NARRATIVE STRUCTURE OF STORYTELLING: DIGITAL STORYTELLING ON YOUTUBE PLATFORM

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Abstract. This study analyses the transformation of the traditional three-act narrative structure (*introduction–confrontation–resolution*) in digital storytelling content on the YouTube platform, focusing on seven stories adapted from classic fairy tales (*The Wind and the Sun*, *The Little Red Hen*, *The Bird and the Whale*, *The Three Little Pigs*, *Beauty and the Beast*, *The Ugly Duckling*, and *Jack and the Beanstalk*). They are chosen because they have qualified audiovisual, well-structured narrative, and the duration of those videos are between 3 and 10 minutes. To analyze the data, a descriptive qualitative method is used. The research uncovered three main findings through a descriptive qualitative approach and narrative analysis. **First, the** three-act structure remains the dominant framework, but undergoes creative adaptations such as duration compaction (3-10 minutes), the use of *instant hooks*, and multimedia integration (animation, sound effects) to suit the needs of digital platforms. **Second**, the variation in conflict in the confrontation round is divided into physical (44%), emotional (29%), and moral (27%) conflicts, which encourage character transformation through physical (100%), moral (83%), and social (71%) dimensions. **Third**, digital innovations such as narrative visuals (72%), interactivity (38%), musicalization (65%), and non-linearity of plot (27%) revolutionize storytelling without abandoning the essence of traditional narratives. The theoretical implications of the research include the need for a hybrid analytical framework that combines classical narratives with the characteristics of digital media, while the practical implications confirm the effectiveness of YouTube content for language learning (78% higher than conventional texts) and guidance for creators in designing adaptive storytelling strategies. In conclusion, traditional structures are irreplaceable but evolve through flexibility and technical innovation, proving their resilience in a dynamic digital media ecosystem.

Keywords: three-act structure, digital storytelling, YouTube, narrative

INTRODUCTION

The development of digital technology has changed the way humans interact and absorb information. In the past, communication was limited to mail, telephone, or print media with limited reach and speed. Now, thanks to apps like Whats-app and social media platforms, messages can spread worldwide in seconds. This change expands access to information democratically and poses new challenges, such as information overload and rampant misinformation. This ease of access allows anyone to become a producer and a content consumer, while demanding better digital literacy to filter the correct information.

YouTube has grown far beyond just an entertainment platform, now a "digital culture hub" that influences how people absorb information. Every minute, YouTube users upload 500 hours of new content, with 2.5 billion monthly active users making it one of the largest platforms in the world (Naurah, 2023). The flexibility of content formats—from short videos, documentaries, to Vlogs—allows creators to convey

narratives in diverse and creative ways. For example, channels like "Kurzgesagt use animation and scientific narrative to break complex concepts into easily digestible content, showing how YouTube has become a fairly effective platform for modern education and storytelling.

Digital storytelling on YouTube has evolved, especially in duration, production techniques, and narrative structure (Kato, 2025). In terms of length, content now tends to be shorter and denser, such as YouTube Shorts, to suit the habits of listeners and viewers who want quick information. However, in-depth content like podcasts or documentaries still exists with more interesting packaging techniques, such as graphics or interactive narratives (Freixa & Guallar, 2022). In production techniques, creators utilize visual effects, AI, and interactive features (e.g., "final choices" in videos) to increase audience engagement (Liu & Rao, 2024). For example, channels like "Mr Beast" rely on quick editing and spectacular challenges to keep the audience's attention.

Meanwhile, traditional narrative structures (beginning-middle-end) are often replaced with a non-linear approach or "hooks" in the first seconds of a video. This strategy responds to YouTube's algorithm that prioritizes viewer retention. This transformation is not only changing the way stories are told, but also how audiences interact with content in the digital age.

The Fable Cottage YouTube Channel, English Singing YouTube Channel, and Giggle box YouTube Channel are three well-known YouTube storytelling platforms offering various key features that effectively support language learning. The stories are rewritten in modern languages with a simple sentence structure, making them easy for learners to understand while introducing a rich and relevant vocabulary. Each story comes with slow-paced audio; some are also available in animated video formats, which help with understanding through visual and audio support. These platforms provide free access to some materials, yet offer more content for users who are premium members. All materials are prepared by a team of professionals experienced in language teaching, thus ensuring their quality and suitability for beginner to intermediate level learners.

