elle and Migs's daughter, was already one year and six months old. Joey and Elle decided to buy groceries together.</li> <li>• Elle asked Joey if she had spoken to Blue. Joey told her that she would talk to</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

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|  | <p>radiantly beautiful. With happy tears, Joey started to walk down the aisle. Blue could not contain his happiness while watching the love of his life walk down the aisle.</p> <ul style="list-style-type: none"> <li>• The ceremony had started and the guests could not contain their happiness. They were happy to witness a love story faithfully scripted by God.</li> <li>• They said their wedding vows.</li> <li>• They were declared as husband and wife.</li> </ul> | <p>him after he got off from his training.</p> <ul style="list-style-type: none"> <li>• Blue received a text message from his mother, informing him about the upcoming wedding. Blue assured her that everything was already set. Blue's mother felt so excited for his wedding.</li> <li>• Blue recalled the day he proposed to Joey. Everyone, including him, got surprised when Joey answered no. To his relief, Joey immediately told him that she wanted to marry him.</li> <li>• Joey and Kent decided to meet up in a coffee shop. Joey gave him the invitation for her and Blue's wedding.</li> <li>• Kent expressed his happiness for Joey and Blue. Joey couldn't help but reminisce about their past.</li> <li>• Kent told Joey about how she changed. She used to express her feelings through a diary before. But now, Joey knew how to express what she felt and stand on her ground.</li> <li>• After her talk with Kent, Joey decided to visit Franco at the hospital. She gave him the wedding invitation, and Franco assured her that he would come.</li> <li>• Franco wished for Joey's happiness. He told Joey that her happiness would make him feel at ease, thus would help him move on. Joey promised that she would be happy with Blue.</li> <li>• A month later, Joey and Blue's wedding day finally came. The church was filled</li> </ul> |
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|  |  | <p>with the people who witnessed their love story.</p> <ul style="list-style-type: none"> <li>• Joey and Blue delivered their wedding vows, expressing their love and gratitude for each other. When the priest asked them the most important question, Joey and Blue both answered, "I do."</li> <li>• Blue and Joey were blessed with a daughter. With their marriage going smoothly, things would soon come to test their relationship.</li> </ul> |
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## Behind the Clouds

| Chapter | Original texts                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Published book                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| 1       | <ul style="list-style-type: none"> <li>• Mandy texted Star early in the morning because she was bored and she wanted to go out with Star.</li> <li>• Star said that she was still sleepy, and if it was possible, they could go out later in the afternoon.</li> <li>• Mandy convinced Star and did not stop until Star agreed.</li> <li>• When they went home, Mandy reminded Star via a text message to sleep early since her first class was early the next day.</li> <li>• Mandy and Star reminisced about some of their memories in high school. High school seemed like yesterday and the next day, it</li> </ul> | <ul style="list-style-type: none"> <li>• Star dreamt of meeting Scottie Thompson, her favorite basketball player, and ultimate crush. However, her phone buzzed, which interrupted her sleep. She checked her phone, and it was Mandy. Mandy told her to get up since it was their last day of vacation and they should enjoy it.</li> <li>• Her mood instantly changed as she read that Mandy's brother would pick her up at her place. Steven was one year older than Star, but they never clicked despite his attempts to woo her. Star repeatedly rejected Steven, but his persistence peeved her, so she let him be till he got tired. She immediately got out of bed, bathed, and clothed herself.</li> </ul> |



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|  | <p>would be their first day as college students.</p> <ul style="list-style-type: none"> <li>• Star asked Mandy about the blisters the latter had on her skin. She reminded Mandy to have it checked.</li> <li>• Star got bored during class. She texted Mandy, but Mandy warned her not to text during class. She then told Mandy that there was a cute guy in their class, but he looked like a snob. Star's classmates call the hot guy C.J.</li> <li>• Later on, Mandy also texted Star that she also had a crush in her Math class, but same as Star, the guy seemed a snob. The guy named Chase.</li> <li>• Steven, the brother of Mandy texted Star and Star got instantly annoyed. Steven used to court Star, but Star immediately made him stop, because right from the stop, Star knew that Steven and her were better off as friends.</li> <li>• Mandy asked Steven about Chase since she learned that the two were batchmates. Steven warned Mandy about Chase. Chase was a known playboy.</li> <li>• Star told Mandy about the incident that happened a while ago. She was in an argument with an arrogant guy, and after arguing, she saw C.J. on a side,</li> </ul> | <ul style="list-style-type: none"> <li>• Minutes later, she rode a jeep and arrived at the mall safe and sound. She saw Mandy in their usual spot and strode over to her. They first went to the national bookstore to buy supplies, stopped for ice cream, and unwind at the arcade. Sweet childhood memories never die. When they're done, they stop over at an eatery for lunch. Mandy reminded Star of not being a sleepy head, which Steven chimed in and teased her.</li> <li>• They had a lively conversation over food, and Star recalled her memories with Mandy. She believed that the two of them were fated to be together. Mandy never failed to make her happy.</li> <li>• The following day, Star managed to quit her habit of being a sleepy head, and she really needed to get used to being an early bird. During her first class, she felt bored during the lecture. Perhaps, the teacher wasn't young, and she was a terror. For short, she's the replica of Miss. Minchin from Princess Sarah.</li> <li>• She wrote her ways to kill her boredom. The first three escape routes failed until she tried the fourth option, <i>Operation Oppa hunting</i>. She searched for the cutest oppa in the fourth row and found one. Her heart raced in a triple line as she examined him. Why was her heart beating so fast? Was she attracted to him?</li> <li>• Soon after their morning classes, Star found Mandy awe-struck. They discussed their crushes. Mandy told Star</li> </ul> |
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|  | <p>grinning. She felt so shy about the incident.</p> <ul style="list-style-type: none"> <li>• An unknown number texted Star. It was C.J.</li> </ul> | <p>that her brown-eyed crush was Chase, while Star told Mandy that her cute hot crush was CJ. The two of them headed to the cafeteria when Steven appeared and disrupted Star's mood while they ate lunch.</p> <ul style="list-style-type: none"> <li>• After lunch, they parted ways. Star was on her way to her next class. She was too preoccupied with CJ and couldn't stop smiling upon thinking of his smile. A car appeared near her as her uniform was smeared by mud. Star confronted the car's arrogant owner and caused such a scene that the guy apologized to her and fled with a bruised ego.</li> <li>• While Steven and Mandy were waiting for Star at the gate, Mandy asked his brother if he knew a man named Chase. Steven told his sister to stay away from Chase Bautista because he is a notorious playboy. Their conversation became light when Steven told Mandy that he wouldn't let Star slip from his grasp.</li> <li>• That night, Star couldn't sleep. She could still remember how her crush saw her being a war wreck, and her good image in his eyes might have changed. Star was scolding herself when she received a message from an unknown number. The sender applauded her for what she had done earlier.</li> <li>• Suddenly, Star realized that the sender might have witnessed the scene earlier. The sight of CJ grinning at her made her embarrassed. She didn't respond any further, but the sender was persistent.</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <p>She told him not to ping her if she wasn't CJ, which made the sender mount her with responses. They exchanged messages until confusion surged through her.</p> <ul style="list-style-type: none"> <li>• After a while, she received two more messages and when the anonymous sender pinged the was CJ, her heart skipped a beat.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| 2 | <ul style="list-style-type: none"> <li>• C.J. started texting Star. He was annoying Star. He became interested with Star the moment he saw Star arguing with Marco.</li> <li>• Star tried to ignore C.J. but C.J. made a bet that if he got a perfect score in their quiz, Star would accept him as a friend. Star agreed because no one got a perfect score with their teacher.</li> <li>• C.J. got a perfect score. Star agreed to be his friend.</li> <li>• C.J. wanted to eat with Star, but Star said that she will be eating with Mandy, and no boys are allowed. C.J. saw Steven with them. He texted Star about it. Star said that Steven was Mandy's older brother. C.J. said that Steven was once his co-varsity.</li> <li>• Star told Mandy about C.J. texting her. Mandy reminisced how Star turned down many boys because she had high standards when it comes to boys.</li> <li>• Star and Mandy were reminded of their dream</li> </ul> | <ul style="list-style-type: none"> <li>• It has been weeks since CJ kept sending messages to Star, but she never responded. She knew CJ only did that just to tease her for the scene she nailed with the guy named Marco weeks ago. There were times she'd find CJ looking at her, and when he was caught, he'd smile at her. What she felt at that moment was they called puppy love?</li> <li>• In her first class, since she wasn't used to being an early bird, she hunched over the desk and kept her eyes closed when CJ greeted her, making her stunned as she craned her neck to face him.</li> <li>• CJ snapped his finger as Star got her senses back. She ignored him, but he kept on bothering her. The two of them had a deal: If he got the highest score on their quiz, they'd be friends, and she'd talk to him, to which Star agreed.</li> <li>• After nearly an hour, the quiz ended, and CJ got the highest score in their class. He immediately approached Star as their class ended. The two of them had a chat and did a handshake.</li> </ul> |

