METALOGUING: THE NEW PARADIGMS OF STORYTELLING IN THE AGE OF DIGITAL MEDIA

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ABSTRACT

This study proposes 'Storymetaloguing' as a new term in the Age of Digital Media, meaning the intricate and multilayered nature of modern storytelling. With the advent of digital and mobile media, storytelling has transcended traditional unidirectional forms and evolved into a rich tapestry of narrative practices, engaging audiences across various interactive platforms. This study aims to delineate the transition from conventional storytelling to Storymetaloguing within the digital media context. The methodological approach involves a systematic review of literature tracing the evolution of narrative forms from oral traditions to the multifaceted digital age, focusing on the increased potential for audience participation and the convergence of various media forms. The results indicate a shift from 'story' as static text to 'storytelling' as a dynamic, interactive act, necessitating the new term 'Storymetaloguing,' which captures the essence of contemporary narratives characterized by their interactivity, multiplicity, and transmediality. As a consequence, 'Storymetaloguing' emerges as a more apt descriptor of current narrative practices, especially in light of platforms like the metaverse that facilitate diversified creation and dissemination of stories. Thus, this study can contribute to media and communication discourse by offering a nuanced understanding of storytelling's progression and its implications for future narrative paradigms.

KEYWORDS

Story metaloguing, Digital Storytelling, Narrative Evolution, Interactive Media

1. INTRODUCTION

Storytelling can be defined as the art of telling stories through the use of words and actions to engage an audience [1], and is the interactive art of conveying ideas, lessons, and experiences through narratives which evoke emotions and insights, utilizing words and actions to engage the imagination [2]. In the evolving landscape of media, the art of storytelling has undergone significant transformations, adapting to the multifaceted channels through which narratives are conveyed [3]. Thus, storytelling is the act of conveying messages through a narrative framework, utilizing words, images, and sounds to construct events and stories that provide entertainment and lessons to its audience [4]. Furthermore, Storytelling is a unique practice inherent to humans, believed to have a significant impact on various aspects of human life [5]. Historically, storytelling has been a craft, noted for its ability to present both factual and fictional events with equal persuasion [6]. McWilliams [7] further elaborates that storytelling transcends mere reading—it involves engaging the audience through a dynamic interplay of emotions, pacing, and strategic pauses. Storytelling's role extends beyond mere information dissemination. It serves as a tool for education, cultural preservation, and moral value transmission across all cultures[8]. The advent of various media forms, from oral traditions to digital platforms, has expanded the realm of storytelling[9]. With each technological leap, from the written word to digital narratives, storytelling has adapted, integrating new formats and channels to reach wider audiences. The

digital age, particularly with the rise of platforms like the metaverse, represents a significant pivot in storytelling mediums, offering unprecedented interactivity and immersion[10]. The development or convergence of media is associated with driving the development of new forms of storytelling[11]. In particular, McLuhan's media theory, which categorizes human history into four stages of media evolution, provides a foundational framework for understanding these shifts[12]. From oral, to written, to print, and finally to electronic media, each stage has profoundly influenced the way stories are told and perceived[13]. The transition from oral traditions to digital narratives highlights a cyclical pattern, where modern storytelling mirrors ancient oral traditions in its interactive and communal aspects, albeit in a digital context. The necessity of this study stems from the dynamic interplay between storytelling and media technologies. As storytelling adapts to new media landscapes, it not only reflects cultural and societal shifts, it also influences them[14]. The exploration of storytelling's evolution offers insights into the human condition, revealing how narratives shape and are shaped by the collective consciousness of societies. This study aims to contribute to the broader discourse on media and communication studies, providing a comprehensive analysis of storytelling's trajectory and its implications for future narrative forms in an increasingly digital world. Thus, this study explored the historical evolution of storytelling, its intrinsic nature, and how advancements in media have shaped its current forms and potential future directions.