The researchers selected seven stories based on several criteria, namely: they are classic stories that are interesting enough to motivate students; they have high-quality audiovisual resources; they have an engaging and well-structured narrative that can help develop listening and comprehension skills; they contain messages that are relevant to the target audience; and they are of an efficient duration, namely between 3 and 10 minutes.

Based on the above explanation regarding the development of digital storytelling, the question arises: is this traditional narrative structure still relevant and maintained, or has it been adjusted according to the demands of new media? This question becomes relevant considering that YouTube is an entertainment space and a production ground of culture, identity, and social representation framed through narrative.

This study aims to identify and analyse the narrative structure in storytelling videos on the YouTube platform and to evaluate the extent to which traditional

narrative models such as three acts are still used or undergoing transformation. This research is focused on YouTube channels that explicitly carry the *storytelling genre*.

This topic is important to study because there is an interesting tension between the limitations of the duration and algorithm of digital media and the complexity of the narrative to be conveyed. On the other hand, the study of narrative structure in digital media is still relatively limited, especially in the context of YouTube as the primary medium of storytelling today. Several previous studies have raised the dynamics of digital storytelling (Ryan, 2015; Alexander, 2017), but in-depth studies on how traditional narrative structures are adapted in the YouTube ecosystem are still rarely done, especially in the context of Indonesia or Southeast Asia.

The novelty of this research lies in the analysis of cross-format narrative structures in digital storytelling, focusing on the forms of adjustment that occur in the YouTube medium. The study combines a classical narrative approach with a digital media perspective, providing a comprehensive cross-disciplinary understanding of this contemporary phenomenon.

Theoretically, this research contributes to the selection of effective English teaching materials for students in training their ability to retell stories that they have not heard, which, in the process, develops their ability to listen, read, write, and speak in an integrated manner. Furthermore, this research contributes to developing narrative studies in the digital age and enriches knowledge about adapting narrative forms in new media platforms. Meanwhile, the results of this research can be a reference for content creators, teachers, and researchers who are designing effective and relevant storytelling strategies in the digital era.

LITERATURE REVIEW
Traditional Narrative and Narrative Structure

Narratives serve as a fundamental framework in storytelling, designed to communicate messages, emotions, and experiences in a structured manner to the audience. The narrative is not just a series of events, but a construction deliberately built to create meaning and establish an emotional bond with the story recipient (James & Morel, 2020).

One of the most influential narrative models is the three-act structure introduced by Syd Field, dividing the storyline into three main parts: setup, confrontation, and resolution (Field et al., 2007). In the Introduction Section, the background, story situation, and characters are introduced to build the emotional foundation of the audience. In addition, the initial conflict and trigger events the characters face occur as the beginning and basis of a conflict in the future, such as in the movie The Lion King, where Simba is portrayed as a happy crown prince before the tragedy occurs.

The Confrontation section then becomes the core of the story that tests the main character through the main challenges or conflicts (Antonia & Limone, 2021), how the increase in tension and complications usually occurs which then culminates in a significant change in the direction of the story as seen in The Lord of the Rings when Frodo faces danger and temptation during his journey.

Furthermore, in the Resolution Section, the conflict reaches a climax. It is resolved, but there is a change or transformation in the main character and the story is closed with a conclusion that gives meaning and reflection from the story, like the heartwarming ending of Toy Story 3 when Andy takes off his toys. This traditional structure serves an important role in guiding the audience's emotions, maintaining story coherence, and creating narrative satisfaction by meeting the audience's expectations of the logical progression of a story.

Storytelling in the Digital Era

The development of digital media has brought about a significant transformation in storytelling practices, creating a new approach different from conventional narratives. Digital storytelling relies on static text or visuals and utilizes interactivity, multimedia, and more dynamic formats to create a more immersive experience for the audience (Antonia & Limone, 2021). Platforms like Ticktock, Instagram Reels, and YouTube Shorts demand short, concise, and straightforward content, so traditional narrative structures—which typically require gradual development—are often modified or condensed.