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|  | <p>of becoming national players of volleyball.</p> <ul style="list-style-type: none"> <li>• Star had a field trip in their communication class. Mandy asked how the field trip was going. Star was annoyed because too many girls were around C.J.</li> <li>• C.J. explained to Star that he did not want to be rude with those girls. But later, he would sit down beside Star.</li> <li>• Raffy texted C.J. to sit beside them because Natalie wanted to be seated beside C.J., but C.J. refused already. He already wasted half of the day away from Star. This time, he wanted to spend the rest of the day with the woman he likes.</li> <li>• Star texted Mandy and told her what she and C.J. had talked about. C.J. told her that he wanted to know her more. She got no response from Mandy.</li> <li>• Star received a message from Steven saying that Mandy was rushed to the school clinic.</li> </ul> | <ul style="list-style-type: none"> <li>• When lunch came, CJ wanted to eat with Star, but she promised Mandy they'd have lunch together. So, Star allowed him to accompany her to the cafeteria's entrance and left when his phone rang.</li> <li>• Mandy and Star had lunch together. Mandy teased Star about having deep feelings for CJ, which Star defended that it was merely a crush. Nothing else. Star told Mandy that her crush was a notorious playboy, and by coincidence, Mandy also blurted out that her crush, Chase, was also a playboy, according to her brother.</li> <li>• During their bliss-filled conversation, Star noticed blisters all over Mandy's skin and asked about it. Mandy told Star that she visited a dermatologist last Sunday and that if the blisters didn't fade in two weeks, she needed to return to the hospital.</li> <li>• Star mentioned their field trip to Mandy and asked if Mandy was aware of it, but Mandy answered perhaps, the Com Speech was only included. She even razzed Star that she'd be with CJ, and they'd enter the phase of getting to know each other.</li> <li>• Soon after, Star felt like she was on cloud nine the whole day. She took a jeep on her way home. Her limbs ached as she went upstairs and lay on her bed. With her uniform still on, her eyes were about to shut due to exhaustion when her phone beeped, and it was CJ.</li> </ul> |
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| 3 | <ul style="list-style-type: none"> <li>• C.J. bombarded Star with messages because as soon as they arrived at school, Star ran as fast as she could. C.J. followed her and saw she went to the clinic. C.J. asked Star why Steven called her <i>loves</i>. Star said that it was just an endearment. Steven was a childhood friend, nothing more, nothing less. Though Steven tried to court her before, she immediately cut him off because they were better off as friends.</li> <li>• Star and C.J. got closer and closer to each other.</li> <li>• Mandy told Star about her crush, Chase. She said that Chase talked to her because they were groupmates.</li> <li>• Time had passed. C.J. asked Star if he could court her. Star agreed.</li> <li>• Star realized that Chase, whom Mandy had a crush on, was C.J. She planned to tell Mandy about it.</li> <li>• Mandy had no response. Star learned from Steven that Mandy was rushed to the hospital. Steven then told Star the truth. Mandy had acute myeloid leukemia.</li> </ul> | <ul style="list-style-type: none"> <li>• Elated, Star looked forward to their Field Trip. She admitted that CJ had been the reason behind her beating heart and smile. She reached the school thirty minutes before seven. The sun was about to rise. She roamed her eyes as the students gathered in the same proximity as hers.</li> <li>• Star approached the teacher assigned to the buses and found her name on the 7th bus. She stepped inside, looked for a comfy seat, and settled in the fourth row.</li> <li>• Minutes after waiting for CJ, Star saw CJ set foot inside the bus as he smiled warmly at her spot. However, One of their classmates, Raffy, called him, and she even saw how Raffy acted as a cupid for CJ and Natalie, CJ's self-proclaimed ex-girlfriend. CJ was going to inform his friends that he was with Star when Raff interrupted, forcing him to sit next to Natalie. CJ sat beside Natalie out of necessity.</li> <li>• The whole morning, Star was in a bad mood. She'd been looking forward to this day with CJ, but he was with Natalie! As lunch came, Star and her classmates in Speech Com decided to eat at a Ramen food stall. She spotted CJ with Natalie there. Their eyes met, but she averted his gaze, and for no apparent reason, she felt annoyed.</li> <li>• After dealing with her self-complaints, she called Mandy. Mandy pried that she could sense jealousy with Star, which Star opposed</li> </ul> |
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|  |  | <p>immediately. Mandy also mentioned that Chase, her crush, wasn't present in their class and assumed that he must be on the field trip. Star consoled Mandy by saying that if she only knew Chase's appearance, she could make Mandy happy.</p> <ul style="list-style-type: none"> <li>• Mandy was the first to end their conversation. Star bid her goodbye. She returned to the bus, and when she saw CJ, he smiled at her, but she only gave him the cold shoulder.</li> <li>• Meanwhile, CJ had been in a bad mood because of his friends. And so he confronted Raffy and told him that he wasn't even interested in Natalie. Raffy was stunned when he told him Star was the only person he was interested in.</li> <li>• He disregarded Raffy's offer of free lunch and searched for Star. He strode toward her spot, sat beside her, and coaxed her until she finally talked to him. He even told her that if there's someone fit to be his girlfriend, it should be Star.</li> <li>• The two of them had a good time together during the remaining hours of the trip. When they arrived at school, Cj asked if she was with someone on her way home. Star told CJ that she was with her best friend, Mandy. They bid their goodbyes. Star kept calling Mandy's phone number. She sent her a message but to no avail. Mandy wasn't responding.</li> <li>• Minutes later, she received a message from Steven telling</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <p>Star that Mandy lost consciousness during her PE Class and had a nosebleed. Star suddenly felt anxious for her best friend; she was worried as she dashed toward the clinic. What happened to Mandy?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 4 | <ul style="list-style-type: none"> <li>• Star told C.J. about Mandy's terminal illness.</li> <li>• Star asked how Mandy was doing. Steven told her that they were planning to tell Mandy later. Their mother did not know how to tell her the truth. Steven told Star that Mandy had no more than 5 years to live. Star could not accept it.</li> <li>• Star found comfort in C.J.'s arms. She decided to accept Mandy's fate. But she promised herself to make sure that Mandy's remaining days would be happy.</li> <li>• Mandy already knew everything and according to Steven, she's doing great. She said that they should make every moment count.</li> <li>• Mandy reminded Star to pursue their dream of becoming a volleyball player, even without her. Mandy said that she would be proud to have a volleyball superstar as her best friend.</li> <li>• Mandy told Star her wish list, the things she wanted to do in the remaining days of her</li> </ul> | <ul style="list-style-type: none"> <li>• CJ couldn't forget that he was one step closer to Star. He felt Surreal that their bond was now something stronger than before. He couldn't get her out of his mind. He wanted to know her more.</li> <li>• Monday came, and CJ attended school earlier than Star. He greeted her when he saw her, and they conversed about Star's best friend. Star told her that Mandy was fine. Perhaps she got a nosebleed and passed out due to the heat during their PE Class.</li> <li>• Minutes later, he shifted the subject and asked Star if it was okay if he asked her a question. CJ informed Star that he followed her as she hurried toward the clinic and overheard Steven calling her "Loves." He inquired as to if there was anything between Star and Steven.</li> <li>• When Star replied that she had just regarded Steven as a childhood friend and her best friend's brother, the weight on his chest lifted. However, he almost choked when Star said that Steven tried to woo her many times, but his efforts were useless, and her love for him was strictly sister love.</li> <li>• During the conversation, CJ asked Star if he could court her and if she would let him. Star teased him at first, but in</li> </ul> |

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|  | <p>life: to learn how to play the piano, to go to Hongkong Disneyland with Star, to do star gazing with Star, to do horseback riding with Star, to have a picnic together with the whole family, to have a family picture taken every month, to have a date with his one and only brother, to learn how to bake with Star, to experience wakeboarding with Steven and Star, and to experience being in love and being loved by the one the she loves. And she was hoping that it would be Chase.</p> | <p>the end, she said yes and told him. "CJ, let's get to know each other."</p> <ul style="list-style-type: none"> <li>• Driven by his overwhelming happiness, CJ almost shouted a "YES," which embarrassed Star. Even though he attended his classes, what he felt about the Star was extraordinary.</li> <li>• On the other hand, Mandy had the opportunity to chat more with Chase for months due to their project. Months passed, and her feelings for him grew stronger each day she saw his different sides. Star told her not to fall in love with Chase too early, but Mandy couldn't help herself. She had been a victim of love in the past, but this time she chose to love Chase from afar.</li> <li>• Four months had passed ever since CJ and Star started their get-to-know-each-other phase. Without a doubt, she is falling for him.</li> <li>• Currently, she's reading Fault in Our Stars under the Narra tree on their soccer field. She read the book various times, but this book's elements and lessons made her shed a tear, get fond of it, and fear death. While she was reading the book, someone sat beside her. It was CJ. He asked her if she was busy, but Star retorted she was just reading a book while she waited for Mandy.</li> <li>• The two had a conversation until their topic shifted to CJ, blurting out that Star was cute, making him head over heels for her, which CJ stated once more. He asked Star if he could court her for real, and in the end, Star agreed, putting</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <p>him on cloud nine. They hugged each other, and the moment Star fell in his embrace, this feeling she had for him might be—love.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| 5 | <ul style="list-style-type: none"> <li>• C.J. and Star watched each other's try out. They also went on a date together. Star was falling for C.J. more and more each day, and she did not know how to tell Mandy that they were in love with the same person. She knew that she needed to tell Mandy the truth.</li> <li>• Mandy was getting more and more ill. But she wanted to continue her life. She went back to school. Star learned that Mandy was that serious about Chase, making it more difficult for her to tell Mandy the truth. She told Mandy that Chase was her classmate, but she was not able to tell her that Chase was C.J.</li> <li>• Star invited Chase to have lunch with her and Mandy. But she made an excuse that she needed to go home. Mandy and Chase had lunch together.</li> <li>• Steven told Mandy that they need to talk about Chase Jaden Bautista.</li> </ul> | <ul style="list-style-type: none"> <li>• The semester was coming to an end, and CJ officially courted Star. Mandy and her brother, Steven, were not present at lunch. Mandy informed Star that they would accompany their mother to her province to settle some private matters, which Star understood.</li> <li>• Star scanned the tables around the cafeteria to find a vacant seat, but to no avail. All tables were occupied. She halted on her spot and almost let go of the tray she was holding when someone whispered behind her ear. It was CJ. She scolded him but instead of responding, he asked why she was alone. She informed him that Mandy and Steven were not present. He suggested that they should dine together, which she couldn't oppose since he had taken her food tray and carried it to his circle's table.</li> <li>• Minutes later, CJ introduced Star to his friends as his future girlfriend. Natalie raised her brow in opposition and even introduced herself, proclaiming that she was Cj's ex-girlfriend. Raffy chimed in. He told them he was done eating with Natalie and dragged the woman out of the scene. Despite this, Star could see how she rolled her eyes in irritation as her lips set in a grim line.</li> </ul> |

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|  |  | <ul style="list-style-type: none"> <li>• Green-eyed, she conversed with CJ about Natalie, which he answered honestly, but her sour expression couldn't hide how jealous she was, which CJ teased her about. He asked her if she was jealous and even told her how adorable she was from his perspective. He told her to look at him and apprised her that she was the only girl in his eyes, not Natalie but Star.</li> <li>• As their conversation continued, Cj asked Star about her plan for the coming summer. Star told him that if, by chance, she'd try out on the volleyball team. She also told him how she and Mandy were varsities on their volleyball team in high school and their dream to be part of the national team.</li> <li>• On the other hand, CJ told Star that he would also try out for the basketball team. Star learned about his past, why he quit being a varsity player, and the two of them had romantic motivation together. CJ told Star that she would idolize him—Chase Jaden Bautista rather than her current idol, Scottie Thompson.</li> <li>• Suddenly, Star asked him if he had his class in English 1, which CJ nodded and confirmed. She then inquired if he had a classmate named Chase and prayed that he would answer her; hence, he told her that no other person in the university had the same name as him.</li> <li>• At this point, tension surged through her as her forehead creased, and she asked him if</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <p>he had a classmate named Mandy. When CJ answered her, she told him that Mandy was her best friend.</p> <ul style="list-style-type: none"> <li>• They were now walking outside the cafeteria. CJ kept talking to her while Star was at a loss for what she had discovered. Mandy's words suddenly crossed her mind on how she told her how she liked Chase.</li> <li>• It seemed like Fate played them. She should tell Mandy the truth. Star texted Mandy, the person who owned the name CJ and Chase was the guy they both knew. She apologized for finding it late and told Mandy they should discuss it. Star hoped that what Mandy felt for CJ was merely an infatuation rather than love. Because what she felt for him was love, she is madly deeply in love with Chase Jaden Baustista—her first love.</li> </ul> |
| 6 | <ul style="list-style-type: none"> <li>• Star told Mandy that she would fulfill one of the things that Mandy would like to do and that was to learn how to play the piano. She promised Mandy that she would teach her next weekend. Meanwhile, Steven talked to Star about Chase. He learned that Star did not want Mandy to know that Chase was courting her. He warned Star that she could get hurt in this process. He then thanked Star for sacrificing her happiness for Mandy. Star said that Mandy</li> </ul> | <p>Star woke up wondering why Mandy hadn't answered her calls or messages. Was she mad? And if Mandy was mad at her, Mandy would voice it out and not ignore her.</p> <ul style="list-style-type: none"> <li>• After she bathed and ate her brunch, she personally visited Mandy to know what had happened to her best friend. This was the first time Mandy didn't catch up with her. Her palm sweated as she went to Mandy's house with an umbrella in broad daylight, but Mandy and even her Mom didn't respond to her call. Did they go out?</li> <li>• Down in the dumps, Star decided to go to school alone. Lunch came, but there was</li> </ul>                                                                                                                                                                     |

