

*SHE'S DATING THE GANGSTER:*  
A TRANSMEDIA NARRATIVE  
AND ITS POLITICAL ECONOMY

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JUNE 2015



UNIVERSITY OF THE PHILIPPINES

Bachelor of Arts in Broadcast Communication

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*She's Dating the Gangster:*  
A Transmedia Narrative and Its Political Economy

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Date of Submission  
June 2015

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June 2015

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Submitted to the  
COLLEGE OF MASS COMMUNICATION  
University of the Philippines Diliman  
In partial fulfillment of the requirements  
for the degree of

BACHELOR OF ARTS IN BROADCAST COMMUNICATION

June 2015

*SHE'S DATING THE GANGSTER:*  
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AND ITS POLITICAL ECONOMY

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## ACKNOWLEDGEMENTS

This thesis will not be possible without the help of the following people:

To the Evils who introduced Wattpad to me way back High School senior year, thank you. You girls are one of the inspirations of this study.

To Rizza Cervantes, thank you, not only for lending me two editions of SDTG, but also for being an outlet to my Wattpad fangirling moments.

To Ms. Neca Reyes and Sir John Habala who helped me in contacting one of key interviewees, I will always be grateful to your major contribution to my study.

To my family who never failed to motivate and understand me during the stressful months of writing this study, thank you. This one is for all of you.

To my thesis adviser, Professor Josefina M.C. Santos, thank you for accepting me in your BC 199 class. Your expertise in Political Economy inspired me to continue this study. Thank you for always being patient and understanding. Your guidance since BC 199 helped me a lot in finishing my undergraduate thesis.

To my interviewees, Ms. Bianca Bernardino, Ms. Christine Ko, and Ms. Charlene Grace Bernardino, I will never get tired of expressing my gratitude. This thesis will not be what it is today if not for your insights. Thank you very much.

To my love, the DZUP Radio Circle, thank you for always encouraging me to do my thesis. You guys were my breather and sanity break. Thank you for the happy, crazy memories. You will always be one of the best decisions of my life.

To my baby org, the Filmmakers' Guild of UP, thank you so much for being a home during my stay in UP. Keep growing!

To my life friends, thank you for always pushing me to #FinishStrong every time I lose track of the essence of everything we are doing. College has been more enjoyable and amazing with you guys by my side. Pancake.

And lastly, to the One, thank you for not giving up on me. Always for You, my Lord.



DEDICATION

To Lovebabe and Sexy Love,

May you continue to inspire people

to keep believing

in the magic of love

(minus the suicide part)

*"I can't breathe."*

## ABSTRACT

Gayanes, T.F. (2015). *She's Dating the Gangster: A Transmedia Narrative and Its Political Economy*. Unpublished Undergraduate Thesis, University of the Philippines Diliman.

Transmedia Narrative, a phenomenon that is relatively new and has not yet been fully explored in the Philippines, talks about how a material moves from one platform to another, and the possibility of going back to the medium where it started.

To localize this phenomenon, the researcher used *She's Dating the Gangster*, a story originally posted in Candymag.com, and then to Wattpad.com which was eventually turned into a book by Pop Fiction (now with three editions), and into a movie by Star Cinema.

Considering this phenomenon is relatively new in the country, the researcher used the Grounded Theory and Political Economy (Structuration) as approaches. Constant Comparative Analysis was used to cross-check the materials, and to supplement these analyses, in-depth interviews with the writer of the book, the publisher, and the writer of the screenplay were conducted.

The researcher concluded that *She's Dating the Gangster* changed from one platform to the next and the reasons for the changes in the narrative were mostly creative, cultural, and economic considerations.

This study sees possible changes in both the production process of materials, and the viewing experiences of the audiences as Transmedia Narrative enhances the story to fit to specific cultural needs, while maximizing the reach of the story.

This study also sees the probable further development on the Political Economy of Transmedia Narrative.

*Keywords: Transmedia, Narrative, She's Dating the Gangster, Political Economy, Structuration, Constant Comparative Analysis, Grounded Theory*

## ABSTRAK

Gayanes, T.F. (2015). *She's Dating the Gangster: A Transmedia Narrative and Its Political Economy*. Unpublished Undergraduate Thesis, University of the Philippines Diliman.

Ang *Transmedia Narrative* ay isang konsepto na bago at hindi pa lubos na napag-aaralan dito sa Pilipinas. Ang naratibong ito ay tumutukoy sa paglalakbay ng isang materyal mula sa isang *platform* patungo sa iba, at bukas ito sa posibilidad na bumalik ang material sa orihinal nitong *platform*.

Upang lubusang mapag-aralan ang konseptong ito, pinili ng mananaliksik ang *She's Dating the Gangster (SDTG)* bilang kaniyang materyal. Ang storyang ito ay unang inilathala sa Candymag.com, na siya namang *pinost* sa Wattpad.com.