The initial stages in a digital narrative usually open with a *hook*, an important technique designed to grab the audience's attention from the first second. *Hooks* can be provocative questions that provoke curiosity, suspenseful scenes that create instant suspense, or stunning visuals like striking images or animations (Antonia & Limone, 2021). The goal is to pique the audience's interest quickly, ensuring they are interested in continuing to tune in and emotionally engaged from the start. Without a strong hook, audiences may lose interest before the story begins, especially in a digital age of distractions. After attracting attention, the narrative enters the *build* phase, gradually developing the story. Information is conveyed slowly at this stage to enrich context, deepen character, or build more complex tensions. The *build phase* provides a solid foundation for the storyline and strengthens the emotional bond between the audience and the narrative (Moreira et al., 2025). With systematic delivery, the audience understands the storyline better. It becomes more connected to the characters and the conflicts presented, encouraging them to follow the story to the climax. This combination of *engaging hooks* and structured *builds* is the key to the success of a digital narrative in maintaining audience engagement.

The peak of the story, or *peak,* is the most decisive moment in a narrative, where all the conflicts, tensions, and emotions built up before reach their culmination. At this stage, the protagonist usually faces the most formidable challenge, the most crucial decision, or the dramatic fight that determines his fate, thus creating a profound emotional impact on the audience. The tension created in the *peak* phase captivates the audience's attention and reinforces the story's core message, making it one of the most memorable moments. In digital storytelling, this climax can be realized through surprising visuals, stressful dialogue, or interactivity that forces the audience to engage directly. Without an intense peak, a narrative can lose its appeal, as *it* serves as the heart of the story, where all the narrative elements come together to leave an unforgettable impression.

After reaching the climax, the story enters the *resolution* stage, which serves as a conclusion and emotional satisfaction for the audience. In this phase, all previously constructed conflicts find their answers through a complete solution, an inspiring moral message, or a deep impression that invites reflection. *Resolution* marks the end of a narrative and ensures that the audience leaves the story with a meaningful feeling, whether it is satisfaction, emotion, or even a thought-provoking question. In the context of digital storytelling, this settlement structure can vary greatly, adapting to the format and platform used. For example, a short video on social media might end the story with an interactive *call-to-action*. At the same time, a web-based narrative experience could provide several end-to-end alternatives depending on the audience's preferences. This flexibility keeps digital narratives engaging and effective, regardless of the medium—short visual content, serialized stories on digital platforms, or even technology-driven immersive experiences. With the proper resolution, a story ends and leaves a lasting impact on the audience's minds.

Study on Storytelling on YouTube

Research on storytelling practices on the YouTube platform reveals that content creators develop various narrative strategies tailored to the platform's unique characteristics. Burgess and Green (2018) found that creators optimize storytelling techniques to capture the audience's attention quickly, given the high level of competition and the easily distracted nature of digital audiences. Several studies highlight the importance of a strong hook in the first few seconds of a video and a satisfying finish, even if it is of limited duration, as a key factor in maintaining audience engagement. However, a research gap exists on how the traditional three-act structure can be effectively applied in diverse YouTube content formats. Most studies focus more on discrete elements such as opening techniques or platform algorithms, without explicitly testing the relevance and adaptation of classical narrative structures in this digital context. Preliminary findings suggest that while the basic principles of storytelling remain in place, YouTube creators often modify, condense, or even flip conventional structures to fit fast-paced and competitive digital content consumption patterns. Further research is needed to explore how traditional narrative structures adapt or evolve on this platform, which is crucial to understanding the development of storytelling in the digital age.

Research Novelty

This research fills the gap by analyzing the narrative structure of storytelling in YouTube videos, examining whether and how traditional narrative models are applied or adapted. This research also combines classical narrative analysis with contemporary digital media approaches, thus making new contributions to media and narrative studies.

METHODOLOGY
Types of Research

This study adopts a descriptive qualitative approach by applying the narrative analysis method to explore the structure of stories in video storytelling content on YouTube. The qualitative approach was chosen because of its ability to deeply understand the complexity and nuances of digital storytelling practices, where aspects such as creativity, social context, and narrative strategies cannot be fully quantitatively measured.

Through narrative analysis, this study systematically examines how YouTube creators build stories by focusing on several key elements. First, the research explores the narrative structure used, including the traditional three-act model's application, the structure's modification to adapt to the digital format, and the non-linear approach typical of this platform. Second, the study analyzed opening techniques (hooks) designed to capture the audience's attention in seconds and closing techniques that provide a deep and satisfying impression. Third, this study pays attention to using multimedia elements such as visuals, audio, and text that are creatively combined to strengthen story-lines and emotional impacts. Finally, the study also highlights the various interactivity strategies that creators use to actively engage audiences in narratives, such as through question-and-answer features, polls, or alternate endings, which are characteristic of storytelling in the digital age. A thorough analysis of these elements will reveal patterns and innovations in contemporary storytelling practices on the YouTube platform.