2. THE CHARACTERISTICS OF MEDIA

Media itself cannot imitate, mimic, distort, conceal, replace, or create reality. It serves as a bridge between human beings and reality, operating in a way that influences human consciousness and behavior. In a general sense, reality refers to the actual experiences we encounter in our daily lives, denoting the material and mental environment of our current era. The emergence of new media brings forth new realities, as the reality constituted by media changes with technological innovations in media. Today, significant forms of media include spoken and written language, books, newspapers, magazines, films, telephones, records, radio, television, computers, and mobile devices. These media enable us to experience diverse worlds through our senses. As illustrated in Table 1, media can be categorized into auditory, textual, and visual forms.

Table 1. Type of media

Category	Examples	Characteristics
Auditory type	Telephone, records, radio	Primarily conveyed through hearing.
Textual type	Books, newspapers, magazines	Primarily conveyed through sight.
Visual type	Television, film, video, computer, mobile	Conveyed through both sight and hearing.

Source: Kim [15]

Auditory media prioritize the sense of hearing, while textual media emphasize human vision, and visual media restores multisensory balance—the harmonious functioning of multiple senses, rather than an overreliance on a single sense[16]. In the contemporary era, it is no exaggeration to say that we live in an age of media convergence, immersed in a deluge of symbols and images. The fervor for personal computers that began in the late 20th century led to the advent of the internet age, which has now given way to the era of mobile communication, epitomized by smartphones[17]. The integration of auditory and textual media has facilitated interaction that combines both hearing and sight. In the society of mobile communication, there is a prospect, approaching reality, of almost fully restoring the human senses, as it encompasses not just vision and hearing, but also touch[18].

According to the insightful perspectives on the nature of media provided by Marshall McLuhan[12], media should not be perceived merely as neutral instruments that contain and convey content, but rather as integral components of a significant process of meaning-creation that shapes human thought. McLuhan's distinctive view of media suggests that media is not simply a vessel for delivering content. It encompasses nearly all the entities we encounter daily. Clothing, houses, automobiles, and railways, as well as numbers, television, telephones, weapons, and even money, are all considered media. Furthermore, in his later works, he extends the concept of media to include scientific and philosophical thought, diseases and their treatments, and even poetry and painting. For McLuhan, the concept of media is expansive. Known as a technological determinist, he regards all objects created and utilized by human beings as forms of media, implying that virtually every object used by humans can be immediately identified as media[19].

McLuhan outlined the history of media as presented in Table 2. According to his perspective, the history of human society is defined by the development of media. The oral era is characterized by a focus on spoken media, with face-to-face communication being predominant. The subsequent era is also referred to as the age of script and print. During this period, human beings communicated using numerically and alphabetically based textual media. The emergence of print media following Gutenberg's invention of movable type in the 15th century led humanity to experience what is called the 'print revolution,' a communication revolution. With the advancement of technology in the modern era, the history of human communication has entered the age of electronic media. The advent of the visual age, represented by electronic media, has developed human communication in a completely different direction. In particular, the development of mobile communication means has enabled global communication that transcends time and space.

When considering the flow of media history according to the media format of each era, McLuhan discussed the development of media history in relation to the restoration of human senses. Although this will be discussed in more detail later, a brief mention here is that McLuhan considers the oral era as a time when human senses were balanced. In the textual media era, human beings experienced a sensory imbalance due to the predominance of sight in reading texts. However, with the advent of the electronic era, human beings have moved beyond a visual-centric experience, recovering a more comprehensive sense as auditory and tactile senses are combined. In the mobile age, the prospect of the restoration of the balance of human senses becomes more evident.

Table 2. Classification of media history

Category	Characteristics
Oral Era	Communication was predominantly verbal and communal, maintaining a sensory balance.
Script and Print Era	The advent of the alphabet and numerical systems shifted communication to a visual domain.
Electronic Era	It transformed communication with the telegraph, radio, and television, and began reintegrating visual and auditory experiences, moving towards multisensory engagement.
Digital/Mobile Era	It breaks barriers of time and space, integrating multiple senses, hinting at a new global sensory equilibrium.