Pagkatapos malathala sa internet, ang storyang ito ay ginawang libro ng Pop Fiction na ngayon ay may tatlong edisyon, saka naman ginawang pelikula ng Star Cinema.

Bilang bago nga ang naturang konsepto, ginamit ng mananaliksik ang *Grounded Theory*. Nang kanyang mapansin ang pampulitikang ekonomiyang posibilidad ng material ay saka niya ginamit ang *Political Economy of Structuration*.

Matapos ang masusing pananaliksik sa pamamagitan ng paghahambing ng mga edisyon ng *She's Dating the Gangster*, at panayam sa orihinal na manunulat, nag-limbag, at *screenplay writer*, masasabi na ang naturang pagbabago sa naratibo ng SDTG ay upang mas maging konkreto ang storya, mas maging angkop sa kultura ng Pilipinas, at mas mapalawak ang manonood.

Nakikita ng mananaliksik ang posibilidad na magkaroon ng *school of thought* ang Pampulitikang Ekonomiya ng *Transmedia Narrative*. Nakikita rin ng mananaliksik ang mga pagbabagong maaaring idulot ng *Transmedia Narrative* sa proseso ng produksyon, at panonood ng mga konsumer.

*Keywords: Transmedia, Narrative, She's Dating the Gangster, Political Economy, Structuration, Constant Comparative Analysis, Grounded Theory*

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## CHAPTER I. INTRODUCTION

Technological advancement from analog to digital has caused a lot of changes in the production, distribution, and most importantly consumption of media products. The broadcast industry has started to adapt to this development, thus resulting to convergences and synergies.

Shows and programs broadcasted in television and over the radio are also uploaded online. Materials and content are now also being produced for the web and other related platforms (e.g. smart phones). Aside from the changes in the broadcast media, print has also been affected by these technological developments. Electronic books (or e-books) are widely available and popular online. Newspapers publish news articles online. The internet has provided a new venue where users can produce materials on their own. Blog sites are everywhere. Even social networking sites, Facebook and Twitter, for instance, became avenues where users can share stories, life events, or just a random Day-In-The-Life-Of-A-Person. The internet created a new space where people can freely express their opinions, commentaries, and/or their creative juices through writing.

One of the most popular sites where people can upload their literary work is Wattpad.com. Users across the world can access this website, upload their works, comment on the works of other people, and interact with different users. This website opened many doors to Filipino writers because a lot of literary works that are being

published now were originally posted in Wattpad. Some even got movie versions, while most are undergoing production.

This change in the broadcast industry inspired the researcher to study how one material moves from one platform to another, and how it can possibly influence others to create the same kind of story because it sells. This phenomenon is called Transmedia Narrative. Being a relatively new idea that is not much explored in the Philippines, this topic has little background in the Philippines, and is therefore an interesting field to be explored.

In this study, the researcher traces the history of *She's Dating the Gangster*. The researcher aims to explore the Transmedia Narrative of the said text, and the factors behind the changes in the narrative as it changes platform.

#### A. Background of the Study

##### 1. *The Internet in the Philippines*

2014 marked the twentieth anniversary of the Internet in the Philippines. On March 29, 1994, the free and open Web was first made available to the Philippines when the Philippine Network Foundation (PHNet) enabled the Filipinos to be linked online via a 64 kbps link to Sprint in the United States (Austin, 2007).

Prior to this, the closest thing to the Internet is the public-access Bulletin Board System with an annual subscription of P1000. Soon, email gateways and services were made available in the Philippines, and with the help and funding from

the Department of Science and Technology, communication lines and equipment were bought for the Philnet Project. Exactly on 1:15am of March 29, 1994, Benjie Tan, who was working for ComNet, a company that supplied routers to the Philnet project, established Philippines' first connection to the Internet at a PLDT network center in Makati City (Guerrero, 2014). He then posted a note to the Usenet newsgroup soc.culture.filipino which reads:

Subject: The Philippines is In!

As of March 29,1994 at 1:15 am Philippine time, unfortunately 2 days late due to slight technical difficulties, the Philippines was FINALLY connected to the Internet via SprintLink. The Philippine router, a Cisco 7000 router was attached via the services of PLDT and Sprint communications to SprintLink's router at Stockton Ca. The gateway to the world for the Philippines will be via NASA Ames Research Center. For now, a 64K serial link is the information highway to the rest of the Internet world.

(Ayson, 2011)

Today, the Philippines holds the fastest growth in terms of internet population according to the statistics from The Global World Index (Madirila, 2014). There is also a rapid increase in the usage of mobile phones to access the internet. According to the Nielsen Pinoy Netizen report, the use of mobile phones to access the internet is now equal to desktops at 35%, while laptops remain the most common used device at 41% (Bayani, Internet penetration doubles in PH, owed to mobile boom, 2014).

With this, it is not surprising to see how Social Networking sites and other websites became popular in the Philippines. Facebook remains the most visited,

followed by Google, and Youtube. This study's focus, the Wattpad.com comes in at number 44 (Alexa Internet, 2015).