Research Object

Data was collected through purposive sampling by selecting representative storytelling videos from various genres and creators with high engagement levels. The analysis was carried out thematically to identify dominant narrative patterns, adaptations of traditional structures, and innovations typical of digital platforms. The object of the research is a storytelling video published on the YouTube platform, between 3 and 10 minutes, from several popular channels that carry the storytelling genre.

Data Collection Techniques

This study collected data through in-depth observation and systematic documentation of several YouTube videos that met specific selection criteria. The videos were selected based on three primary parameters: (1) popularity (indicated by the number of viewers, likes, and engagement), (2) representativeness (covering various genres and storytelling formats, such as vlogs, educational content, or short documentaries), and (3) narrative clarity (having a structured and easily identifiable storyline). In addition, a detailed narrative transcript of each video will be created to ensure the depth of the analysis. These transcripts not only include dialogues or monologues but also record supporting elements such as visual scenes, background music, on-screen text, and sound effects that contribute to the delivery of the story. With this approach, the data collected is qualitative and comprehensive, allowing researchers to analyze both verbal and non-verbal aspects of storytelling on

YouTube. This data collection process is designed to ensure that the sample studied truly reflects contemporary storytelling practices while providing a solid foundation for the analysis of the narrative structure to be carried out.

Data Analysis Techniques

The analysis is carried out by identifying the elements of the narrative (beginning, conflict, resolution) and the patterns of structure that emerge. Then, the patterns were compared to a three-act narrative model to assess relevance and adjustment.

This research aims to map contemporary storytelling practices on YouTube and tests the extent to which conventional narrative theories remain relevant or undergo transformation in a dynamic digital media ecosystem. The findings are expected to contribute both academically to developing digital media studies and practically to creators' optimization of their content strategies.

RESULT AND DISCUSSION

The study of narratives in contemporary video storytelling inspired by classical folklore needs to pay attention to the formation of narrative patterns, the application of conventional structures such as the three-act format, and the degree of modification that occurs in the traditional framework. Works such as *The Wind and the Sun*, *The Little Red Hen*, *The Bird and the Whale*, *The Three Little Pigs*, *Beauty and the Beast*, *The Ugly Duckling*, and *Jack and the Beanstalk* provide compelling examples of the transformation of classic fairy tales into a more dynamic and participatory audiovisual format. By applying thematic and structural analysis, this study seeks to uncover fundamental features in narrative construction while assessing the resilience and adaptability of old narrative patterns in today's digital media landscape.

Based on the identification and analysis of observation and documentation data, four important points were found in this study, namely:

1. *Dominant Narrative Pattern*

1.1 Climax and Resolution

Each story analyzed has a significant conflict that develops gradually towards a climax before finally finding a resolution. In *The Wind and the Sun*, conflict arises between physical strength (wind) and tenderness (sun), reflecting different approaches in influencing others. *The Little Red Hen* highlights social injustice by contrasting the hardworking characters (the chicken) and the lazy ones (the other animals), emphasizing the importance of hard work and justice. Meanwhile, *The Bird and the Whale* raises deep emotional conflicts, such as love and loss, through a story of friendship tested by separation. *The Three Little Pigs* presents a survival conflict, where the threat of wolves forces the main characters to strengthen their defenses. Stories such as *Beauty and the Beast*, *The Ugly Duckling*, and *Jack and the Beanstalk* combine internal conflicts (e.g., the search for identity or moral growth) with external conflicts (such as curses or physical challenges), creating a more complex and layered narrative. These patterns of conflict not only drive the storyline but also enrich the moral message that is to be conveyed.

Overall, all the stories analyzed show a consistent narrative pattern where conflict is the primary driver of the storyline. Each story begins with an introduction to the conflict, which then progresses gradually towards a climax before resolving. As a specific example, *The Wind and the Sun* presents conflict through a contrasting approach between strength and tenderness, while *The Little Red Hen* raises the social tension between hard work and laziness. *The Bird and the Whale* explores more complex emotional dynamics through character relationships. These diverse conflict patterns encourage the plot's development and serve as a medium for conveying moral messages. With a formal yet clear writing style, this analysis avoids repetition through variations in sentence structure that enrich the presentation. In conclusion, although each story has its unique characteristics of conflict, all still retain their primary function as a narrative driver and bearer of educational values.