Source: McLuhan [12]

The Oral Era was characterized by the dominance of the spoken word and face-to-face interaction, a time that McLuhan identified as having sensory balance with all senses engaged in direct and communal communication[12]. During the Script and Print Era, the advent of alphabetic and numerical systems shifted communication to rely more heavily on visual stimuli, a transition further propelled by Gutenberg's 15th-century invention of the printing press, ushering in the 'print revolution' and significantly widening the distribution and influence of written texts[20]. The Electronic Era was marked by a pivotal shift in human communication through the development of electronic technologies, including the telegraph, radio, television, and eventually the internet, which started to reintegrate multisensory communication by combining visual and auditory experiences. Currently, in the Digital/Mobile Era, the rapid expansion of digital technologies, particularly mobile devices such as smartphones, has dramatically transformed communication, removing the constraints of time and space, and through the integration of tactile sensations via haptic technology, holds the promise of reestablishing a global sensory balance reminiscent of the Oral Era[21].

Therefore, examining the evolution of storytelling alongside media development is crucial because it reflects the fundamental shift in human perception and interaction. Today's Digital/Mobile Era, transcending time and space, is redefining storytelling once again, making an understanding of these changes essential for effective communication and cultural continuity. In the next chapter, this study examines changes in storytelling patterns according to changes in media.

3. CHANGES IN STORYTELLING ACCORDING TO THE DEVELOPMENT OF MEDIA

3.1. Characteristics of the Story

The creation and communication of stories enrich human life, reflecting the diversity and richness of human experiences. The realm of storytelling is vast, and the forms it takes are manifold, as varied as the complexities of individual lives and thoughts. There exists a multitude of stories, each with distinct characteristics—some convey facts, while others are invented; some are ephemeral, while others are timeless tales passed down through generations. Depending on their nature, stories can be factual narratives crafted into sagas or fictional tales born from imagination[23]. Our daily lives are interwoven with a tapestry of stories. In verbal communication, for instance, we find narratives rooted in reality like personal anecdotes, as well as fictional ones such as legends and folktales. In written form, there are factual narratives like diaries and letters, alongside fictional works including novels, plays, and screenplays. The audio-visual medium also offers a spectrum, with news and documentaries presenting factual content and films or animation offering fictional stories. The internet, too, hosts this dichotomy, with blogs or social media often sharing real-life stories and webtoons, web novels, web dramas, and online games creating fictional realms[15]. Table 3 provides a classification of stories depicting fact and fiction, organized by genre.

Table 3. Classification of stories depicting fact and fiction, organized by genre.

Category	Facts	Fictions
Oral Era	Anecdotal experience.	Myths, legends, folk tales
Script and Print Era	Diary, note, letter	Novels, plays, epics, screenplays
Electronic Era	News, documentaries	Drama, movie, animation
Digital/Mobile Era	Social media, blog	Webtoons, web novels, web dramas, online games

Source: Kim [15]

Meanwhile, stories are transmitted through speech, writing, and video, and digital media has made this transmission more efficient. Speech, being ephemeral, disappears the moment it is uttered and cannot be heard repeatedly unless the speaker repeats it. Writing, on the other hand, offers a method for transforming temporary stories into enduring ones, as it allows for the recording and sustained preservation of narratives. A recorded story can be enjoyed any time thereafter without the need for the speaker. However, writing does not replace speech. In-person interactions involve understanding content through both visual and auditory cues, such as facial expressions, intonations, and gestures, which writing alone cannot convey. Thus, speech and writing complement each other's deficiencies. Video media rectifies the limitations of persistence and dimensionality. Videos are permanent as a method of recording and offer dimensionality by being both visible and audible. Yet, they are not perfect. Both writing and video typically present stories unidirectionally, limiting interaction between the storyteller and the audience. Conversational storytelling allows for dynamic engagement, with audience interjections or responses to the storyteller, fostering an interactive experience. Digital media, however, compensates for persistence, dimensionality, and interactivity. Digital technology achieves permanence through computerized recording, dimensionality by encompassing text, sound, and visuals in multimedia, and interactivity through the internet, allowing two-way communication that overcomes the shortcomings of traditional storytelling methods. Therefore, considering the close relationship between storytelling and media, this essay will examine the changes in storytelling in conjunction with the evolution of media[23].