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|  | <p>deserves to be happy during her last moments.</p> <ul style="list-style-type: none"> <li>• Star told Chase about her plan. She told Chase that Mandy had a crush on him and she needs his help so Mandy would be happy. Star promised Chase that what they have will always remain. She just needs some time to tell Mandy the truth. Chase agreed to be with Mandy's side. He was willing to wait until that time when Star was ready to tell her best friend the real score between the two of them.</li> <li>• Chase went to Mandy's house to teach Mandy how to play the piano. This was part of Star's plan. Mandy thanked Star. She was so happy to spend time with Chase.</li> </ul> | <p>still no trace of Mandy and even the persistent Steven. Good thing CJ was there to accompany Star. Cj consoled her, asked what was bothering her, and Star told him that she couldn't contact her best friend since yesterday.</p> <ul style="list-style-type: none"> <li>• CJ told Star perhaps that Mandy went somewhere, and Star answered that she knew Mandy's traits and even blurted out her frustration that Mandy's phone was out of reach while Steven wasn't picking up the phone. CJ told Star to call Steven later. He told her to focus her attention on her food. When Star's mood lit up, he gave her a chocolate, bringing a smile to her lips. Chase Jayden never failed to make her day.</li> <li>• CJ walked Star home after class. She's worried for Mandy and Steven. Why can't she reach them? Did something happen that made Mandy forget to inform her before she left?</li> <li>• Meanwhile, Mandy recalled how she was brought to the Hospital. She passed out on the stairs, and her phone broke due to the impact. Star must be worried about her.</li> <li>• Steven—her brother, asked Mandy if he'd answer the call when Star called. Mandy answered not to. They should wait for the Doctor to discuss the result. Mandy noticed how her brother walked back and forth and his expression of how anxious he was. Mandy lied that she was fine to soothe Steven's apprehension. She had undergone a blood test, and</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <p>the result showed an abnormal blood count—an abnormal level of white blood cells.</p> <ul style="list-style-type: none"> <li>• Mindy's mother entered the room minutes later. She gazed at Steven as though they understood something that Mandy couldn't grasp. Mandy recalled waking up to her mother weeping.</li> <li>• Not long after, the Doctor arrived. He asked them if he could discuss the result with Mandy, which Mandy agreed to. When Steven read the result, he slumped on the chair beside him, tears streaming down his cheeks.</li> <li>• At this point, Mandy knew the answer. When the Doctor read the result, she smiled. She has acute myeloid leukemia.</li> </ul>                                                                                                                                  |
| 7 | <ul style="list-style-type: none"> <li>• Chase and Star were supposed to have a date, but Mandy fainted and was rushed to the hospital. Star went to Mandy as soon as she heard the news.</li> <li>• Chase brought some food for Star and reminded Star not to get too close to Steven because he was getting jealous. Star said that Steven was just teasing him.</li> <li>• Mandy asked Chase about Star's crush, C.J. Chase lied about him and did not tell Mandy that C.J. and him were the same guy. Mandy told many good things about Star, and Chase was happy to hear those things.</li> </ul> | <p>Star had been in a daze since Steven called and told her about Mandy's condition. She couldn't even move. She was worried for Mandy. Does Mandy feel pain? As she thought about it, anguish stabbed at her soul. Star couldn't believe Mandy had less than five years left to live. She wanted to ask the heavens why it had to be Mandy? Star wanted to believe what she heard that day was a nightmare.</p> <ul style="list-style-type: none"> <li>• Minutes later, Her phone rang amidst her tears. It was Steven, he asked her when she'll visit Mandy. Mandy's looking for her. She put down her phone and wept her heart out. Steven tried to call her, but Star turned her phone off and cried her pain overnight. She can't accept it.</li> <li>• CJ paid a visit to Star the following day. He had been</li> </ul> |

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|   | <ul style="list-style-type: none"> <li>• Natalie, Chase's ex-fling, confirmed if Chase was really dating Star. She warned Chase that Chase would still fall for her.</li> <li>• Star and Chase went to the mall. Steven and Mandy passed by the mall to buy some things before they went to the clinic for a check up. Mandy saw Star with a man and she thought the man looked like Chase. Steven immediately said that maybe it was not Chase. Good thing that Mandy believed him.</li> <li>• The check-up showed that the cancer cells spread more in Mandy's body. Mandy's response to the treatment was not good. From five years, Mandy had only not more than two years to live.</li> </ul> | <p>worried about Star. As Star went down, she embraced him and cried in his arms. CJ comforted Star until she opened up to him. She asked him questions about a dying person. He did his best to give her a rational answer: if the person had only years, she must accept it. If Star accepted it and fought the battle of life with that person, He/she would be happy and at ease leaving the earth one day.</p> <ul style="list-style-type: none"> <li>• After realization, Star thanked CJ that if it weren't for him, she'd remain secluded in her room and in denial about Mandy's situation. CJ felt the giddy sensation in his heart when Star embraced him once more. He hoped everything would be alright.</li> <li>• In fact, CJ never left her side. He never failed to brighten up Star's day. If she was the Star, CJ was her moon. She's ready to face the truth and fight this battle between life and death with Mandy until the day they both part ways. She'd do everything to make her best friend happy and make Mandy's remaining years worthwhile.</li> </ul> |
| 8 | <ul style="list-style-type: none"> <li>• One year has passed. In the aim to help Mandy get better, Chase agreed to be Mandy's boyfriend. They were already together for some time. Star was willing to hold on just a bit for Mandy. One year ago, Star told Chase that she could no longer see him behind Mandy's</li> </ul>                                                                                                                                                                                                                                                                                                                                                                      | <p>After she checked herself in the mirror, Star decided to face Mandy. She convinced herself before she left her house. She went to the Hospital, and while she was on her way to Mandy's room, she felt like her body weighed her nerves and worries. How would she approach her? Should she just say hi? Or should she just go and embrace Mandy?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |

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|  | <p>back. She felt guilty. She asked Chase's cooperation to be with Mandy and get closer to her. She promised Chase that when everything was already okay, they could be together again. Star saw that ever since Mandy and Chase got together, Mandy had never been happier. Steven was worried about Star. He could see in Star's eyes that she was hurt.</p> <ul style="list-style-type: none"> <li>• Natalie texted Mandy that they need to talk about something important.</li> </ul> | <ul style="list-style-type: none"> <li>• Star wiped her tears. She didn't want to show Mandy how vulnerable she was. On her way to Mandy's room, she ran into Steven. They were talking around the corner. Mandy's health was brought up by Star. Steven told her despite the positive result, Mandy still managed to smile. However, he knew behind her smile. Mandy was hurting inside.</li> <li>• After a few catch-ups, Star told Steven that if there's anything she could do for her best friend, she'll do it just to make Mandy Happy. Steven added that their family had asked Mandy to write down her wish list, which he then showed to Star. Steven told her that he'll head first inside Mandy's room.</li> <li>• Star read Mandy's wish list after Steven left. Most of her wishes were memories she wanted to have with Star. Until Star turned the last page and found words scribbled on it. Mandy desired to be in love and to be loved in return.</li> <li>• Meanwhile, Mandy felt like hell. She acted bravely, and the result didn't matter to her. However, Mandy's aware that she only has less than five years to be with her loved ones. They took care of her and ensured that she was constantly feeling well. Despite that, there's one person she wanted to know how she'd react upon knowing her condition—Star.</li> <li>• Mandy snapped back to her reverie as the door opened. It was Star, she strode toward</li> </ul> |
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|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>her. Mandy inquired why it had taken her so long to visit, but Star didn't respond. Mandy could tell how distraught Star was the way she managed not to shed a tear.</p> <ul style="list-style-type: none"> <li>• Mandy was taken aback when Star unclasped her hand on hers. In a blink of an eye, she was enveloped by her warm embrace. Star cried in her arms, and No words were needed for the two of them to feel the comfort in their arms. An embrace that made Mandy forget the pain. An embrace that she needed right now.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                 |
| 9 | <ul style="list-style-type: none"> <li>• Mandy, Star, Chase and Steven went to Camarines Sur to do wakeboarding. Mandy's body was too weak so she just watched the three of them.</li> <li>• Steven felt that Star was hurt seeing Chase being sweet to Mandy. He asked Star to go away to another place.</li> <li>• Star finally talked to Chase. Chase admitted that it was not hard to love Mandy, and slowly he developed feelings for her. He told Star that he no longer loves Star. Star accepted it and just made Chase promise that he would not hurt Mandy.</li> </ul> | <p>Mandy got discharged and is now resting in her home. Next week will be the last week of the semester. Steven and Star informed their Professors about Mandy's situation, and they agreed to give her special exams. Also, Mandy wouldn't attend the next semester because she'd undergo chemotherapy, and it would be hard for her to cope with her studies.</p> <ul style="list-style-type: none"> <li>• Star was located on her favorite spot as her eyes settled on the soccer field. She dug into happy thoughts amidst the negative emotions lurching through her about losing Mandy. CJ called Star and accompanied her. They talked about his tryout for the basketball team, which Star praised. CJ jested as he praised Star about her tryout for the Volleyball team.</li> <li>• As their conversation continued, CJ told her he was falling for her. Star tried to crack a response as her cheeks flushed, but she failed</li> </ul> |



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|  |  | <p>to keep the giddy sensation in her heart. Star tried to avoid what he confessed, but CJ took a deep breath and admitted that he loved her.</p> <ul style="list-style-type: none"> <li>• In response, Star ignored his confession and told him she was speechless. CJ held her hand and put her palm on his chest where his heart was. He told Star that she was the reason with every beat of his heart which stunned her with a rose-colored face. They stayed gazing at each other until Star confessed that she was starting to fall for him. She was afraid she'd fall alone, and her feelings wouldn't be reciprocated.</li> <li>• And so, CJ told Star that he'd show her how serious he was to win her over. At that moment, Star felt like she was on cloud nine. She has to tell Mandy that she's in love with CJ now that what Mandy felt for him was merely infatuation. Most importantly, she needed to tell her that Chase and CJ were one person.</li> <li>• Fast forward, Star and Mandy had a conversation. Mandy told Star that she was falling for Chase, and Star asked if she was sure of her feelings for Chase. However, Mandy confessed and told Star that she hoped Chase would feel the same, just like her number ten wish. Although Star attempted telling Mandy that Chase and CJ are one person, she fails in the end. It seemed like fate played the three of them.</li> <li>• How can she tell Mandy that the man she loved was the one she fell in love with? How</li> </ul> |
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|    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <p>can she tell her to forget what she felt for Chase because Chase already gave his heart to her? She knew that Mandy was at her death's door, but what would Star do if Mandy's happiness meant giving up her happiness?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 10 | <ul style="list-style-type: none"> <li>• Star played in her first inter-university volleyball tournament, and Mandy was there to support her. Steven and Chase also watched her game.</li> <li>• Steven planned everything for his date with Mandy. He asked Star's help to organize everything.</li> <li>• Natalie texted Mandy again, and this time she already told Mandy everything. She told the truth about Chase and Star.</li> <li>• Mandy asked Chase about everything Natalie told her. Chase told her everything. Chase told her the truth. Mandy asked Chase not to tell Star that she already knew everything.</li> <li>• Mandy and Chase were going on a date. Steven asked Mandy if she could do it, since she was too weak to move. Mandy said yes, and she told Steven that once she was gone, Steven needed to be strong for their mother.</li> </ul> | <p>Star went to Mandy's house. She sat on one of the wooden chairs in their garden. Yesterday was Mandy's first chemo session, and Star couldn't attend due to her long quizzes.</p> <ul style="list-style-type: none"> <li>• Minutes later, Star smiled as she heard footsteps behind her. However, her smile faded when she saw it was Steven instead of Mandy. Steven sat next to her, and when Star inquired about Mandy's whereabouts, he told her that Mandy wanted Star to return home.</li> <li>• Star waited for Steven to tell her he was bluffing, but when he told her he was, Star wanted to ask her queries, but Steven cut her words midway. He told her that Mandy had been dealing with her worst state, and she didn't want Star to witness her agony.</li> <li>• Steven told Star everything would be alright, but the smile in his eyes didn't reach his soul. When she inquired about Mandy's condition, Steven burst into tears. He cried as though the weight in his heart had been released, and the walls he built, showing how strong he was, fell down.</li> <li>• In a state of agony, Star consoled Steven. She told him how brave Mandy was and how she wanted them to be strong for her, which Steven</li> </ul> |

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|    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <p>understood. He told her he couldn't stand seeing how Mandy suffered. Mandy was his princess, and he couldn't do anything about his sister's illness.</p> <ul style="list-style-type: none"> <li>• At this point, Star couldn't utter a word. She may act strong, but she's scared. She believed Steven tried to be strong, but his emotion drove him to break down. And when she found out about Mandy's illness, she wanted to cry. However, she needed to be strong for Mandy and fight beside her in this life.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 11 | <ul style="list-style-type: none"> <li>• Chase brought Mandy to an indoor entertainment center which allowed them to experience different jobs. It was open for all ages. Mandy was too tired, but happy. Mandy could feel that her end was near. She told Chase about it.</li> <li>• Mandy asked Chase to text Star and ask her to come to their house to fulfill the last on Mandy's wishlist.</li> <li>• When they reached Mandy's house, everything was already set for their star gazing. Mandy was too weak to walk. She was carried by Chase to the backyard. Mandy waited for Star to come. She lay on a blanket prepared by Steven.</li> <li>• Mandy and Star reminisced their memories together. Mandy asked Star if she</li> </ul> | <p>Star was in deep contemplation about her conversation with Steven yesterday. She also pondered about Mandy's wishes and how she'd tell Mandy about her relationship with CJ. Mandy was her best friend, and she shouldn't hide anything from her. Star received a message from CJ. He told her how elated he was to meet her. At this point, Star realized the meet-up they had planned. However, whenever she thought of CJ, she remembered Mandy. Of all the men on the earth, why did they fall in love with the same person?</p> <ul style="list-style-type: none"> <li>• With a heavy heart, she decided to visit Mandy and confessed the truth. However, when Star was set to go, she was taken aback upon seeing Mandy downstairs. Mandy asked Star why she was dressed, and Star lied that she had a group meeting to attend later.</li> <li>• The two had a conversation as to why Mandy paid a sudden visit. Mandy mentioned how she adored chase, his academic progress</li> </ul> |