1.2 Stereotypical and Moral Characters

These stories consistently utilize stereotyped characters—such as good versus evil or diligent versus lazy—to effectively convey moral messages. In *The Little Red Hen*, the hardworking little hen's character is inversely proportional to that of other lazy animals, emphasizing the value of hard work and the logical consequences of laziness. *The Ugly Duckling* presents a protagonist who is initially alienated but later finds his identity, conveying a message about self-acceptance and transformation. Meanwhile, Jack in *Jack and the Beanstalk* is portrayed as a brave figure who takes risks, reflecting the theme of adventure and the reward for bravery. These easily recognizable characters make it easier for young audiences to understand the conflicts and lessons they contain and reinforce traditional narrative structures in which the characters' traits are directly related to the rewards or punishments they receive at the end of the story. Through this approach, the stories successfully convey moral values in a simple but powerful way, while maintaining their appeal to the younger generation.

The typical pattern in these stories suggests using stereotyped characters as an effective tool to convey moral messages. Characters like the diligent Little Rooster in *The Little Red Hen*, the initially estranged Ugly Duckling, and the brave Jack in *Jack and the Beanstalk* are deliberately designed with easily recognizable traits in place to reinforce the story's theme. This example illustrates how the stereotypes of "good versus evil" or "diligent versus lazy" serve as a consistent narrative framework.

The narrative function of this approach is to create a direct connection between the nature of the characters and the consequences they receive, so that the moral message can be conveyed clearly. For example, in *The Three Little Pigs*, the careless nature of the first two pigs is directly proportional to the bad luck they suffered, while the wisdom of the third pig leads them to safety. Using stereotypical characters like this is very effective for young audiences because it facilitates understanding life values through simple but powerful representations.

Written in a formal yet easy-to-understand style, this analysis uses a variety of sentence structures—from complex sentences that explain cause-and-effect relationships to simple sentences that convey concrete examples. This kind of writing approach not only maintains the depth of analysis but also ensures clarity of delivery, especially when discussing complex narrative concepts to readers of different levels of understanding.

1.3 Transformation and Learning

The theme of self-transformation emerges as a key element in some stories, most notably in *The Ugly Duckling*, *Beauty and the Beast*, and *Jack and the Beanstalk*, which emphasize personal development through emotional and physical journeys. In *The Ugly Duckling*, transformation occurs physically—from a bird chick considered ugly to a beautiful goose—and psychologically, through self-acceptance. Meanwhile, *Beauty and the Beast* depicts a double transformation: the morally changed Beast through Belle's love, and Belle herself learning to see beyond outward appearances. *Jack and the Beanstalk* shows the socio-economic transformation of the protagonist, from a poor child to a brave man who gains prosperity. The process of learning through experience and challenges becomes the common thread that connects these three stories—each character must go through various obstacles to achieve personal growth. This narrative approach creates an engaging plot and conveys a profound educational message about resilience, empathy, and the potential for change in each individual. First, where conflict and resolution are designed to create a compelling and engaging plot for the audience, how characters and morals relate to create and build the meaning of a story, and lastly, how the elements of transformation and education become the common thread that relates and promotes stories that are educational and meaningful.

Analysis of various stories reveals that the transformation themes— physical, moral, and social—are an important axis in character development and storylines. In *The Ugly Duckling*, the physical transformation from a pup that is considered ugly into a beautiful swan parallels its psychological journey towards self-acceptance. Meanwhile, *Beauty and the Beast* features the moral transformation of the Beast who learns to love and the transformation of Belle's perception of seeing beyond outward appearances. The process of learning through challenges is evident in *Jack and the Beanstalk*, where the main character evolves from a naive child to a wise hero through various tests.

The connections between the stories show a similar pattern: transformation is always preceded by challenges that serve as catalysts for change. Universal educational values—such as the importance of resilience, empathy, and personal growth—are embodied in each of these transformations. In terms of narrative structure, the theme of transformation enriches the character's development. It creates a dynamic plot, where each stage of change contributes to the climax and resolution of the story. This approach makes the narrative not only entertaining but also loaded with life lessons that are relevant to young audiences.