3.2. The Development of Media and the Transformation of Storytelling

3.2.1. Oral era

Oral tradition is one of humanity's oldest forms of knowledge preservation and storytelling. In the infancy of human history, narratives were not written or recorded but passed down through the spoken word. This method of storytelling was vital for the transmission of important cultural information, including hunting techniques, religious beliefs, myths, and epic tales of heroes, from one generation to the next. These narratives served not only as entertainment but also as a means to internalize social norms and values, instilling a collective memory within communities[24]. Each culture exhibited its unique oral tradition, with stories adapting to the needs and environments of the people. The role of the storyteller or the 'griot' was paramount in this regard. They were not merely narrators, but the custodians of history and culture. Through their recitations, they preserved the community's heritage, ensuring that the wisdom of the past was not lost to the ages. This oral dissemination of knowledge was the primary way information was stored and conveyed before the written word became widespread[25]. Oral traditions often involved more than just the recounting of stories, they were performances that included singing, chanting, poetry, and the dramatization of events. Storytellers were skilled performers who utilized voice modulation, facial expressions, and gestures to bring their tales to life. Their performances were interactive, allowing the audience to participate, ask questions, and even influence the narrative's direction. This communal aspect of oral storytelling reinforced the bonds within the society and allowed for a shared cultural and educational experience[26]. The mnemonic techniques used by oral storytellers were also sophisticated. They often employed repetitive elements, rhythmic patterns, and the use of rhyme or alliteration to make their stories memorable and easier to pass on accurately. In many cases, the responsibility of remembering these stories was a communal effort, where knowledge was distributed across the group rather than being the domain of a single individual. Over time, oral traditions formed the backbone of what we now understand as our collective folklore. These stories were not static. They evolved as they were told and retold, with each storyteller adding their own personal touch or modifying

elements to suit the context or the audience. The fluid nature of oral storytelling allowed it to remain relevant and resonant with successive generations[27].

3.2.2.Script and print era

The invention of writing and the emergence of literature marked a pivotal transition in the evolution of storytelling[28]. With the ability to inscribe words onto materials, human beings were able to immortalize their narratives, transcending the temporal limitations of memory and oral transmission. This innovation brought about a radical shift from ephemeral storytelling traditions to a permanent, unchanging form of narrative that could traverse time and space. The genesis of written literature can be traced back to epic masterpieces such as the "Iliad" and the "Odyssey" from ancient Greece[29], and "Mahabharata" and "Ramayana" from ancient India[30]. These texts were not merely written records, but the crystallization of centuries of oral tradition, capturing the complexities of human experience and the cosmologies of the civilizations from which they emanated. Writing enabled the replication of the same story, with identical words and nuances, ensuring that the message remained consistent regardless of the number of times it was read or the geographical distance it traveled. It facilitated a newfound precision in storytelling, allowing authors to meticulously craft their narratives, refining language and style to convey their tales more powerfully. Moreover, the emergence of written media democratized storytelling. Previously, the knowledge of stories was confined to those who had the means to learn and remember them, often restricting this power to a privileged few. With writing, however, stories could be shared with a wider audience, leading to an increased circulation of ideas and fostering cultural exchange and understanding across disparate communities[31]. The written word also introduced the concept of authorship, giving rise to a sense of individual creative ownership over stories. While oral traditions often blurred the lines between the narrator and the collective, written stories could be attributed to specific individuals, allowing personal perspectives and distinctive voices to emerge and be recognized. The development of alphabets and scripts further refined the medium of writing, enabling the construction of complex narratives with intricate plots and nuanced character development. This level of detail was difficult to achieve in oral storytelling, where the burden of memory placed constraints on the complexity of the narrative. As literature evolved, it became a repository for the human condition, chronicling not only the heroic and the divine, but also the mundane and the profane. It began to reflect a broader spectrum of society, including the voices of the less powerful and the marginalized, giving them a platform that was previously unavailable. Furthermore, the advent of the printing press in the 15th century increased the reach of written stories exponentially. It revolutionized the production and dissemination of literature, making books more accessible to the general public and further entrenching written storytelling as a central cultural practice[32].