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|  | <p>still loved Chase. Mandy told Star that she already knew everything and thanked Star for what she had done for her. Star apologized that she had to lie. Mandy said that she was not mad. She understood everything. Mandy told Star that Star should fight for her happiness no matter what happened. Mandy told Star that she loved her so much. She will always do. Star said the same. It was a bittersweet moment. Another angel has found her wings and set off on a flight back to His arms.</p> | <p>making her head over heels for him, which prompted Star to feel smothered and tongue-tied. Mandy suddenly asked Star about her piano lesson, to which Star answered she knew someone who could help her. Star will make sure that Mandy will be happy in her remaining days.</p> <ul style="list-style-type: none"> <li>• Meanwhile, CJ and Star were on their first date. They first played arcade games, and after a while, they ate together. Star asked CJ if he was free tomorrow, which CJ joked if Star would ask him for another date. Star responded and asked him if he could teach Mandy how to play piano, which CJ found odd. Why would she ask him to teach her best friend when Star is better than him at playing the piano?</li> <li>• With Star's approach, CJ recalled these past few days, he felt like Star was foisting him on Mandy. The two had a confrontation, and Star told him that Mandy had leukemia. She wanted Mandy to be happy with her remaining years, and he was the only person who could make it.</li> <li>• CJ was perplexed when Star told him he was the only person who could make Mandy happy. Star told him that Mandy adored him and she wanted him to date her best friend. Then, what about them?</li> <li>• At this point, Star told CJ that their feelings for each other would remain. Once Mandy felt better, she'd tell Mandy what we felt for him. Star confessed she loved him,</li> </ul> |
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|    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | <p>which made CJ stunned and asked for reconfirmation of Star's confession. In the end, CJ agreed with Star's request. How can he resist the charm of the woman he loves? And how can he resist the first woman who made his heart skip a beat?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| 12 | <ul style="list-style-type: none"> <li>• One year later after Mandy died, Star was already making her way on top as a volleyball player, just as Mandy and her dreamed ever since they were young.</li> <li>• Steven also teased Star about the basketball player from the other school who was reported to have a big crush on Star. Steven teased Star that Star really had a thing on basketball players.</li> <li>• Steven said that they were already planning to fix Mandy's room. Star said she would visit it first.</li> <li>• Sean, the basketball player from another school, texted Star. He had his interest in Star.</li> <li>• The next day, Star visited Mandy's house. She entered Mandy's room and seeing Mandy's stuff made her tears fall. She saw Mr. Bunny and Mrs. Bunny, Pinky, Kitty, Candy, Lolita and Serenity. These were the stuffed toys she gave Mandy. Then she saw the pictures on Mandy's table. Then she saw a</li> </ul> | <p>Mandy woke up early. Today, she'll have her piano lesson, and as she cascaded down the stairs, she pondered who might be her piano instructor. Mandy wanted Star since she was comfortable with her closest friend and had patience with her, but to Mandy's surprise, she saw Chase downstairs. She asked herself whether what she had seen was real until he smiled at her. She promptly sat beside Chase, and they began the piano lesson.</p> <ul style="list-style-type: none"> <li>• After the lesson, Mandy apologized to Chase for being a slow learner, which Chase didn't mind at all, and gave Mandy some reminders and motivation. She pondered how Star convinced Chase to teach her piano. Are they close to the extent of Chase granting Star's request?</li> <li>• Mandy was taken aback when Chase asked if she was free tomorrow. Panicked surges through her mind with a lot of questions. Will Chase ask her for a date? Why was he asking her? Mandy answered that she had no plans aside from watching Star practice with the Volleyball team.</li> <li>• Chase asked Mandy if she wanted to watch Star's training together. Mandy felt the butterfly in her stomach as she agreed in the end. What</li> </ul> |

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|  | <p>box near the cabinet. Her name was written there. She opened it and there she saw two bundles of hairs. These were the hairs when they first cut their hair together. She was touched that Mandy had kept them. Even the bracelet they had when they were kids was there. All of their memories were kept in that box. Then she saw a letter. She opened and read it. It was Mandy's last letter for her. After reading the letter, Star found herself crying so hard. She missed Mandy.</p> <ul style="list-style-type: none"> <li>• Chase texted Steven. He was now back in the Philippines.</li> </ul> | <p>did Chase do to her to be this head over heels for him?</p> <ul style="list-style-type: none"> <li>• Fast forward, Star called Mandy before her training started. They briefly talked until Mandy was elated as she told Star about her moment with CJ during their piano session. Star felt relieved seeing Mandy in good shape and happy with CJ.</li> <li>• Soon after, Star's training with the team began. She was stunned seeing CJ with Mandy on the bench. Why are they here? Mandy never mentioned they'd watched her training. Seeing how the two get along well made her heart feel pain. Star never expected the pain of seeing Chase and Mandy together. It made her think that she should be with him instead of Mandy. She hates what she feels right now.</li> <li>• Minutes later, Mandy with CJ told Star that they'd bought something in the cafeteria, and when she watched how the two walked away, her heart suddenly ached. She excused herself from the training for another minute.</li> <li>• In denial, Star gazed away when Steven questioned whether seeing Chase with Mandy pained her. Steven said Star confronted CJ. He knows Star sacrificed CJ for Mandy's transient happiness.</li> <li>• And tears crept into her eyes when Steven told her what if he'd tell Mandy how Star broke every time she saw Chase with Mandy. Steven wiped her tears away and cradled her in a comforting embrace. She knew the more</li> </ul> |
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|    |                                                                                                                                                                                             | <p>she forced CJ to Mandy, the more vulnerable she'd be, but what could she do? She wanted Mandy to be happy, and she'd do everything to make her life memorable.</p> <ul style="list-style-type: none"> <li>• CJ spent more time with Mandy after weeks. He witnessed how she suffered from her chemo. The longer he's with her, the more he misses Star. He feared that his feelings for Star would break his promise to her.</li> <li>• He went to the gym after class because Mandy wasn't feeling well from her chemo. He spotted Star sitting on the floor. CJ silently approached and embraced her. He told her he missed her but noticed Star couldn't even look him in the eyes. She told him she had plans with her mother to avoid his question about when they would go outside.</li> <li>• Chase told Star how much he loved her, but what Star retorted made him dumbstruck. Star told him she loved him, but they couldn't be together. They had a confrontation, but all his words went for naught when Star told him it was a goodbye for now and left him dumbfounded. Tears stung in his eyes as he watched the brightest Star in his life leave. He'll wait for Star. He'll wait for her to fight what she really felt for him.</li> </ul> |
| 13 | <ul style="list-style-type: none"> <li>• Steven asked Star to watch their basketball game. It was against Sean's team. Star asked Steven if he would fetch her. Steven said that</li> </ul> | <p>Mandy just undergone chemotherapy in the hospital. She was seated in a wheelchair while waiting for her brother. Steven had a conversation with the doctor, and she chose to stay outside because she</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |

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|  | <p>someone was fetching him. He would just ask that someone to fetch Star.</p> <ul style="list-style-type: none"> <li>• Star was annoyed with Steven when she learned that Chase was the one fetching them. They were together in the car and it was an awkward moment.</li> <li>• After the game, Sean thanked Star for watching the game. He felt inspired while Star was watching.</li> <li>• Star texted Steven and thanked him for the awkward moments they had. Steven teased her more.</li> <li>• Steven thanked Chase for visiting them. Chase said that he was not able to talk to Star because he did not know how to talk to Star. Chase said that this time, he was sure that he wanted Star. He had already moved on and accepted that Mandy belongs to heaven. Mandy was already happy in paradise. Steven also revealed that even if Chase was far away, he was always video chatting with Steven to watch Star's games.</li> <li>• Steven also told Chase to tell Star his feelings because there was someone who was planning to court Star. It was Sean from the basketball team of their rival school.</li> </ul> | <p>knew what the doctor's advice would be. She got used to it.</p> <ul style="list-style-type: none"> <li>• It's been a year since she undergone chemotherapy, and she couldn't lie that the pain was killing her after her session. A lot of her features changed. She became skinny and lost some hair, so she wore a bonnet or clap whenever she went out with Chase. The friendship between her and Chase grew, and she's content with it. She'd treasure the friendship he gave her until the day she died.</li> <li>• In fact, Mandy didn't want to continue her treatments. Although her family and Star didn't inform her of how dire their financial situation was, she's already aware of it. Her brother took a part-time job to support their mother in raising funds. She feigned her sleep one time and heard Star and her brother conversing. Star sold the only gadget she cherished to help her.</li> <li>• Mandy kept the truth about the results of the newest scans from Chase and Star. The cancer cells had already metastasized and spread throughout her body. Mandy was delighted that Chase had been there for her through the ups and downs.</li> <li>• When Mandy witnessed Star's victory in a volleyball tournament, Mandy cried. Star began to reach her dream, and she was proud of her best friend. What Mandy experienced last year wasn't all about her pain and agony. She fulfilled some of her wish</li> </ul> |
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|  | <ul style="list-style-type: none"> <li>• Steven asked Star to go to the mall because he wanted to help Chase. But Star had a date with Sean.</li> <li>• Steven told Chase that Sean already asked Star for a date.</li> <li>• Chase started to make his moves to Star. He texted Star.</li> </ul> | <p>lists and had a good life with the best people around her.</p> <ul style="list-style-type: none"> <li>• On the other hand, Star was in the middle of her review. She wanted to go to Mandy after class and take care of her. It had been a year since then. Mandy had a high pain tolerance and never told them how hurt she was unless the pain was unbearable.</li> <li>• Suddenly, she remembered CJ. They haven't seen one other in a long time. CJ is a good man who has been helping them out with Mandy. She never regretted her decision because it brought happiness to her best friend.</li> <li>• Star was about to answer her assignment when Steven called. Steven told her that they'd fetched her. They'd go somewhere with Chase and Mandy. And so, Star dressed and waited for Steven.</li> <li>• To fulfill one of Mandy's wishes—horseback riding, they went to Tagaytay. During the ride, Star remained silent because she wasn't comfortable around CJ. When they reached their destination, Star saw how CJ cared for Mandy. She saw how they rode the same horse, laughed and talked together, and it brought her immense pain, but she had to endure it for her best friend.</li> <li>• Star was taken aback when Steven asked her if she was hurting by seeing CJ and Mandy together. Star assured him that she was fine. Steven didn't believe her and reminded her she always had a choice. And this time, she</li> </ul> |
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|    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>should choose the path that wouldn't instigate her pain.</p> <ul style="list-style-type: none"> <li>• At that moment, Star realized Steven was right. She turned around and made her way out of pain. Star chose the easy way out, not to be swept away by the pain anymore. She should not allow her pain to hurt her best friend.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| 14 | <ul style="list-style-type: none"> <li>• Chase revealed to Star that he had been watching Star from afar with the help of Steven.</li> <li>• Chase told everything to Star. He explained to Star why he left after Mandy died. He apologized for hurting Star in the past. He told Star that while he was away, he realized something - that he missed Star.</li> <li>• Star asked Chase if Chase was already sure this time about his feelings for her. Chase said yes. Star said she was willing to give them another chance.</li> <li>• Star told Sean that she did not want to give him false hope. Her heart already belonged to someone.</li> <li>• It was Mandy's first death anniversary. They celebrated it.</li> </ul> | <p>Steven granted his sister's wish to have a date with him. Although he knew that he might lose her soon, he would still give Mandy the most remarkable memory with him. As Mandy requested, she told Steven to bond in Kidzania, Manila because she wanted to reminisce about their childhood.</p> <ul style="list-style-type: none"> <li>• As they went inside, he stemmed himself from shedding a tear when he noticed Mandy's features change over time. They played, tried different professional costumes inside the facilities, and Steven felt glad seeing how Mandy enjoyed his company.</li> <li>• Minutes later, they went into Star Records, a studio where they both sang together the song <i>Power of Two</i> Mandy told him that the song fits her and Star as though it illustrated the power of their friendship. Such melancholic music drove Steven emotional. However, as he saw how Mandy sang her heart out with the song and upon thinking that she might leave him soon, Steven felt like his heart shattered into shreds.</li> <li>• Steven knew how genuine Mandy's expression was</li> </ul> |