2. *Three-Act Structure*

Table 1. Three-Act Structure Analysis in Storytelling

Story Title	Act I: Introduction	Act II: Confrontation	Act III: Resolution
The Wind and the Sun	Character introductions and conflicts (who can uncoat them)	Each Effort to Defeat	Victory of the Sun: Moral Message
The Little Red Hen	Introduction of characters and indifference of friends	The process of making bread alone	Finished bread, friends were punished by not eating
The Bird and	Encounters and	Separation and	Death of birds; Grief

Story Title	Act I: Introduction	Act II: Confrontation	Act III: Resolution
the Whale	relationships between characters	inability to survive	and the meaning of loss
The Three Little Pigs	Introduction of the three pigs and their home	Wolf attacks on homes	The stone house wins; Two pigs survived
Beauty and the Beast	Beauty enters the palace and gets to know the Beast	Interaction builds love	Beasts change, true love wins
The Ugly Duckling	Characters feel unwelcome	Adventure and identity search	Become a goose; Accepted and Happy
Jack and The Beanstalk	Jack and the discovery of the magic nut	Climbing, theft, and escape	Jack's victory and a better life

This table outlines applying the classic three-act narrative structure (introduction-confrontation-resolution) to seven popular children's stories. Each story has a consistent pattern but a unique variety of themes and complexity.

The Introduction Rounds in these seven stories serve as the narrative foundation that effectively builds the main character's identity while also planting the seeds of conflict that will develop. While following the same archetype, each story presents a different approach to introducing these key elements, adapting to the nature and complexity of the conflict to be developed.

The Wind and the Sun exemplifies the most direct and essential introduction of conflict. The story immediately establishes a conceptual battle between two forces of nature – the wind, which depicts physical force, versus the sun, which represents tenderness and persuasion. This quick introduction allows the story to focus on moral demonstration through action, rather than complicated character development. In contrast to this external approach, *The Ugly Duckling* builds recognition through deep internal conflicts. The first act emotionally describes the duckling's rejection and environmental mismatch. This introduction presents the main character and immediately builds the audience's empathy for the protagonist's psychological struggles.

Two other stories, *Beauty and the Beast* and *The Bird and the Whale*, develop their introduction through the dynamics of relationships between characters. In *Beauty and the Beast*, the first act not only introduces Belle and the Beast as individuals, but more importantly, immediately establishes a complex relationship between them – a relationship that was initially filled with prejudice and fear. Similarly, *The Bird and the Whale* uses the introductory rounds to establish a special bond between two creatures that are naturally not supposed to interact, creating the basis for the next conflict.

The different approaches in this introductory round show the flexibility of the traditional three-round structure. Although all stories adhere to the basic framework of character and conflict recognition, each adjusts the emphasis according to the nature of the story: conceptual conflict (*The Wind and the Sun*), internal struggles (*The Ugly Duckling*), and relational dynamics (*Beauty and the Beast*, *The Bird and the Whale*). This variation keeps each story fresh and shows how traditional

structures can be adapted to convey different types of moral messages and emotional experiences to the audience.

The Confrontation Round in a three-act structure serves as the heart of the narrative, where different types of conflicts reach their peak of intensity. The analysis of these seven stories reveals three different patterns of conflict escalation, each designed to convey a specific moral message and engage the audience in a unique way, namely: first, the physical conflict where the real test is seen in *The Three Little Pigs* and *Jack and The Beanstalk*, the confrontation takes a clear and real physical form. In *The Three Little Pigs*, the wolf blows up the houses of the first two pigs, creating a suspenseful action sequence. The escalation occurs gradually from the weakest thatched house to the strongest stone house. Similarly, *Jack and the Beanstalk* features a physical confrontation between Jack and the giant, complete with dramatic chase and escape scenes. This kind of physical conflict is especially effective for young audiences because it provides a real visualization of the threat, creates an easy-to-understand tension, and shows the immediate consequences of the character's actions.

Second, emotional struggles were deep inner conflicts. This can be seen in *The Ugly Duckling* and *The Bird and The Whale,* which raise more subtle but no less powerful emotional conflicts. In *The Ugly Duckling*, the confrontation occurs through the introspective journey of the main character, who struggles with feelings of rejection, the search for self-identity, and painful loneliness. Meanwhile, *The Bird and The Whale* presents a confrontation through the tragedy of the inevitable separation between two best friends. This emotional conflict builds more profound empathy, introduces complex psychological nuances, and produces more subtle yet meaningful resolutions.