3.2.3.Electronic era

The advent of visual media in the 20th century brought about a revolutionary change in storytelling, with the emergence of radio, film, and television as new forms of mass communication[33]. These mediums altered not only the methods by which stories were told, but also transformed audience engagement and the very nature of narrative experiences significantly. Radio, the earliest of these new mediums, introduced the concept of storytelling without a visual component, relying solely on sound to convey stories and information. This encouraged listeners to create visual images in their minds, engaging their imaginations in a way that written and oral storytelling had not. The shared experience of listening to a radio program became a communal event, with families and friends gathering to listen to the latest installment of a serial drama or the thrilling adventures in a mystery series. Film, however, took storytelling into a new realm, combining the art of writing, acting, music, and visual imagery to produce a holistic narrative experience. The power of film lay in its ability to capture reality and fantasy alike, creating an

immersive experience that could transport audiences to other worlds. Film narratives were not confined by the limitations of the stage or the physical presence of an audience. They could depict vast landscapes, dramatic action sequences, and intricate visual effects that were beyond the scope of traditional theater[34]. Television further expanded the accessibility of visual storytelling, bringing serialized narratives into the home. It developed a unique form of storytelling that was part-character-driven drama and part-visual spectacle. Television allowed for longer, more complex story arcs, character development over time, and the establishment of a prolonged relationship between characters and audiences. The episodic nature of television storytelling encouraged viewers to form a bond with characters and stories that would unfold over weeks, months, or even years[35]. The impact of these visual mediums on storytelling was profound. They democratized access to narratives, with films and television programs reaching audiences far broader than those who could attend a live performance or read a book. They also introduced new genres, styles, and storytelling conventions, some of which were specific to the medium itself, such as the close-up in film or the cliffhanger in television series, designed to keep audiences returning. Furthermore, the visual media became a critical tool for shaping and reflecting culture. Through stories told on screens, societal values, norms, and issues were depicted, discussed, and disseminated. Audiences were not only entertained but also educated, challenged, and inspired. The power of these mediums to influence public opinion and contribute to cultural discourse became evident as they began to tackle serious social issues, influence political thought, and shape public sentiment[36].

3.2.4. Digital/Mobile era

The Digital/Mobile Era has catalyzed unprecedented changes in the landscape of storytelling, introducing concepts such as digital media emergence, the mobile revolution, increased user interactivity, transmedia storytelling, digital storytelling, and interactive storytelling. These concepts mark a significant departure from traditional storytelling methods and platforms, signaling a shift towards a more integrated, participatory, and multifaceted narrative experience. The emergence of digital media has created platforms where stories are not just told but experienced and interacted with. Unlike the passive consumption of stories in earlier media, digital media invite audiences to engage actively with content. Social media platforms, for instance, allow users to comment, share, and even alter narrative threads in real-time, fostering a communal storytelling environment that blurs the lines between creators and consumers[37].

The mobile revolution has brought storytelling into the palms of our hands. Smartphones and tablets provide a personal window to an infinite array of narratives available at any time and place. This ubiquitous access to stories has made media consumption highly individualized, with personalized recommendations and on-demand services catering to the unique preferences of each user. User interactivity has increased as audiences no longer play the role of mere spectators. Through interactive storytelling, audiences can make choices that affect the outcome of the story, leading to a multitude of possible endings. Video games and interactive films are prime examples of this, where the narrative is driven by the user's decisions, making each storytelling experience unique[38]. Transmedia storytelling is another innovation of this era, where a single story unfolds across multiple media platforms, each medium contributing a distinct piece of the narrative puzzle. This approach exploits the unique capabilities of each platform to enhance the story's depth and engagement, encouraging audiences to seek out and connect different narrative elements from various sources[39]. Digital storytelling, which often utilizes multimedia elements like text, images, video, and sound, has democratized the act of story creation. Now, anyone with access to digital tools can craft and share their narratives with a global audience. This has led to an explosion of content, ranging from personal blogs to independent films, made possible by the accessibility of digital technology[40]. Interactive