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|  |  | <p>throughout the day, but most of the time, she was in pain and masked it behind her smile. When the day ended, they decided to have an early dinner in a restaurant nearby. They had a heartwarming conversation until Mandy told Steven that Steven should take care of Star and treat her like a younger sister when she was gone.</p> <ul style="list-style-type: none"> <li>• In tears, Steven kept his word because he already knew this would be the last. He embraced Mandy. The time was near, and his heart couldn't take it. Steven went outside the restaurant and dialed Chase's number at his sister's request. He asked him to meet Mandy at the address he'd provided in his text message.</li> <li>• As for Chase, he went to the place where Mandy waited for him. They had a conversation before Mandy asked him if he still loved Star. Chase was stunned upon hearing this. He apologized to Mandy. Mandy told him it was alright because she already knew it, and her life was too short for drama.</li> <li>• Mandy told Chase she was at death's door and asked him to take care of Star and do her a favor. Chase must message Star to meet Mandy at their house. However, when Mandy stood and stumbled, Chase's apprehension surged through him. He already knew the answer as to why Mandy asked him such a favor. It's too late for everything now.</li> <li>• Meanwhile, Star went to Mandy's house. As she set foot inside, she saw CJ and</li> </ul> |
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|    |               | <p>Steven. Their eyes seemed to cry for hours. Steven pointed the way to the garden, which Star nodded and went to. Star saw Mandy lying on the grassland as she watched the stars, and at this point, she realized Mandy wanted to fulfill her last wish. Hands interlocked, they recall the past. Star lied when Mandy asked if she still loved Chase. Mandy told Star that she and Chase had a confrontation, and she was aware of her sacrifice.</p> <ul style="list-style-type: none"> <li>• In the end, Star apologized, which Mandy accepted. Mandy told Star to cheer up; when she's gone, Star shouldn't shed a tear and live her life to the fullest. Mandy asked Star to promise her that she'd find her happiness and fight for it.</li> <li>• Star wept, knowing this was her last moment with Mandy. As a queue, they exchanged I love yous until Mandy finally found peace. Star glanced at Mandy as she grieved. Another angel has found her wings and set off on a flight back to Almighty's arms.</li> </ul> |
| 15 | No Chapter 15 | <ul style="list-style-type: none"> <li>• It has been a year since Mandy died. Star took a trip to get over losing her best friend. She moved on, but deep inside her heart, there was still misery. The flight attendants greeted Star as she walked out of the airport.</li> <li>• Years ago, she told her mother not to tell anyone about her whereabouts when she was gone. She grieved for losing Mandy. Queries double-crossed her mind as</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |

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|  |  | <p>she remembered the people she had left. How are they? And the question that piqued her the most was, How's CJ? Is he upset she left without telling him? Has he found a girl who will love him? Did he meet the woman who could fight for him?</p> <ul style="list-style-type: none"> <li>• As she brushed her questions off, Star decided to visit Mandy's house and room for the last time because tomorrow was Mandy's death anniversary. Star met Mandy's mother, and they had a brief catch-up. Until Star asked Mandy's mom if she could visit Mandy's room. Mandy's mother agreed. Star didn't waste any seconds and went inside.</li> <li>• Mandy's things greeted Star as she walked inside Mandy's room. She scanned her eyes around and found Mandy's toys. She then examined the pictures on the wall, from Mandy's beautiful image to their photos together.</li> <li>• Moments later, Star saw a box near the cabinet. Driven by curiosity, she grabbed it, sat on the bed, and opened it. Two flocks of hair greeted her hand. It was their hair when they got their first cut. Different things with memories behind grazed her hand. She noticed an envelope underneath their pictures. It was a letter and her name was scribed on it.</li> <li>• With her fidgety hand, Star opened the letter as her tears stung her eyes. She read it aloud, and its contents overflowed as though Mandy crafted it, reminding her that</li> </ul> |
|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|    |               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|----|---------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    |               | <p>she was her favorite star and that someday, behind the clouds, they would meet again.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| 16 | No Chapter 16 | <ul style="list-style-type: none"> <li>• Today was Mandy's first Death Anniversary. CJ went to Mandy's tomb and talked to her, although he didn't receive any response from her. He told her he had kept his promise to look after Star when she was gone.</li> <li>• Years ago, Star left, and only her mother knew about her whereabouts. He begged Star's Mother to tell him Star's location and promised he'd never bother her life in Canada. CJ went to Canada and kept an eye on Star from afar. He ensured that Star was doing fine all the time.</li> <li>• When his two weeks vacation ended, he asked someone for a favor to watch over Star on his behalf and told him about Star's activities while he was in the Philippines. Yesterday, he did not receive any information about Star from her cousin. CJ didn't know what she was doing. Perhaps, he'd just call Lauren to ask about Star after the celebration.</li> <li>• Standing in front Mandy's tomb, CJ saw the car of Steven. It was Mandy's mother who first set foot outside the vehicle. Steven followed, and his curiosity arose when Steven opened the backseat. Did a relative of Mandy come to visit her? And when someone stepped outside the backseat, it was Star. He wanted to run and</li> </ul> |

|  |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|--|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  |  | <p>embrace her, but his foot was glued to the ground.</p> <ul style="list-style-type: none"> <li>• On the other hand, CJ's chinky eyes greeted Star as she set foot on the ground. How can she forget about this man? Chase Jayden was still the same—her first love. She remained composed as she went to Mandy's mother and placed flowers on Mandy's grave. She hugged Mandy's mom, and they both cried. She missed her best friend.</li> <li>• They all went home together after visiting Mandy. When Mandy's mother received a phone call, she left Star. Steven approached Star. They conversed about Star's life in Canada and when she would pursue her studies again. A few minutes later, Steven embraced and told Star he missed her.</li> <li>• However, the embrace didn't lasted when Steven jested that someone had given him a death glare. Steven even spilled some tea about CJ watching over her when she was in Canada and left her baffled. And so, the atmosphere was awkward when Chase sat beside Star until he initiated the conversation. They conversed casually until CJ confessed that his love for Star remained constant. He told her how he missed her, followed Star in Canada, and watched her from afar. CJ's words stunned Star until he begged her not to leave him.</li> <li>• In the end, they shared a heartfelt confession with each other. Star told CJ about her promise one year ago. This</li> </ul> |
|--|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|  |  |                                                                                                                                          |
|--|--|------------------------------------------------------------------------------------------------------------------------------------------|
|  |  | <p>time, Star kept her word to Mandy in heaven. She'll love Chase Jayden, fight for her happiness, and live her life to the fullest.</p> |
|--|--|------------------------------------------------------------------------------------------------------------------------------------------|



## APPENDIX C

### Sample Revisions of the editor from Publisher A

ck    Archive  Move  Delete  Spam ...    

Joey: Yes. Have your invitations printed na. I'm fine with it.

Kent: Thank you carebear. <happy emoji>

**Kent saw how I suffer after the breakup. He saw how I cried and cried and cried. That's why he was asking me if I am fine with it. It is his wedding. Silang dalawa dapat ni Amber ang nagdedesiyon para doon. Ayaw kong mag-inarte or what. I'll just go with the flow. After all, ready na ako, hindi ba? Ready na akong harapin ang bagong chapter ng buhay ko. Ready na akong harapin siya.** (re-write in present tense)

#### Blue

Daily routine ko na ang pagpunta sa emergency room. Hindi dahil may sakit ako o may maling nararamdaman ako, kung hindi para makita ang kaisa-isang babaeng minahal ko. Para **ulit** akong high school student na palihim na sumisilay sa crush ko. Nakakatawa. **Dati ay alam kong para sa akin ang mga ngiti niya, pero eto ako ngayon, hanggang tingin na lamang, hanggang sulyap na lang sa matatamis niyang ngiti.** (Expound this part. Show what he had seen during that time that made him feel so jealous)

I am wondering kung sino kaya itong lalaking lagi niyang kasama. Kapag **sinisilip** ko sila mula sa pintuan ng emergency room ay nakikita kong lagi silang magkausap. Kapag naman kakain si Joey sa canteen ng ospital, ay nakabuntot pa rin ang lalaking iyon. Boyfriend nga kaya siya ni Joey? Manligaw? Teka. Hindi ko man lang nga naitanong kay Kent kung may boyfriend o baka may pamilya na si Joey. Hay! Mababaliw ako kakaisip nito. Hindi naman siguro. Baka kaibigan lang niya ang lalaking iyon. Sana

**Nang makauwi ako ng condo,** (re-write in present tense) si Dominique agad ang bumungad sa akin.

"Oh, kanina ka pa rito?" tanong ko sa kaniya nang makita ko siyang nakaupo sa upuan at kumakain ng mansanas.

"Hindi naman. Galing ka na naman sa ospital, 'no?" tanong niya sa akin.

"Yes. Pero saglit lang naman. Sinusulit ko lang iyong mga huling araw ko rito."

Naupo ako sa upuan sa tabi niya. Inabot ko ang tsitsiryang nasa lamesa at binuksan ito.

"Here," sabi ni Dominique kasabay ng pag-abot niya ng isang sobre na **kinuha niya mula sa lamesa.** (be specific on their movements and position)

Hi Ayris,

Good day! Please see Dear Doctor Joey chapter 1 below with corrections and comments. For your guidelines in editing this chapter, see the list below.

1. Corrections are typed in red color (take note: the corrected sentences/phrases are all for your approval)
2. **Sentences/phrases that need to be revised are typed in bold format with pink color**
3. (Comments are inside the parentheses with blue color)

In line with this, send your revised chapter 1 on this thread.

Thank you! ;)

Dear Joey Nikki,

Happy first anniversary. This may sounds old school but I will send you a love letter every time we celebrate our anniversary. Keep my letter so you will be reminded how much Blue loves Nikki.

It has been a year only, but we have filled it with memories that I will treasure forever. Salamat Nikki kasi hinayaan mo akong mahalina ka. Thank you for being there for me kapag stress ako sa work. I promise to stay by your side always. Me having you? I could not ask for more. God gave me more than what I deserved.

Cheers to more anniversaries. I love you, my Nikki.

Dear Joey Nikki,

Happy 3rd anniversary, love. Another year has passed, yet parang kahapon lang noong sinagot mo ako. **Actually**, that was the happiest day in my life kaya hinding hindi ko iyon makakalimutan.

Your love is like a magic. **Whenever I am with you**, it makes me feel like I am floating in the clouds. Thank you for bringing out the best in me. Thank you for making all my dreams and wishes come true. Sabi nila Disneyland daw ang happiest place on earth. Mali naman sila e. The happiest place on earth is **beside** (think of another word) you, love.

More anniversaries to come. I love you.

Love,  
Blue

\*\*\*

Dear Joey Nikki,

Happy 4th anniversary. Thank you for the four years full of love and bliss. Kapag nakikita kita, naaalala ko lagi kung gaano ako ka-swerte because you are mine. We made it through thick and thin. Thank you for always understanding me. Kaunti na lang love, magiging full pledge doctor ka na! I want you to know that I am so proud of you, Doctor Joey!

I found the perfect blend in everything in you. I promise to love you with all that I can. My princess, the love of my life, my everything, I love you, always and forever.