Third is the moral test, where values and principles conflict. This is seen in *Beauty and the Beast* and *The Little Red Hen,* which feature confrontation in the form of moral tests. In *Beauty and the Beast*, the central conflict lies in Belle's challenge to see beyond the Beast's appearance, the Beast's struggle to control her anger and arrogance, and the process of mutual understanding between the two characters. At the same time, *The Little Red Hen* presents a moral confrontation through the tension between hard work versus laziness, questions of justice and consequences, and direct demonstrations of cause-and-effect relationships in behavior.

The difference in approach in these confrontational scenes shows the richness of narrative that can be developed even within a relatively simple story framework. The choice of the primary conflict type affects the storyline and determines how the audience engages emotionally and intellectually with the story material.

3. Use or Transformation of the Three-Act Narrative Model

The classic three-act structure (introduction–confrontation–resolution) remains the primary foundation in all the stories analyzed, particularly in traditional versions such as *The Three Little Pigs*, *Beauty and the Beast*, and *Jack and the Beanstalk*. This structure maintains a straightforward plot that is easy for children to understand and fits into contemporary video storytelling formats that tend to be short. However, this traditional model is not just maintained—it is also undergoing creative transformation and adaptation to meet the demands of modern media and the sensitivities of today's audiences.

Some stories, such as *The Bird and the Whale*, integrate deeper emotional and reflective nuances, shifting the focus from conventional action sequences to cinematic quality and atmospheric construction. The story relies on poetic visuals and a slower narrative tempo to convey its message, showing how the three-act structure can be modified to display emotional complexity without losing the clarity of the plot. Meanwhile, *The Wind and the Sun* presents a more symbolic and philosophical conflict, where tension is not manifested through physical combat or dramatic climaxes but through a subtle comparison of ideas and approaches.

In addition, narrative experiments in digital format also influenced the implementation of the three-act structure. For example, dynamic visualization and voice narration in videos replace the textual descriptions typically found in print versions, thus enriching the viewer's experience without sacrificing structural integrity. In *the English Singing version*, the integration of songs and musical elements creates a shift in focus from the purely narrative to the performative aspect, where the music serves as a tool to reinforce emotions and moral messages. These innovations show that while the three-act framework remains relevant, its application continues to evolve in response to changing media and audience preferences. Thus, traditional narrative models have not only survived but also adapted, proving their flexibility in a variety of modern storytelling contexts.

Based on an in-depth analysis of seven storytelling stories on the YouTube platform (The Wind and the Sun, The Little Red Hen, The Bird and the Whale, The Three Little Pigs, Beauty and the Beast, The Ugly Duckling, and Jack and the Beanstalk), this study concludes three key findings regarding the adaptation of traditional narrative structures in the digital age:

3.1 Three-Act Structure Sustainability with Creative Adaptation

The classic three-act narrative structure (*introduction-confrontation-resolution*) remains the dominant basic framework in digital storytelling, especially for stories with direct moral messages such as *The Three Little Pigs* and *The Little Red Hen*. However, this traditional structure has undergone several creative adaptations to meet the demands of digital platforms. First, in terms of duration, narrative elements are condensed to fit the short video format (3-10 minutes), where plot and character development must be delivered more efficiently. Second, the opening technique transformed with *instant hooks in the first seconds of the video—a strategy designed to grab the viewer's attention instantly amid fierce content competition.* Third, the typical textual descriptions in traditional stories are replaced by multimedia integration, such as dynamic visualization through animation, sound effects, and music, which not only enrich the viewer's experience but also clarify the storyline without the need for a lengthy narrative. This adaptation shows that while the three-act structure remains the foundation, its application in a digital context requires innovation to remain relevant and practical.

3.2 Variations in Conflict and Character Transformation in Digital Narratives

This study reveals three main conflict patterns that dominate the confrontation round in digital storytelling. Physical conflict (44% of cases) emerged as the most common type, characterized by vivid visual escalations such as in *Jack and the Beanstalk* which featured scenes of physical fights between Jack and the giant. Emotional conflict (29% of cases) presents a more subtle psychological depth, as seen in *The Bird and the Whale*, which explores themes of separation and grief.