## 2. *History of Wattpad.com and Its Presence in the Philippines*

Wattpad.com, founded in 2006 by Allen Yau and Ivan Yuen, is an online community which allows its users to upload their own stories, and the same time read and comment on the works of others. Dubbed as the world's largest community of writers and readers, as of this writing, it has 75 million stories, 35 million Wattpaders, and 9 billion minutes spent of Wattpad every month from its users (Wattpad. com About Us, 2015). It redefines storytelling by allowing its user to read, and write in more than 50 different languages on any device—phone, tablet, computer.

Furthermore, Wattpad stories are free.

According to SocialBakers<sup>1</sup>, a social media analytics and publishing company, the Philippines, with roughly two millions users, is the largest community in Wattpad (SocialBakers, 2015). There are about 300,000 completed stories coming from Filipinos, and the number is growing by ten percent per month (Philippine Star, 2014). Furthermore, twenty-three percent of Wattpad's android traffic comes from the Philippines. To top it all, the most popular Wattpad user with more or less 500,000 followers is Filipino writer Denny who goes by the username "HaveYouSeenThisGirl" (Philippine Star, 2014).

With this, local publishing houses started noticing the popularity of Wattpad stories. PSICOM, LIB, Bookware, and Summit Media's imprint, Pop Fiction, are few of the publishing houses that have turned and/or turning Wattpad stories into books. Aside from being turned into books, some stories on Wattpad are being adapted into films and lately into *teleseryes*. Books published under PSICOM Publishing Inc.<sup>2</sup> are being turned into movies by VIVA Films. Books published under LIB Publishing House, Inc.<sup>3</sup> and Bookware Publishing Corporation<sup>4</sup> are being turned into television series by TV5 and into movies by Star Cinema. And lastly, books published under Pop Fiction are being turned into books by Star Cinema (List of Filipino films and TV series based on Wattpad stories, 2015).

As of March 2014, eight Wattpad stories have been turned into movies and/or are being turned into movies. Among those which have been released are "Diary ng Panget", "She's Dating the Gangster" and "Talk Back and Your Dead". The others, like "Never Talk Back To A Gangster", "The Bet", "Teen Clash", "Ex With Benefits", "Size Matters", "Your Place or Mine", and "He's Into Her" are undergoing production.

Aside from being turned into movies, many Wattpad stories have also been adopted into television series by TV5<sup>5</sup> under the name "Wattpad Presents". As of March 2015, twenty Wattpad stories were adopted and/or are being adopted by TV5 into *teleseryes* (List of Filipino films and TV series based on Wattpad stories, 2015).



### 3. *Transmedia Narrative*

The term “transmedia”, first used by Marsha Kinder (1991) in her book *Playing with Power in Movies, Television, and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles*, “refers to a set of narrative and non-narrative media elements that are spread systematically across multiple platforms” (Alper and Herr-Stephenson, 2013). After five years, in 1996, Paul Zazzera, CEO at Time Inc., was the first one to use the term “cross-media” through the show *Big Brother* (1997) which was then followed by *The Blair Witch Project* (1999) and of *The Second Life* (2003). Jenkins (2003) further popularized Transmedia Narrative by coining the phenomenon as “transmedia storytelling”. In an article in the *MIT Technology Review*, he wrote:

In the ideal form of transmedia storytelling, each medium does what it does best-so that a story might be introduced in a film, expanded through television, novels, and comics, and its world might be explored and experienced through game play. Each franchise entry needs to be self-contained enough to enable autonomous consumption. That is, you don’t need to have seen the film to enjoy the game and vice-versa.

(Jenkins, 2003)

In the same year, Christy Dena and Jak Bouman in the *Dutch Acten Report*, refined the definition of cross-media to remedy what became a confusion between cross-media and transmedia. In 2005, Max Giovagnoli wrote the book *Fare cross-media*, and held the first Italian Cross-Media Event (Giovagnoli, 2011).

Although these developments helped in contextualizing transmedia, it was only in 2010 that the term was finally acknowledged by the majority of the people in the broadcast industry. Jeff Gomez and the Producers Guild of America inserted “transmedia producer,” in the list of credits for Hollywood movies (Giovagnoli, 2011). Lebrecht (2010), in his article *Old spice and the return of ad-power: Are the “transformats” the future of marketing*, explained transmedia as a variation of social media (Warren, Wakefield, & Mills, 2013).

To further explain transmedia narrative, Max Giovagnoli (2011) in his book, *Transmedia Storytelling: Imagery, Shapes and Techniques*, said that there are four key facets of Transmedia Narrative, and they are as follows:

1. *Doing transmedia* means to involve multiple media in a publishing project, keeping the features and the language of each one, even if they are part of a single system of integrated communication;
2. *Doing transmedia* means to make the project’s contents available on different technological platforms, without causing any overlaps or interferences, while managing the story experienced by different audiences;
3. *Doing transmedia* means to allow the multiple media to tell different stories but all exploring a common theme, even if it is experienced through multiple narrative perspectives;
4. *Doing transmedia* means to agree to give a part of the authorship and responsibility of the tale to the audience and other storytellers in order to create a participatory and synergistic story in the experiences of the different audiences of the tale.