Love,  
Blue

\*\*\*

Dear Joey Nikki,

-----

Joey

*Knock Knock*

Natauhan ako ng biglang may kumatok sa pintuan ng clinic ko. It has been four years since I received his last letter. But until now, may kirot pa rin sa puso ko. **Hindi na dapat ganito ang nararamdaman ko** (describe her feelings) He left me. He broke up with me **through** that letter. Dapat ay matagal ko ng kinalimutan iytun eh, pero bakit ganoon? **Ramdam ko pa rin ang sakit** (make this line a little bit more dramatic. Describe more the pain she is feeling)

*Knock knock*

Dalawang katok muli ang narinig ko mula sa labas ng aking opisina. Pinunasan ko ang mga luhang pumatak sa aking mga mata.

"Pasok," sambit ko habang pinipilit na hindi maging garalgal ang boses ko.

Bumukas ang pintuan ng aking opisina at napangiti na lamang ako nang makita kung sino ang aking bisita.

"Hi Doc Bessy. May I come in?" pagbati sa akin ni Elle na may ngiti sa kaniyang mga labi.

"Kung sasabihin ko bang hindi puwede, hindi ka papasok?" pamimilosopo ko.

"Siyempre papasok pa rin." Elle giggles.

Pumasok siya at umupo sa upuan sa harap ng aking lamesa.

"Manganganak ka na?" tanong ko sa aking best friend.

"Luka. Four months pa lang ito. Five months more to go," natatawang sagot sa akin ni Elle.

"Sa E.R. ka ba naka-duty?" pagpapatuloy niya.

Tumayo ako sa upuan ko at dumiretso sa lagayan ng mga baso sa ibabaw ng cabinet ko. "Yes, Pedia ako sa E.R. mamaya. Nagyon, 6 pm to 2am shift ko."

Napaisip naman ako sa sinabi ng best friend ko. Bakit nga ba sa loob ng apat na taon ay hindi ko nabigyan ang sarili ko ng pagkakataon para magmahal ulit? Natatakot lang ba talaga akong masaktan ulit o sadyang hindi pa handa ang puso ko dahil hanggang ngayon ay siya pa rin ang laman nito?

"Uy bes!" Elle snaps her fingers in front of my face.

Napabuntong hininga ako saka ako ngumiti.

"Bes, hindi kasi iyon hinahanap. Kusa iyong darating. At saka masaya naman ako kahit single ako. Nandiyan naman kayo, eh. Tapos naandito na rin sina mommy at daddy. Wala akong rason para maghanap pa ng ibang magpapasaya sa akin." (make her dialog a little bit powerful or deep to make it stand out and fit to the description on the next sentence)

Feeling ko ay para akong contestant sa Miss Universe dahil sa sagot ko.

Sumimangot si Elle. "Sus. Ang bitter mo! Move on na bes. Four years na oh! Huwag mong sabihing umaasa ka pa rin na babalik iyon?"

"Hindi 'no! Bakit ko naman hihintayin ang isang taong kahit isang hi o hello, wala. Apat na taon na bes. Baka nga may asawa at mga anak na iyon," agad na sagot ko sa kay Elle.

Hindi ko nga ba siya hinihintay? Hindi nga ba ninanais ng puso ko na siya ay bumalik sa akin? Matatanggap ko nga ba kung sakaling may pamilya na siya?

"Mabuti naman kung ganon." (insert a tag here, before the next dialog. You can use body movements as alternative tag.) "Why not date Doc Franco? Bagay kayo," Elle suggests

May ningning sa mga mata ng best friend ko. Number one fan 'to ni Doc Franco (write a few descriptions about himself) eh. Kung love team kaming dalawa, siya ang magiging presidente ng fans club namin.

"Huwag nang ipilit ang hindi talaga pwede," sagot ko kay Elle, habang umiling.

"Ewan ko ba naman sa iyo. Ang hot naman ni Doc Franco. Pinaglilihiyan ko nga ata iyon e. Mabait naman at saka may maayos na trabaho. Tapos binasted mo," dismayadong sagot niya kasabay ng pagtayo at paglapit sa may bintana.

"Wala nga kasing spark! We're better as friends," maiksi kong sagot.

Hindi ko rin alam kung bakit nga ba hindi ko mabigyan ng pagkakataon si Doc Franco. Matagal na rin kaming magkaibigan at alam kong mabait siyang tao. Siguro may mga bagay talaga na kahit anong piliit mo, kapag hindi talaga nakatadhana, hindi talaga.

"Spark spark ka ryan! Ano iyan, MERALCO?" Elle answers while crossing her arms.

Four years. Four years na. Four years na pero saulo mo pa rin lahat ng sinabi niya sa iyo noong nakipag-break siya sa iyo. Hanep! Ang galing mo, Doc! Ang galing ng memory mo. Bilib ako sa iyo," mapang-asar na hirit ni Doc Franco.

"Ouch!" reklamo niya nang batukan ko siya. (re-write in present tense. I suggest to expound the highlighted tag with more descriptions of monologue and body movement and place them before the dialog.)

"Hindi kasi ganoong kadaling kalimutan ang isang bagay na nakasakit sa iyo ng sobra sobra."

"Hugot! Bakit ka kasi pumayag na mag-break kayo ng walang binibigay sa'yong malinaw na dahilan. Wala ka tuloy peace of mind. Hanggang ngayon tuloy, iyan pa rin ang iniisip mo," wika niya. (describe the sound of her voice. the words like said and answered are already overused in most chapters, thus try to use other fresh tags that can attribute to the dialog to make it sound more interesting)

"FYI Doc! I tried to contact him by all means. Anong nangyari? Wala akong nakuhanag sagot," matalim na sagot ko.

"And after four years, still you haven't heard from him?" Franco asks.

"Yes. At wala na akong planong marinig pa ang paliwanag niya," I confidently answer.

"Paano ka naman makakamove-on kung wala kayong closure?" tanong muli niya.

Paging Doc Franco. Kindly proceed to the laboratory now.

Paging Doc Franco. Kindly proceed to the laboratory now.

"Oh siya sige na. Mamaya na kita aasarin. Hinahanap ako sa lab. See you later, Doc."

Kinindatan niya ako at tuluyan na akong iniwan sa kinatatayuan ako. Naiwan sa isip ko ang huling tanong ni Franco. Paano ako makakamove on kung walang closure? Tama. Iyon ang kulang kung kaya't hanggang ngayon ay hindi pa rin ako okay. Closure. Iyon ang kailangan ko.

####

*Knock knock*

"Oh okay. Tapos na clinic ko ng 2 pin bukas so dalawin ka namin ni Migs sa condo mo, (naging doctor din ba si Elle?) " wika niya kasabay ng paglalapag ng bag na dala sa aking lamesa. Dati ay sabay lang kaming naghahabulan sa labas ng bahay Ngayon ay pareho na kaming doktor ni Elle. Magkasabay namin abot ang mga pangarap namin.

"Ahhhhhhhhhhhhhhhhhh"

---

I shout at the top of my lungs.

"Ayaw ko na!"

"Kakalimutan na kita!"

"Tama na!"

I am letting go of everything. I am letting go of all the sad feeling lingering in me. And yeah, after this, I will feel better.

Love is a road that we travel. Isang mahabang paglalakbay kung saan mararanasan mo ang lahat — saya, kilig, galit, selos, inis, lungkot, at takot na mawala ang isang taong naging malaking parte na ng buhay natin. Sa simula, tuloy tuloy lang ang paglalakbay. Maayos ang daan, walang traffic, walang sagabal. Pero habang tumatagal, gustuhin man nating iwasan, may mga aberya tayong mararanasan. Kung magpapatalo tayo sa mga ito, ma-i-stranded tayo at na hindi makaka-usad.

Kailangan nating harapin ang mga problema, may kasama man tayo o mag-isa na lang.

Today, I have reflected on many things and realized that I have already wasted so much time dealing with the past. Naging bitter ako sa mundo dahil lang iniwan ako ng walang dahilan (make it deeper and concrete). I am trapped in my past kasi hindi ko nakuha iyong closure na kailangan ko mula sa kaniya. Pero sapat na ang apat na taon, apat na taong naghintay ako sa kaniya. Sapat na ang apat na taong hinintay ko ang paliwanag niya. I am ready — ready to let go.

I am ready to forgive him. I am praying and asking Lord na sana mapatawad ko na siya nang tuluyan.

Nang makauwi ako ng condo. (re-write in present tense) agad kong binaba ang mga gamit ko at ibinagsak ang katawan ko sa kama. Nakakapagod din pala. Nakakapagod ilabas ang lahat ng sama ng loob at sakit na nararamdaman. I've already closed my eyes and about to fall asleep when my phone beeps.

TEXT CONVERSATION

Kent: Maganda ka pa sa tanghali, Doc Joey!

Joey: Anong meron, Engineer?

Kent: Maganda ka pa sa tanghali, Doc Joey!

Joey: Anong kailangan mo, Engineer?

---

Joey: Yes. Have your invitations printed na. I'm fine with it.

Kent: Thank you carebear. <happy emoji>

Kent saw how I suffer after the breakup. He saw how I cried and cried and cried. That's why he was asking me if I am fine with it. It is his wedding. Silang dalawa dapat ni Amber ang nagdedesiyon para doon. Ayaw kong mag-inarte or what. I'll just go with the flow. After all, ready na ako, hindi ba? Ready na akong harapin ang bagong chapter ng buhay ko. Ready na akong harapin siya. (re-write in present tense)

Blue

Daily routine ko na ang pagpunta sa emergency room. Hindi dahil may sakit ako o may maling nararamdaman ako, kung hindi para makita ang kaisa-isang babaeng minahal ko. Para ulit akong high school student na palihim na sumisilay sa crush ko. Nakakatawa. Dati ay alam kong para sa akin ang mga ngiti niya, pero eto ako ngayon, hanggang tingin na lamang, hanggang sulyap na lang sa matatamis niyang ngiti. (Expound this part. Show what he had seen during that time that made him feel so jealous)

I am wondering kung sino kaya itong lalaking lagi niyang kasama. Kapag sinisilip ko sila mula sa pintuan ng emergency room ay nakikita kong lagi silang magkausap. Kapag naman kakain si Joey sa canteen ng ospital, ay nakabuntot pa rin ang lalaking iyon. Boyfriend nga kaya siya ni Joey? Manligaw? Tekla. Hindi ko man lang nga naitanong kay Kent kung may boyfriend o baka may pamilya na si Joey. Hay! Mababaliw ako kakaisip nito. Hindi naman siguro. Baka kaibigan lang niya ang lalaking iyon. Sana

Nang makauwi ako ng condo. (re-write in present tense) si Dominique agad ang bumungad sa akin.

"Oh, kanina ka pa rito?" tanong ko sa kaniya nang makita ko siyang nakaupo sa upuan at kumakain ng mansanas.

"Hindi naman. Galing ka na naman sa ospital, 'ho?" tanong niya sa akin.

"Yes. Pero saglit lang naman. Sinusulit ko lang iyong mga huling araw ko rito."

Naupo ako sa upuan sa tabi niya. Inabot ko ang tsitsiryang nasa lamesa at binuksan ito.

"Here," sabi ni Dominique kasabay ng pag-abot niya ng isang sobre na kinuha niya mula sa lamesa. (be specific on their movements and position)

Nagtaka naman ako kung ano ang laman ng sobre kung kaya'y agad kong tinignan ang laman nito.

## Kent

Minsan mapapatanong na lang tayo kung bakit kaya hinahayaan ni Lord na masakitan tayo. Minsan may mga pangyayari sa buhay natin na susubukin ang tatag ng loob natin. Pero darating **din naman** ang araw na malalaman **natin** ang kasagutan kung bakit hinayaan niyang madurog ang puso **natin**...

Dahil may nakalaang iba para sa **atin**.

When I **first** met Amber, I never thought that mag-click kaming dalawa. She used to be my ubod ng sungit na boss. She seldom smiles **at** parang laging pinagsakluban ng langit at lupa **ang mukha niya** dahil laging nakakunot ang kaniyang noo. Everybody hated her. But destiny found its way para magkalapit ang mga puso namin. And here we are, already engaged and preparing for our big day.

Magkikita kami maya-maya ni Amber para pumunta sa isang supplier. She **is** still in a meeting kaya I **have** decided na magpalipas na lang muna ng oras sa isang coffee shop sa malapit lang sa kinaroroonan niya.

**I was drinking my coffee when I heard a familiar voice from the counter.** (re-write in present tense)

"Miss, isang white chocolate frappuccino, tall size."