storytelling takes this concept further by allowing audiences to shape the story in real-time through their interactions. This can be seen in alternate reality games and interactive theater, where the line between story and reality is intentionally blurred, creating immersive experiences that can have a lasting impact on the audience[41]. The Digital/Mobile era has, therefore, not only introduced new forms and tools for storytelling, but has also fundamentally altered the expectations and roles of audiences. With the rise of these new media forms, storytelling has become a dynamic and interactive process, wherein the narrative is no longer a fixed entity but a living, evolving conversation between storytellers and their audience. This participatory dimension has expanded the creative horizons for storytellers, offering new ways to engage, inform, and entertain. As we continue to innovate and integrate technology into our storytelling practices, we are likely to see narrative art continue to evolve, reflecting the complexity and interconnectedness of our digital world[37].

4. DISCUSSION

Based on the above review, this study seeks to present a new concept of storytelling suitable for the digital media era. Storytelling presented in the digital age should encompass the concepts of digital storytelling, interactive storytelling, and transmedia storytelling, so this study proposes the term 'Storymetaloguing.' The term 'storytelling' is a portmanteau of 'story' and 'telling,' signifying a conceptual shift from a text-centric research subject to considering storytelling as a performative act[42]. This shift denotes a move from an emphasis on the static nature of 'story' as a text to a focus on the dynamic nature of 'storytelling' as an interactive and performative process. That is, academic inquiry has transitioned from the static 'story' to the dynamic 'narrating,' reflecting a broader scope in the study of narrative construction. Upon examining the act of storytelling, or narrating, one finds that the scope extends beyond mere 'telling'(Table 4). Traditional storytelling genres, such as folklore, reside within the domain of oral narration, but other forms, such as epic poetry, encompass the realm of 'singing,' blending language with music. Novels occupy the sphere of 'writing,' where stories are crafted in written text, while films and plays fall under 'showing,' where language is combined with visual and performance elements[15]. Storytelling, therefore, encompasses a variety of communicative acts that go beyond spoken or written narrative to include multimodal forms of expression. This understanding necessitates a broadened perspective in narrative studies, one that accommodates the complexity and diversity of storytelling modalities.

Table 4. Different ways of storytelling

Genre	Way of talking
Tale	Story-telling
Epic	Story-singing
Movie/Play/Drama	Story-showing
Novel	Story-writing

Source: Kim [15]

In the Digital/Mobile Era, the advent of digital and mobile media has necessitated the conceptualization of a new term that encapsulates the multifaceted, interactive, and synchronic nature of contemporary storytelling. This term is 'Storymetaloguing,' a concept that better suits the composite nature of storytelling in today's media environment than the term 'storytelling' alone. Historically, the term 'storytelling' was sufficient when a narrative could be contained within a single medium. However, the rise of digital media has fragmented the storytelling process across various platforms, each offering different modes of interaction and narrative possibilities. A story's essence, while grounded in its narrative content or 'story,' does not fully

capture the dynamic process of 'digital storytelling.' 'Digital storytelling,' whether by definition or by its use in Western contexts, more accurately denotes the various processes of narrating in digital formats[43]. Storymetaloguing acknowledges the new dimensions of storytelling in the digital era, where narratives are no longer confined to a single medium, but are instead spread across multiple media, incorporating a wide range of user interactions and engagements. The term itself combines 'story,' 'meta' (beyond), and 'loguing' (from 'logue,' meaning speech or discourse), emphasizing the transcendent and dynamic nature of digital narratives.