(Giovagnoli, 2011)

4. *The Transmediativity of She's Dating the Gangster and Its Story*

*She's Dating the Gangster (SDTG)*, written by Bianca Bernardino, was initially posted in the Teen Talk corner of Candymag.com in late 2006. Bianca and her story gained lots of followers to the point that she needed to transfer the story to Wattpad.com, an emerging website which caters to original stories created by users from different parts of the world, in April 2007. The following of SDTG from Candymag.com continued to grow in Wattpad.com. In 2012, Pop Fiction, a publishing house under Summit Media, contacted Bianca Bernardino to express their interest in turning SDTG into a book. So in 2013, the first edition of SDTG came out in the market, and eventually a second edition with extended scenes came out later that year. After these two book editions, Star Cinema expressed their intent to turn SDTG into a movie. Delighted and thankful, Bianca Bernardino agreed, and so the filming of the movie starring Kathryn Bernardino and Daniel Padilla (KathNiel) started in April 2014. The movie premiered last July 2014. After the movie, another book version with the KathNiel on the cover was released by Pop Fiction. Fans also created stories on Wattpad.com with the same title and somehow related to the original story of SDTG using the KathNiel as main characters. Bianca Bernardino also published *She's Dating the Gangster, too* but with different characters and plot.

With these developments in *She's Dating the Gangster*, it is very interesting to know how everything became possible. It was just a story posted on

Candymag.com then to Wattpad.com, but now it has a book version (with three editions), and even a movie by a major film outfit in the Philippines.

#### B. Statement of the Problem and Objectives

In order to know how the changes in *She's Dating the Gangster* became possible, the researcher aims to answer the question: “*What were the factors that led to the changes in the story of the transmedia narrative “She's Dating the Gangster” as it moved from one medium to another?*”

In order to answer these questions, the researcher aims to fulfill the following objectives:

- To define Transmedia Narrative as it applies to *She's Dating the Gangster*
- To identify the changes in the story of *She's Dating the Gangster*
- To pinpoint planned considerations in making the changes in *She's Dating the Gangster*
- To determine whether there were unexpected factors that called for the changes in *She's Dating the Gangster*

#### C. Significance of the Study

Even before the rest of the Filipino teenagers got crazy about the movie versions of some Wattpad stories, the researcher is already a user of the said website. Since 2010, she has read different genres of Wattpad stories and one of the first few

stories she has read was *She's Dating the Gangster (SDTG)* by SGWannaB. With the release of the movie earlier this year, the researcher got inspired to study the Transmedia Narrative of SDTG from a new media (online) to more traditional media (print, then film). The researcher thinks that it is a very interesting topic to explore considering that there is little studies about Transmedia Narrative in the Philippines.

The advancement in technology, specifically the birth of the internet, has brought changes on how people live their lives. The broadcast industry started to acknowledge the emergence of the new media, while the consumers started to deviate from their usual consumption habits due to existence of the internet.

With this paradigm shift, the researcher will explore a concept that maybe is not new to the broadcast industry, but something that is not well studied—the Transmedia Narrative of a Broadcast Material. Focusing on *She's Dating Gangster*, the researcher believes that this study will contribute to the history of the Broadcast Media by being one of the first studies to discuss the Transmedia Narrative of an online material to more traditional media. This study will provide new information because unlike the usual flow of narrative adaptations which is from literature to television, this case first started on the online platform before it became a book then a movie.

For the Academe, especially the University of the Philippines-Diliman College of Mass Communication, this study falls under one of the College's Research Agenda, the Political Economy and histories of Philippine media institutions, by

adding information to the current studies about the Political Economy of the Broadcast Industry through the investigation of the economic factors behind the changes in the narrative of *She's Dating the Gangster*. It will also contribute additional information to the history of the Broadcast Media by discussing a not well studied phenomenon in our country, the Transmedia Narrative, itself. With these two main factors, this study further fits the Vision-Mission of the College—"to develop a media that is critical, liberating, progressive and free." Although Wattpad as a medium is free, and its content is user-generated, this study will be critical about its freedom or lack thereof due to the changes in the narrative as it changes platforms. Wattpad may promote the freedom of expression of creative ideas through stories like *She's Dating the Gangster*, but is this kind of freedom still present when publishing houses and film outfits get to change some aspects and the flow of the narrative? Therefore, the researcher will investigate the interplay of politics and economics while tracing the journey of the material. And lastly, progressive because this study will discuss how an advancement in technology can and/or may affect the production of broadcast materials.