"Migs," tawag ko sa kaniya.

**Kinawayan niya ako saka sumenyas ng sandali lang. Kinuha na niya ang ang ordee niya at lumapit sa akin. Umupo siya sa bakanteng silya sa tabi ko.**

"Off mo?" I ask him then I take a sip.

"Yes. Dadalaw kami kay Doc. Joey mamaya. Bakit ka pala naandito? Hindi ba't busy kayo ni Amber sa preparation ng kasal ninyo?" tanong niya sa akin.

"Ah oo. Magkikita kami mamaya. Hinihintay ko lang na matapos ang meeting niya. Ikaw, kamusta pagbubuntis ni Elle?" I ask him.

Napailing siya at napanguso.

"Ang hirap. Laging may toyo si Elle. Ang hirap ispelengin ng buntis."

**Damang-dama ko ang paghihirap niya sa bawat pag-iling ng ulo niya.** (expound this sentence)

"Under na nga, lalo pang naging under," nangingiti ngiti kong sagot sa kaniya.

---

Muli akong humigop ng kape.

"And besides, may kasama siyang babae noong nagkita kami," pagpapatuloy ko.

"Girlfriend?" **tanong ng tsismoso kong kaibigan.** (show his expression) .

"Hindi ko alam. Sinabi lang niya pangalan," **sagot ko.** (show some body movements) .

"Eh anong itsura? Mas maganda at mas sexy ba kay Doc?" usisa na naman ni Migs. (show some body movements) .

**"Hindi natin sila dapat i-compare sa isa't isa. Pero, maganda siya. May laban kay Joey."** (add dialog tag) .

"Pero kaibigan natin si Joey kaya mas maganda pa rin siya," pagpapatuloy ko.

"Siyempre naman. Nabanggit mo ba kay Blue na ikakasal ka na?" tanong ni Migs.

"Oo pero hindi namin napag-usapan masyado ang details. Kukunin ko nga sana siya para sa entourage kaso..."

Natigilan ako sa pagsasalita.

"Kaso ano?" nagtatakang tanong ni Migs.

"Inaalala ko si Joey. Okay lang kaya sa kaniya na magkita sila ni Blue sa kasal ko?" pag-aalala ko.

"Edi kausapin mo si Doc. Sigurado naman na maiintidihan niya iyon. Wala namang masama kung isama mo si Blue dahil kaibigan mo naman siya." sagot ni Migs.

"Sabagay. Pero pag-uwi na lang ni Blue. Tanungin ko rin muna kung aabot pa siya sa kasal ko."

We continued chatting hanggang sa tawagan na ni Elle si Migs. Nagpaalam na si Migs. Naiwan ako sa coffee shop na napaisip muli kung bakit nga ba? Bakit nga ba biglang hiniwalayan ni Blue si Joey? He was madly deeply in love with Joey at hindi naman sila nagkakaroon ng malalaking away. I always thought na sila na hanggang huli.

\*\*\*

After a long tiring day, nahiga ako sa aking kama. Dinama ko ang lambot ng unan ko. Nakakapagod din palang mag-ayos ng kasal. Napapikit na ako at makakatulog na sana nang biglang magbeep ang cell phone ko.



## APPENDIX D

### Sample Revisions of the editor from Publisher B

Hi, Ayris! Good morning!

I would like to share with you our comments on Dear Diary: Doctor Joey. Since the book only has 96 pages, we suggest if you can add these revisions/edits from our end?

- Maybe there could be more letters from Blue throughout the story. It could mimic Joey writing in her diary from the first book. And this could give a little insight to what Blue was going through during his disappearance.
- I don't think it should be revealed early on in Chapter 4 that Dominique has been hindering Blue and Joey's communication and reconciliation. But instead in Chapter 5, when Joey sees Dominique at the hotel and she has a flashback. This could give satisfaction to the reader about their suspicions for Dominique.
- There are text messages that I feel like could have been done through a call.
- I honestly didn't like that part where Joey is frantically texting Blue and asking where he is, because she thinks he's left the country and never got the closure they needed. And during this entire text conversation, he's just teasing her until she admits that she still loves him then he'll tell where he is. Maybe we can revise this in a way na hindi nakakainis yung nangyayari and more on the cute side?
- There was a big time jump from Chapter 10 to 11. It didn't explain further what caused the fire and what happened after.
- The ending is still satisfying. It also teases what the next book will be about.

If you can add these changes, it would be great development on the story. Should you have any questions or comments, let me know :)

Thanks so much!

Hi, Ayris!

Please see attached the inside pages for Dear Doc Joey. We will be proofreading this for a second round, but I want you to see the insides too, if ever you have additional comments.

We made some changes and edits, so if you have questions about that, let me know also.

You can itemize your corrections on the PDF.

I will also send the cover for your approval soon. Waiting for the art director na lang :)

Thank you so much!

**Arlyn**

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Dear Doc Jo... .pdf  
4.7MB

Hi, Ayris! How are you?

Kindly see attached inside pages for your checking again and approval. And the cover study with two different color schemes.

I would like to ask which one you prefer. And if you have comments, let me know na rin. Sir Jordan played with the illustrations from Moira. Changed the font to make it more dominant.

For your reference, I love both colors. Vea's choice is the blue one.

Let me know what you think.

Thanks!

**Arlyn**

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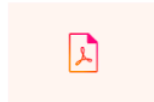
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Dear Doctor ....jpg  
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Dear Doctor ....jpg  
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Dear Doc Jo... .pdf  
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## APPENDIX E

### Themes that Emerged from the Differences Between the Textserye and the Novel

| Key Instances in Textserye Format                                                    | Key Instances in Published Book Format                                                              | Sub-Theme                | Main Theme        |
|--------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|--------------------------|-------------------|
| Kent confessing about her feelings with Elle to Joey through a text message.         | Kent confessing about her feelings with Elle to Joey in the gymnasium.                              | Setting and Atmosphere   | Scene Alterations |
| Kent asked about Elle's reaction towards the food he had sent through text messages. | Kent asked Joey to meet him the field. He asked about Elle's reaction towards the food he had sent. | Setting and Atmosphere   |                   |
| Kent confessing how he started liking Elle through text messages.                    | Kent confessing how he started liking Elle in the field.                                            | Setting and Atmosphere   |                   |
| A text message was sent by Joey to thank Kent for the bear he sent her.              | A male student was tasked by Kent to give Joey the bear and told her that it was from Kent.         | Setting and Atmosphere   |                   |
| Joey rejected Kent through a text message.                                           | Joey rejected Kent when they saw each other on the campus.                                          | Setting and Atmosphere   |                   |
| Kent ended up things with Elle in the gymnasium.                                     | Kent ended up things with Elle in their house out of respect for Elle.                              | Setting and Atmosphere   |                   |
| Kent playfully teased Joey about Franco through exchange of text messages.           | Elle visited Joey in her hospital clinic and teased her about falling in love again                 | Setting and Atmosphere   |                   |
| Migs had a text conversation with Blue, and in here he                               | Blue and Migs accidentally met in a coffee shop, and in here Migs revealed everything.              | Setting and Atmosphere / |                   |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                           |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| <p>revealed how Joey suffered after Blue left her.</p> <p>Revelation that Dominique was behind the failure of Blue and Joey to fix their relationship had occurred in the seventh chapter.</p> <p>Amber asked Elle to warn Blue about Dominique's plan.</p> <p>What happened in the mall were narrated through text messages between Star and Mandy once they were already at home.</p> <p>Star texted Mandy that she was bored in class, and later on, her attention was caught by a good-looking guy in class.</p> <p>CJ and Star gotten back together through a text message after they met during Mandy's first death anniversary.</p> | <p>Revelation that Dominique was behind the failure of Blue and Joey to fix their relationship had occurred in the eight chapter.</p> <p>Amber and Blue met up somewhere in the mall, and there Amber told Blue about Dominique's intentions.</p> <p>There were conversations between Star, Mandy, and Steven during their mall excursion. They also went to the arcade and ate in their to-go-to restaurant.</p> <p>Star enumerated some strategies on how to survive boring classes, which include finding a hot guy in class.</p> <p>CJ and Star gotten back together at Mandy's house during her first year death anniversary commemoration.</p> | <p>Plot Pacing and Flow</p> <p>Setting and Atmosphere / Dramatic Intensification</p> <p>Setting and Atmosphere</p> <p>Plot Pacing and Flow / Emotional Impact</p> <p>Plot Pacing and Flow / Emotional Impact / Setting and Atmosphere</p> |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|------------------------------------|
| <p>Joey felt happy upon seeing the food that Kent sent her.</p> <p>Joey told Elle the truth about what she truly wanted to pursue through text messages. Elle sent a message to apologize and comfort her.</p> <p>When Joey was feeling hurt and lonely, he texted Blue and Blue rushed to her. Blue texted her that he was outside the house. Afterwards, Joey thanked Blue through a text message.</p> | <p>Joey, feeling down the whole weekend because of being heartbroken, felt a sudden joy in her heart upon seeing that Kent sent her some food.</p> <p>Joey found a way to tell Elle while they were in school. Afterwards, Elle hugged her to comfort her and apologize to her.</p> <p>When Joey was feeling hurt and lonely, he texted Blue and Blue rushed to her. Blue texted her that he was outside the house. Joey hugged Blue and cried her heart out. She also thanked Blue for being there for her.</p>                                                  | <p>Love and Romance</p> <p>Friendship and Loyalty</p> <p>Love and Romance</p>                                | <p>Emotional Scene Integration</p> |
| <p>Amber was just mentioned as Kent's girlfriend.</p> <p>No letter from Blue was shown.</p> <p>Story started with text messages from Mandy waking up Star.</p> <p>Star's sleep was interrupted by Mandy's consecutive text messages.</p>                                                                                                                                                                 | <p>A glimpse of how Kent and Amber met was shown as Kent reminisced the old times.</p> <p>Letters from Blue were introduced in some chapters showing his inner thoughts in the past.</p> <p>An intriguing introduction that delved into the origins of Star's name and her constant wonderment about what lay hidden beyond the clouds were shown as an introduction.</p> <p>Star found herself immersed in a dream where she encountered Scottie Thompson, a famous basketball player, and cheered for her beloved basketball team. However, her slumber was</p> | <p>Flashbacks and Backstory</p> <p>Flashbacks and Backstory</p> <p>Foreshadowing</p> <p>Climatic Moments</p> | <p>Integrating Key Scenes</p>      |

|                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                          |                                          |                    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------|--------------------|
| <p>Through text messages, Star said that she was going to take a bath already (getting ready for their meetu).</p>                                                                | <p>Star abruptly interrupted by Mandy's persistent text messages.</p>                                                                                                                                                                                                                                    | Plot Advancement                         |                    |
| <p>Star and CJ conversed through messages about Star's favorite book, Fault in Our Stars.</p>                                                                                     | <p>Star engrossed in reading "Fault in Our Stars" under the shade of the Narra tree on their soccer field. The book resonated deeply with her, evoking tears and a newfound fear of death. As Star waited for Mandy, CJ joined her, prompting a brief exchange where he inquired about her activity.</p> | Plot Advancement / Character Development |                    |
| <p>Star was never introduced to CJ's friends.</p>                                                                                                                                 | <p>CJ introduced Star as his future girlfriend, eliciting a skeptical response from Natalie, who identified herself as CJ's ex-girlfriend.</p>                                                                                                                                                           | Plot Advancement                         |                    |
| <p>Joey got chills all over her body when an unknown number texted her introducing himself as Kent, her crush.</p>                                                                | <p>Joey felt elated that the man she liked was talking to her. Even when she went to her class, the smile plastered on her face didn't fade.</p>                                                                                                                                                         | Emotional Resonance                      | Narrative Emphasis |
| <p>Kent texted Joey that he was outside the auditorium and he's going to watch Joey's audition. Joey told Kent that he should not watch her because it made her feel nervous.</p> | <p>Joey was a nervous wreck when she saw Kent in the crowd, but when she saw the latter smile, she calmed down. She knew in her heart that Kent was that someone whom her heart longed for, her peace and comfort.</p>                                                                                   | Character Relationships                  |                    |