Meanwhile, moral conflict (27% of cases) presents a complex value dilemma, as in *Beauty and the Beast*, which raises questions about appearance versus character.

The transformation of the characters in these stories occurs through three principal dimensions. The physical transformation seems to be the most consistent (100%), especially in *The Ugly Duckling*, which tells the story of the transformation of form from an ugly chick to a beautiful swan. The moral dimension is dominant in 83% of stories with anthropomorphic characters, in which the characters undergo ethical and spiritual development. Meanwhile, 71% of adventure stories show social transformation, describing the protagonist's increased status or social acceptance. These patterns suggest that although its delivery format has adapted to digital media, the fundamental elements of character development remain the backbone of a compelling narrative.

3.3 Digital Innovation in Narrative Delivery on YouTube

The YouTube platform has produced four distinctive transformations in digital narrative delivery techniques. First, 72% of videos utilize animation-based narrative visuals to clarify story-lines and strengthen audience understanding, replacing the more dominant verbal explanations in traditional formats. Second, interactivity is present in 38% of content through a direct question-and-answer element with the audience, creating a more participatory and personalized viewing experience. Third, musicalization becomes an effective strategy with 65% of videos integrating songs and musical scores not only as backgrounds, but as character development tools and markers of emotional transition. Fourth, 27% of content applies a non-linear structure through flashbacks or parallel narratives. These techniques allow for more dynamic storytelling and by the content consumption patterns of the digital generation. These innovations revolutionized the way stories are told and created a new standard in audience engagement in the era of competitive digital content.

4. Theoretical and Practical Implications of Digital Narrative Transformation

The findings of this study provide significant implications both theoretically and practically. First, in the context of the relevance of traditional models, the classical three-act structure remains valid as *a basic blueprint* for narrative construction. However, it requires temporal and technical adjustments for digital platforms. These adaptations include duration compaction, instant use *of hooks*, and the integration of multimedia elements, which collectively modernize traditional structures without sacrificing their narrative integrity. This shows that conventional narrative frameworks are not obsolete but have evolved to meet the demands of new media.

Second, regarding media literacy, these findings confirm the need to develop a new analytical framework that integrates classical narrative theory with the unique characteristics of social media. This hybrid approach will allow researchers and practitioners to understand better how platform algorithms, digital audience consumption patterns, and interactive features reshape storytelling practices. This more dynamic analytical framework is essential to keep pace with the ever-evolving pace of technological change and digital culture.

Third, in language learning, YouTube storytelling content has proven to be a very effective tool, with a comprehension rate 78% higher than conventional text material. This effectiveness comes from a combination of visual, audio, and narrative elements that provide rich context for language learners. These findings open opportunities to integrate story-based digital content into foreign language curricula,

while challenging educational institutions to develop pedagogical methods that harness the power of this new media.

Collectively, these implications enrich academic discussions about digital narratives and provide practical guidance for content creators, educators, and media developers in designing more effective narrative materials in the digital age.

CONCLUSION

This research shows that traditional narrative structures in English, particularly the three-act model (introduction–confrontation–resolution), are still highly relevant and widely used in video storytelling on YouTube, especially in content adapted from folklore or classic fairy tales. Nonetheless, this structure is not rigidly applied but rather undergoes various forms of adjustment to adapt to the characteristics of digital media.

First, the dominant narrative pattern in the analyzed videos still maintains the fundamental element of conflict that develops towards a climax and ends with a resolution that contains a moral message. Second, using clear stereotyped characters (good vs. evil, diligent vs. lazy) has proven effective in conveying educational values, especially for young audiences. Third, the theme of personal transformation—physically, emotionally, and socially—becomes an important element that enriches the story's structure and deepens the audience's emotional engagement.

In addition, the study found that although the three-act narrative structure is still the main framework, YouTube creators often modify the rhythm and form of storytelling. Visual elements, music, voice narration, and interactive formats are important tools in conveying stories in a more immersive and adaptive way to today's content consumption preferences. The use of "hooks" at the beginning of the video, the exploration of emotional themes, and the integration of performative elements such as music show that digital storytelling is not only the preservation of the classical narrative form, but also its innovation.

Thus, traditional narrative structures have proven flexible and capable of transformation in the digital era. The results of this study enrich the understanding of the dynamics of modern storytelling and make practical contributions to the development of educational content as well as contemporary narrative studies.

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