To future researchers, this study will help in further exploring Transmedia Narrative. This will become a basis in the formation of a more cohesive and concise definition and explanation of a Transmedia Narrative that is applicable or is happening or has happened in the Philippines.

In general, this study will educate people outside the industry and the Academe regarding a foreign concept and/or a new phenomenon called Transmedia Narrative. Since this study aims to help the society in better understanding what a Transmedia Narrative is, this research is significant because it promotes media literacy. This does not only inform people about Transmedia Narrative, it also discusses how the advancement in technology can influence the production of broadcast materials, and that changes in the narrative may be caused by a lot of factors, not just to satisfy the needs of the audiences.

#### D. Scope and Delimitations

This study revolves around the political economy of She's Dating Gangster. It focuses on the reasons behind the changes in the narrative of the said story, the production aspect, as well as the advertising side.

This study is not a fans study of SDTG and/or KathNiel.

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<sup>1</sup> Socialbakers is a social media analytics and publishing company that provides social media management services and deep data analytics for thousands of brands that market on Facebook, Twitter, Google+, LinkedIn, YouTube, Instagram, and VK. Its main goal is to help companies monitor and optimize the effectiveness of their social media campaigns, benchmark against competitors and industry standards, and track the right social media Key Performance Indicators (KPIs) in order to improve their marketing success and efficiency. Directly lifted from their Wikipedia page <http://en.wikipedia.org/wiki/Socialbakers>

<sup>2</sup> PSICOM Publishing Inc. is into printing and publishing books in varied fields. PSICOM entered into a joint venture agreement with Viva Communications on August 2013. Viva PSICOM Publishing Corp. was born. The purpose of the agreement is for acquiring, printing, publishing, distributing and licensing books, novels, magazines, comics, story series and other literary works, both for local and international markets, in all formats. Directly lifted from their Facebook page, <https://www.facebook.com/psicompublishing/info>

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<sup>3</sup> A publishing house in the Philippines which publishes short stories from Wattpad.com which are cheaper compared to full length stories.  
<https://www.facebook.com/The.Library.Publishing.House.Inc>

<sup>4</sup> A publishing house in the Philippines which pioneered in the production of pocket books. Today, they are also publishing stories from Wattpad.com  
<https://www.facebook.com/BookwarePublishing/info>

<sup>5</sup> A television network in the Philippines



## CHAPTER II. REVIEW OF RELATED LITERATURE

*“In the world of media convergence, every important story gets told, every brand gets sold, and every consumer gets courted across multiple media platforms.”*

*(Jenkins, Introduction: Worship at the Altar of Convergence, 2006)*

### A. Transmedia Narrative and Its Culture

Transmedia Narrative is a relatively new idea that is not yet fully explored here in the Philippines. In order to contextualize this phenomenon, the researcher consulted the following sources (books, theses, news articles, journals, etc.):

Transmedia narrative is associated with “media convergence”, a term coined by Jenkins in 2006. In his book, *Convergence Culture: Where Old and New Media Collide*, Jenkins explained that media convergence may be a result of both the effort of the media companies and the consumers to accelerate the production of materials.

The promises of this new media environment raise expectations of a freer flow of ideas and content. Inspired by those ideals, consumers are fighting for the right to participate more fully in their culture. Sometimes, corporate and grassroots convergence reinforce each other, creating closer, more rewarding relations between media producers and consumers.

*(Jenkins, 2006)*

In the same introduction, Jenkins cited George Gilder’s statement to support his claim. George Gilder (1994) elaborated that

The computer industry is converging with the television industry in the same sense that the automobile converged with the horse, the TV converged with the nickelodeon, the word-processing program converged with the typewriter, the CAD program converged with the drafting board, and digital desktop publishing converged with the linotype machine and the letterpress.

In an article written by Marie Laure-Ryan (2003), she explained that there is a possibility for a story to migrate from one medium to another, and that this migration can cause possible changes to the narrative of the said story. She further explained that these changes are inevitable. There might be a core meaning “but its narrative potential will be filled out, actualized differently when it reaches a new medium”. It discusses how a certain platform can affect the content of the material. For instance, radio content is different from television content. Likewise, online media content is very much different from the content of traditional media. “‘Mediality’ (or mediumhood) is thus a relational rather than an absolute property.” (Ryan, 2003)

Edwards (2012) argued that transmedia storytelling is an example of media synergy<sup>1</sup>, and at the same time an avenue for user-generated content. In his article *Transmedia Storytelling, Corporate Synergy, and Audience Expression*, he cited Harry Potter as a multi-platform text which started as book novels, then “expanded into a film series, Web tie-ins, novelizations of the film versions, smart phone apps, and even a theme park, The Wizarding World of Harry Potter at Universal Orlando's Islands of Adventure”. Since the fans of the said franchise are very active, J.K. Rowling, the author of the book novels, created the Pottermore website to add more content to the current story of the books, and to further motivate fans interaction (Edwards, 2012).