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| Dominique noticed that Blue seemed to be bothered by the way he texted her - short and no emotions.                                                                                                 | Blue arrived at Dominique's condominium and there, Dominique noticed something unusual about Blue's behavior. The latter seemed to be down and bothered by something.                                                                                                                                                                                                                                         | Plot-Driven                                                           |                     |
| Elle texted Joey and asked her what is going on between Joey and Kent.<br><br>It was narrated through text messages between Elle and Joey how Kent admitted to Elle that he was her secret admirer. | Elle approached Joey in the classroom and asked her personally about the real status between Joey and Kent, with a suspicious look on her face.<br><br>When Elle was done with her audition, she was astonished upon seeing Joey and Kent together and the bouquet of roses he was holding. Kent uttered to Elle that he is her secret admirer and he really liked her, and asked Elle if he could court her. | Contextual Adjustment / Visual Expression<br><br>Emotional Expression | Dialogue Adaptation |
| Joey was devastated as Kent and Elle got closer each day. Blue was there to support her and help her move on.<br><br>CJ and Star continued texting each other and became closer each day.           | After Kent started courting Elle, there was a shift from the current time to three months later when Elle was planning to give her sweet yes to Kent.<br><br>It was narrated that the semester was about to end, and CJ was officially courting Star.                                                                                                                                                         | Montages and Time Jumps<br><br>Montages and Time Jumps                | Time Constraints    |

## APPENDIX F

### Assessment Guide in Improving Narrative Descriptions in Shifting from One Form to Another

| Items                                                                                                                                                        | Yes | No |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|----|
| 1. Scene Alterations:                                                                                                                                        |     |    |
| Overall                                                                                                                                                      |     |    |
| Do the modifications made to scene alterations, plot pacing, dramatic intensification, and emotional impact maintain coherence with the overall story world? |     |    |
| Are there any inconsistencies or contradictions introduced by the changes that need to be resolved?                                                          |     |    |
| Do the narrative descriptions align with the transmedia platform(s) being used, considering the specific strengths and limitations of each medium?           |     |    |
| A. Setting and Atmosphere                                                                                                                                    |     |    |
| Does the change in setting enhance the overall narrative and contribute to the story's progression?                                                          |     |    |
| Is the atmosphere effectively conveyed through descriptive language, sensory details, and imagery?                                                           |     |    |
| Do the scene alterations lead to a deeper understanding of the characters, their motivations, or the story's central themes?                                 |     |    |
| A. Plot Pacing and Flow:                                                                                                                                     |     |    |
| Does the narrative maintain a balanced pacing that keeps the audience engaged and interested?                                                                |     |    |
| Are there appropriate moments of tension, suspense, or surprise to create a compelling plot progression?                                                     |     |    |
| Do the transitions between scenes or storylines feel smooth and coherent, avoiding abrupt or disjointed shifts?                                              |     |    |
| B. Dramatic Intensification:                                                                                                                                 |     |    |
| Are there intentional changes that heighten the stakes, conflicts, or challenges faced by the characters?                                                    |     |    |
| Do the alterations increase the sense of urgency, danger, or excitement in the story?                                                                        |     |    |
| Are the dramatic intensifications consistent with the overall tone and genre of the transmedia narrative?                                                    |     |    |
| C. Emotional Impact:                                                                                                                                         |     |    |
| Do the changes in narrative descriptions evoke the intended emotional responses from the audience?                                                           |     |    |
| Are the characters' emotions effectively conveyed through dialogue, actions, or internal monologues?                                                         |     |    |

|                                                                                                                                                         |  |  |
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| Do the alterations create opportunities for deepening the audience's emotional connection to the story and characters?                                  |  |  |
| 2. Emotional Scene Integration:                                                                                                                         |  |  |
| Overall                                                                                                                                                 |  |  |
| Are the scenes involving love and romance appropriately integrated into the narrative, enhancing the overall story arc and character development?       |  |  |
| Are the scenes involving friendship and loyalty appropriately integrated into the narrative, enhancing the overall story arc and character development? |  |  |
| Do the emotional scenes resonate with the audience, eliciting genuine emotions and creating a sense of empathy or connection?                           |  |  |
| Are the scenes portraying friendship and loyalty impactful, highlighting the depth and significance of these relationships within the story?            |  |  |
| A. Character Development:                                                                                                                               |  |  |
| Do the emotional scenes contribute to the growth and evolution of the characters involved?                                                              |  |  |
| Are the changes in the narrative descriptions consistent with the established traits, motivations, and conflicts of the characters?                     |  |  |
| Does the integration of love, romance, friendship, and loyalty add depth and complexity to the characters' relationships and interactions?              |  |  |
| B. Authenticity and Believability:                                                                                                                      |  |  |
| Are the emotional scenes portrayed in a realistic and believable manner, avoiding clichés or contrived situations?                                      |  |  |
| Do the narrative descriptions capture the nuances and complexities of human emotions, creating a genuine and relatable experience for the audience?     |  |  |
| Are the emotional moments well grounded in the context of the story world, maintaining consistency with the established rules and dynamics?             |  |  |
| C. Impact and Relevance:                                                                                                                                |  |  |
| Do the emotional scenes have a meaningful impact on the overall narrative, contributing to the story's themes, conflicts, or resolutions?               |  |  |
| Are the changes in the narrative descriptions relevant to the target audience, considering their expectations, interests, and emotional triggers?       |  |  |
| Do the emotional scenes serve a purpose beyond mere spectacle, providing insights, revelations, or pivotal moments of character development?            |  |  |

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| D. Transmedia Integration:                                                                                                                                 |  |  |
| Are the emotional scenes effectively integrated across various transmedia platforms, such as films, books, games, or interactive experiences?              |  |  |
| Do the narrative descriptions leverage the unique strengths of each medium to enhance the emotional impact and engagement of the audience?                 |  |  |
| Are there opportunities for audience participation or interaction that can deepen their emotional connection to the story and characters?                  |  |  |
| 3. Integration of Key Scenes:                                                                                                                              |  |  |
| Do the integrated scenes, such as flashbacks and backstory, seamlessly fit within the narrative, providing relevant context and enriching the story world? |  |  |
| Does the use of foreshadowing effectively build anticipation and engage the audience in guessing or speculating about future events?                       |  |  |
| Are the climactic moments impactful and well executed, creating a sense of tension, excitement, or emotional release for the audience?                     |  |  |
| Do the integrated scenes contribute to plot advancements and propel the narrative forward, ensuring a well paced and engaging story?                       |  |  |
| Are the integrated scenes distributed strategically throughout the narrative, maintaining a cohesive and balanced progression?                             |  |  |
| Do the changes enhance the story's flow, ensuring a logical and satisfying sequence of events?                                                             |  |  |
| Do the integrated scenes effectively contribute to the story's rising action, climax, and resolution, creating a compelling narrative arc?                 |  |  |
| Do the flashbacks, backstory, or plot advancements provide insights into the characters' motivations, past experiences, or personal growth?                |  |  |
| Are the character development moments consistent with the established traits, arcs, and relationships of the characters?                                   |  |  |
| Do the changes in narrative descriptions create opportunities for the audience to connect and empathize with the characters on a deeper level?             |  |  |
| Do the changes align with the themes, tone, and genre of the transmedia storytelling project?                                                              |  |  |
| Do the integrated scenes support or enhance the existing storylines, avoiding contradictions or inconsistencies.                                           |  |  |
| Are the transitions between different narrative elements ensure a smooth and seamless integration of the key scenes?                                       |  |  |



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| Do the changes in narrative descriptions effectively elicit emotions such as joy, sadness, fear, or excitement?                           |  |  |
| Do the integrated scenes create opportunities for character driven emotional moments that resonate with the audience?                     |  |  |
| 4. Narrative Emphasis                                                                                                                     |  |  |
| Overall                                                                                                                                   |  |  |
| Do the changes align with the established story world, themes, and tone of the transmedia storytelling project?                           |  |  |
| Do the narrative descriptions effectively integrate with other narrative elements across different transmedia platforms?                  |  |  |
| A. Emotional Resonance:                                                                                                                   |  |  |
| Do the descriptions effectively convey emotions such as joy, sadness, fear, or excitement?                                                |  |  |
| Do the narrative emphasizes emotional moments that resonate with the audience and enhance their overall engagement with the story?        |  |  |
| Do the use of descriptive language, sensory details, and character driven experiences to strengthen emotional resonance in the narrative? |  |  |
| B. Character Relationships:                                                                                                               |  |  |
| Do the descriptions effectively portray the dynamics, conflicts, and growth within these relationships?                                   |  |  |
| Do the narrative emphasizes key moments that highlight the bonds of friendship, love, family, or other significant connections?           |  |  |
| Do the use of dialogue, actions, and interactions to strengthen and explore the complexities of character relationships?                  |  |  |
| C. Plot Driven Elements:                                                                                                                  |  |  |
| Do the descriptions effectively convey the stakes, conflicts, and challenges faced by the characters?                                     |  |  |
| Do the narrative emphasizes key plot driven moments that create tension, suspense, or excitement?                                         |  |  |
| Do the pacing, structure, and narrative devices used enhance the plot driven elements and maintain audience engagement?                   |  |  |
| 5. Dialogue Adaptation                                                                                                                    |  |  |
| Overall                                                                                                                                   |  |  |
| Does the adapted dialogue maintain the essence and core elements of the original story?                                                   |  |  |
| Are there any significant changes or deviations from the original story that might impact its integrity or coherence?                     |  |  |
| Does the adapted dialogue respect the intentions and vision of the original storyteller?                                                  |  |  |

|                                                                                                                         |  |  |
|-------------------------------------------------------------------------------------------------------------------------|--|--|
| A. Contextual Adjustment:                                                                                               |  |  |
| Does the adapted dialogue effectively fit the new medium and context of the transmedia platform?                        |  |  |
| Is the dialogue consistent with the overall narrative and themes of the original story?                                 |  |  |
| Are there any inconsistencies or discrepancies between the adapted dialogue and the original story?                     |  |  |
| B. Visual Expression:                                                                                                   |  |  |
| Does the adapted dialogue make effective use of visual elements to enhance the storytelling experience?                 |  |  |
| Are there opportunities to convey meaning visually that were missed in the original story?                              |  |  |
| Does the visual expression align with the overall aesthetic and visual style of the transmedia platform?                |  |  |
| C. Emotional Expression:                                                                                                |  |  |
| Does the adapted dialogue effectively convey the intended emotions and reactions of the characters?                     |  |  |
| Are there opportunities to enhance emotional impact through dialogue adaptation?                                        |  |  |
| Are there any instances where the adapted dialogue fails to evoke the desired emotional response?                       |  |  |
| 6. Time Constraints                                                                                                     |  |  |
| A. Pacing Adjustment:                                                                                                   |  |  |
| Has the pacing of the narrative been effectively adjusted to fit the time constraints?                                  |  |  |
| Are there any instances where the pacing feels rushed or overly slow?                                                   |  |  |
| Does the adjusted pacing maintain the audience's engagement and interest in the story?                                  |  |  |
| B. Scene Selection:                                                                                                     |  |  |
| Have the scenes been selected strategically to convey the essential elements of the story?                              |  |  |
| Are there any scenes that could be omitted or condensed without compromising the narrative integrity?                   |  |  |
| Do the selected scenes effectively advance the plot and develop the characters?                                         |  |  |
| C. Depth of the Story:                                                                                                  |  |  |
| Does the adjusted narrative maintain the core themes, messages, and emotional depth of the original story?              |  |  |
| Are there any significant sacrifices in terms of character development or thematic exploration due to time constraints? |  |  |

|                                                                                                                   |  |  |
|-------------------------------------------------------------------------------------------------------------------|--|--|
| Can the depth of the story be enhanced through creative storytelling techniques or concise dialogue?              |  |  |
| D. Use of Montages and Time Jumps:                                                                                |  |  |
| Are montages and time jumps effectively used to convey the passage of time or summarize events?                   |  |  |
| Do the montages and time jumps contribute to a coherent and understandable narrative?                             |  |  |
| Are there any instances where the use of montages and time jumps disrupts the flow or comprehension of the story? |  |  |