In traditional storytelling, a 'monologue' reflects a speaker's internal thoughts and emotions in a one-way form of communication, allowing for an in-depth exploration of individual experiences and ideas, but limiting direct audience engagement. A 'dialogue' involves an exchange between two or more characters, enhancing the story's vibrancy, and allowing for audience immersion and empathy. 'Metalogue' introduces a new form of expression that transcends traditional dialogues, characterized by multidimensional interactions and the exchange of meanings. The term 'metalogue' in Storymetaloguing stresses the interconnectedness and multidimensionality typical of digital media. It recognizes the continuous reinterpretation and expansion of meaning through audience interaction, forming a layered narrative structure that can encompass various media and platforms, such as social media, interactive art, and video games. These participatory environments empower users to contribute actively to both the creation and interpretation of stories. Storymetaloguing transcends simple text or image-based components, offering a narrative that can be expressed, reinterpreted, and expanded through various media and user interactions. Therefore, it forms a multidimensional and layered narrative structure, enhancing the diversity and complexity of stories. In particular, Storymetaloguing highlights how digital storytelling in mediums like web novels, web dramas, and webtoons can evolve beyond mere narrative delivery into an interactive process between creators and audiences. Furthermore, as the metaverse era emerges, with diversified story creation and dissemination methods, Storymetaloguing is deemed a term capable of embracing these changes, presenting a comprehensive framework for the future of narrative engagement.

5. CONCLUSION

This study advocates for the adoption of 'Storymetaloguing' as an all-encompassing term to reflect the current and future landscape of storytelling. This term is necessitated by the emergence of digital and mobile media, which have revolutionized narrative practices by fostering a highly interactive, user-centered experience. Storymetaloguing encapsulates the dynamic, participatory nature of modern narratives that traditional 'storytelling' cannot, emphasizing the intricate relationship between the story, the medium, and the audience. The findings suggest that 'Story' as a static form of text has evolved into 'Storytelling' as a vibrant, interactive activity where the audience plays a pivotal role. This evolution paves the way for Storymetaloguing, a term that recognizes narratives as living entities, shaped and reshaped through digital interactivity and audience engagement. It acknowledges the blended use of words, images, sounds, and user participation to craft a narrative.

Storymetaloguing transcends being a mere descriptor of digital narrative forms. It signals a paradigm shift in how stories are constructed, consumed, and shared, aligning with the metaverse and similar platforms that champion user creativity and interaction. As storytelling continues to adapt to technological advances, Storymetaloguing will likely serve as a vital lexicon in the discourse of media and communication studies, outlining the pathways for future explorations in narrative forms and their cultural impact. The digital age, thus, not only narrates but also invites audiences into the realm of narrative creation, fostering a more collaborative and immersive storytelling environment. Thus, this study introduces 'Storymetaloguing' as a novel term encapsulating the layered complexities of storytelling in the digital era, marking a departure from

conventional narrative methods. The study explored the evolution of storytelling across various media developments, highlighting a shift from static texts to dynamic and interactive storytelling experiences. However, this study has some limitations. First, this study relies on a literature review to trace the evolution of narrative forms, which may not capture the full spectrum of storytelling practices across different cultures or contemporary digital platforms that evolve continually. Second, this study focuses predominantly on the theoretical conceptualization of 'Storymetaloguing' without empirical evidence from actual media practices, making the applicability of the term to real-world scenarios speculative. Third, the rapid advancement of technology outpaces scholarly research, implying that the study's conclusions may quickly become outdated, necessitating ongoing research to keep the conceptual framework of 'Storymetaloguing' relevant. Future research needs to empirically investigate 'Storymetaloguing' within diverse cultural contexts and contemporary digital platforms. It should assess the term's practical application through case studies or audience analytics, and continuously update its relevance in response to rapid technological changes. It also explores 'Storymetaloguing' within emergent platforms such as the metaverse, examining its impact on narrative creation and audience interaction. Despite these limitations, the study's implications are significant. 'Storymetaloguing' encapsulates the transformative power of digital media, offering a holistic descriptor for the multifaceted nature of contemporary storytelling. It recognizes the increased agency of audiences in shaping narratives, reflecting the participatory culture of modern media consumption. This reconceptualization is particularly relevant in light of emergent platforms like the metaverse, which offer new dimensions of creativity and narrative dissemination.

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