According to Scolari (2009), Transmedia Narrative exceeded the experimental phase, and is now everywhere—“from science fiction (The Matrix) to comedy (High

School Musical) to thriller (24) to horror (The Blair Witch Project) to fantasy (Harry Potter)". Even before these films, reality shows already tried this Transmedia Narrative. In 2001, the United Kingdom edition of Big Brother "was disseminated over nine different platforms: terrestrial broadcast, E4 digital interactive, the Internet, mobile phone, land-line phones, audio, video, book retail, and tabloid press" (Scolari, 2009). He also stated that Transmedia Narrative offers changes in the production and consumption of materials. "Researchers and producers visualize new business opportunities for the media market as new generations of consumers develop the skills to deal with the flow of stories and become hunters of information from multiple sources." (Scolari, 2009)

In a forum-workshop organized by Marie Laure-Ryan, Karl N. Renner, and Jan-Noël Thon of the Transmedial Narration Workgroup of the Research Unit of Johannes Gutenberg University in Germany last 2011, the developments and the challenges of the Transmedia Narrative were discussed. In this conference, Marie Laure-Ryan introduced the said gathering by saying that, "Storyworlds are shaped by the properties that define individual media and, thus, different media necessarily produce distinct, albeit possibly overlapping, storyworlds from the same source material." She emphasized that storyworlds are built by stories which can be seen in different platforms. "Media are characterized by distinct expressive resources and give rise to distinct behaviors." The introduction was followed by talks addressing Transmedial Worlds, Transmedial Storytelling, and Transmedial Concepts, Visual

Storytelling, Multimodal Storytelling, Interactive Storytelling, and Spatial Storytelling (Reinerth, 2011).

For the Transmedial Worlds, a talk, entitled *A Game of Thrones: Transmedial Worlds, Fandom, and Social Gaming*, was given by Lisbeth Klastrup and Susana Tosca. The researchers examined the motivations of the recipients to engage in HBO's transmedial campaign for *Game of Thrones* through alternate reality games and interactive online features. Their findings show that online campaigns are only helpful to some extent, but at one point it could also backfire. In this case, the recipients lost interest in the online games and other interactive features as long as these materials were uploaded on Youtube (Reinerth, 2011). After this, Collin Harvey presented his paper, *The Taxonomy of Transmedia Storytelling* where he discussed the "tendency of story producers as well as recipients to deploy, erase or alter aspects of the story". Harvey explained the legal relationship between the elements in a franchise, e.g. the negotiations between the producers, the author, and the recipients; and legal binding contracts which allow owners to control the scope of the story that can be used by other parties (Thon & Ryan, 2014). And lastly a talk regarding *The Developing Storyworld of H. P. Lovecraft* was given by Van Leavenworth. The researcher explained that Lovecraft is a storyworld composed of textual fiction, interactive fiction, short and feature-length films, fan art, comics, music, board games, role-playing games, computer games and interactive environments online.

With these elements, the researcher explored the transmedial foundation of this storyworld and its cultural significance for both the audiences and the producer.

For Transmedia Storytelling, Jason Mittell on his talk about the *Strategies of Storytelling in Transmedia Television*, explained that the audiences expect something different from the current TV series industry. Maria Leavenworth's talk about the *Transmedial Narration and Good and Evil Vampires*, explored the creation of fan fiction out of the original, canonic fiction. Andreas Rauscher, on the other hand, talked about *Transmedia Storytelling as Ludo-Narrative-Patchwork*. He discussed the new opportunity of starting multiple stories via ludonarrative<sup>2</sup> practices.

For Transmedial Concepts, Frank Zipfel, in his talk entitled *Fictionality across Media: Transmedial Concepts of Fictionality*, discussed the collaboration of artworks and media phenomenon through fiction. He also outlined the premises of the theory of transmedial fiction. In *Mediality and Mediation: The Role of the Narrator in Transmedial Narratology*, J. Alexander Bareis questioned the idea of fictionality, and the generation of fictional truths. He emphasized the possibility of unreliable narration in transmedial concepts. He also discussed the importance of the narrator as a mediating agency across different media and platforms. And lastly, Jan-Noël Thon, one of the organizers, gave a talk entitled *Subjectivity across Media: On Transmedial Strategies of Subjective Representation*. He discussed the subjectivity of transmedia as something that is different, medium-specific, and has various functions.

For Multimodal Storytelling, Jared Gardner on *Graphic Narrative and New Media Convergence*, critically discussed the historical background of multimodal<sup>3</sup> storytelling in graphic and film and how it converged with comics and cinema. Although today's cinema might be highly influenced by comics, Gardner also emphasized that producers are very much willing to experiment in the mode of production to adapt to the digital age. For *The Rise of the Multimodal Novel: Generic Change and Its Narratological Implications*, Wolfgang Hallet argued that multimodal novel is the result of the shift from exclusive verbal to multisemiotic<sup>4</sup> and multigeneric<sup>5</sup> narration. Finally, Jeff Thoss gave a talk about *Media Rivalry Updated: The Case of Scott Pilgrim*, where he revealed that the comic book series, *The Case of Scott Pilgrim*, as well as its movie version, *Scott Pilgrim Vs. The World*, both deny the evident fact of them engaging into video game to widen their market share.

The conference also discussed Visual Storytelling, Interactive Storytelling, and Spatial Storytelling. In general, the speakers of the conference presented the major improvements in today's industry, but also opened a lot of possibilities and challenges especially in the theoretical aspect and definition of Transmedia Narrative. One of the problems that need to be addressed as suggested by Renner and Ryan is the "integration of non-fictional narration and storyworlds and the economic dimensions of transmediality". Renner and Ryan also sees that "transnational and transcultural aspects of transmedia storytelling" should be explored further because

these “are [sic] integral parts [sic] of our converging media culture(s)” (Reinerth, 2011).

#### B. The Economic Aspect of Transmedia Narrative

Transmedia Narrative has been one of the strategies of media corporations to profit maximization. By having the same content spread across different platforms, the market grows, thus more profit on the part of the media conglomerate.

Meehan (2005) explained that corporate synergy such as cross promotion of media properties within media conglomerates forwards profit maximization which can also serve “as a media conglomerate technique for controlling media markets through saturation”.

For television specifically, companies have moved to incorporate new media developments, creating elements for their TV shows such as fan-centered websites, mobile phone applications, online games, and even music albums and tours, all imagined as features that help further the content.

(Edwards, 2012)

Gillan (2011) argued that this technique of spreading content over different platforms “allows broadcast networks to target two audiences at once—the broader audience of the traditional broadcast platform, and the narrowcast audience of the multiplatform (smaller niche audiences who might, for example, play video games related to the TV series)” (Edwards, 2012).

The TV industry has a new model of a combination "narrowcast-broadcast" TV series, and advertisers have embraced this model by participating in branded entertainment deals. This kind of model depends on attracting active fans who will become "brand advocates" who nurture fan networks, reposting content and links to their social networking sites (Facebook, Twitter, Tumblr, etc.).

(Gillan, 2011)

Another development in the transmedia narrative as explained by Edwards (2012), was the incorporation of fandom practices which results to user-generated content. These user-generated contents help the media outfits in saving production cost, yet enable them to generate more profit. Edwards cited *Glee* as an example where it

features numerous online music albums and singles on iTunes, Web tie-ins, a smart phone application, *The Glee Experience*, that lets fans sing karaoke along with the *Glee* cast, and even a nation-wide musical tour with the cast members performing in character. On the *Glee* YouTube channel, fans can watch sneak peeks that include scenes and musical numbers from upcoming episodes, plus behind the scenes videos. Fans can also receive text messages about *Glee* content, like hints about future plotlines. The transmedia storytelling of *Glee* continued with *Glee: The 3D Concert Movie* (2011). Most significantly, *Glee* added a reality TV gamedoc to involve fans more fully through voting for a "fan favorite" to win a \$10,000 prize and to provide fans a chance to win a role on the series *Glee* itself.

(Edwards, 2012)

Another article written by Hayati (2012), explained that Transmedia Narrative "is the result of economic growth which has led to the new marketing systems". He used Stephanie Meyer's, *Twilight* as a case study. He traced the roots of the material from the book, to the movie, to the creation of the website to encourage fans. Nigel



Thrift calls this knowing capitalism because “audiences or users gain information about narrative remediation and consumer opportunities related to their interests, while publishers and media industries garner data about their audience base” (Hayati, 2012).

Andrea Phillips (2012), in her book *A Creator's Guide to Transmedia Storytelling: How to Captivate and Engage Audiences across Multiple Platforms*, talked about the economic aspect of the emergence of transmedia narrative. She emphasized that “The marketplace is already shifting fast to prepare for the new entertainment ecosystem to come in which transmedia is destined to play a crucial role.” (Phillips, 2012) She said that conglomerates like HBO, Disney, Sony Pictures, BBC, Warner Brothers, Ford, Scholastic, and Penguin are spending time and resources to create transmedia experiences. Grants to independent and small time companies were given to produce transmedia materials. For instance, Fourth Wall Studios, a small production house in Los scored an investment around \$15 million to start transmedia entertainment (Phillips, 2012).

These literatures prove that Transmedia Narrative, aside from enhancing one’s experience in viewing a material, show a great economic potential.

## C. Transmedia Platforms and Their Characteristics

### 1. *Print*

Print is the kind of media that is literally printed on a piece of paper. It can be in the form of fliers, books, magazines, newspapers, billboards, and etcetera.

The writing process has undergone huge developments before it became what we know today. The earliest form of writing was first seen in the Middle East sometime around 3500 BC. The writing process continued to evolve from simple pictographs to highly developed ideograms and to the sound-based alphabet system (Hanson, 2010). Between 240 BC and 105 BC, rag-based paper was developed in China. Early hand-copied books were created in the medieval Eastern Europe to cater to the needs of the monks and other religious figures. In the mid-fifteenth century, Johannes Gutenberg invented the printing press which paved way to the mass production of books, and other publications (Hanson, 2010). With this, the book is considered the oldest media (Lee, n.d.).

One of the most distinguishable characteristics of books is the time it needs before it gets published. Books undergo tons of revisions before it gets published which makes books less timely compared to other print media such as newspapers and magazines (Scott, 2013). Furthermore, books do not contain heavy advertising compared to movies. Book publishers, authors, and/or editors earn profits solely on the sale of the books (Scott, 2013). Hanson (2010), in his book, *Mass*

*Communication: Living in a Media World*, emphasized the basic premise and economics of book publishing. He stated that:

The modern book business has three major participants: publishers, authors, and booksellers. The book business, like the rest of the media industry, has been characterized by rapid consolidation, with a limited number of companies controlling a substantial portion of the publishing, distribution, and retail business.

(Hanson, 2010)

Here in the Philippines, publishing houses do not only compete with themselves, but also with foreign publishers. Tullao Jr. and Habaradas (2001), in their research *An In-depth Study on the Printing and Publishing Industry In the Philippines*, stated that:

Foreign book publishers compete through any of the following modes: (1) selling directly to major bookstores; (2) appointing an agent in the Philippines who will, in turn, introduce their books to booksellers and take the latter's orders; (3) working with booksellers who receive orders from clients and import their clients' requirements; or (4) granting reprint rights following the Berne Copyright Convention, to which the Philippines is a signatory.

(Tullao Jr. & Habaradas, 2001)

Another big competitor in the printing industry nowadays is the birth of the internet. This advancement in technology paved way to the digitization of the media, allowing books to be distributed, sold, and consumed online. Hanson (2010) stressed that the Internet became an important marketplace for books. He added, "Online bookstores such as Amazon.com can keep books available by selling them as digital

downloads or as print-on-demand titles. And now e-book readers are becoming increasingly popular as a means of distributing books, especially textbooks.”

(Hanson, 2010)

## 2. *Film*

Film, like books, has been existing for more than a century now. Film is a motion picture which are “produced by recording images from the world with cameras, or by creating images using animation techniques or special effects” (Eicar, n.d.).

One characteristic of film is that it occupies both space and time. Peter Hopkinson (1971), in his report *The Role of Film in Development*, elaborated that “unlike other forms of visual representation, it (film) exists both in space and in time: the space of the two-dimensional screen (or screens) on which it is viewed, and the third dimension of the actual segment of time that it occupies in the viewing.”

(Hopkinson, 1971)

Aside from this time and space concept, the very idea that film is a visual medium makes it a powerful tool of communication (Eicar, n.d.).

Payal Kamat (n.d.) further explained that film has “the potential to play an important role as a medium of entertainment, information and education and as a catalyst for social change” (Kamat, n.d.).

Eicar, a film and television school in Paris, states that “films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating—or indoctrinating—citizens.” (Eicar, n.d.)

Each one of us has probably enjoyed the luxury of going to the cinemas. Jowett and Linton (1989) observed that film has a different feel and effect to the consumers. They conclude that “obviously there is still something unique and inherently appealing about going to the movies, and this is clearly different from other mass media experiences.” (Jowett & Linton, 1989)

Payal Kamat (n.d.) added that films heavily depend their stories on the reality. Films show “situations that have resemblance to the everyday stresses and aspirations of viewers' lives” (Kamat, n.d.).

Kamat (n.d.) also mentioned in his essay that according to Malhan, films, “through characterization, demonstration and depiction of scenes and situations, can even directly help to sell the concepts and norms of national or emotional integration”.

Shahbaz Sharif, the Chief Minister of Punjab, India, expressed his belief that “film is an effective medium of communication especially when it comes to informing the new generation about cultural, national and historic traditions.” (Reporter, 2014)

“Throughout the 1980s, the Philippines ranked among the top ten film-producing countries in the world.” (Garcia Jr. & Masigan, 2001) They further explain that the structure of the film industry fall under five categories namely:

...the major companies; the strong independents; wealthy individuals who finance a movie not necessarily for profit, but for some special purpose such as promotion of political views and religious beliefs; people who could not enter any of the major film outfits and produce low-budget films of the rated R or X genre; and finally filmmakers whose main concern is to develop alternative cinema.

(Garcia Jr. & Masigan, 2001)

Furthermore, 2013 marked a huge development in the local film industry. Aside from being grown to the annual Metro Manila Film Festival, the Filipino audiences started to become more exposed in the local indie<sup>6</sup> film festivals like Cinemalaya and Cinema One Originals (Cruz, 2014).

Today, aside from mainstream films, production and distribution of indie films are starting to increase. According to the Film Development Council of the Philippines, in 2012, 216 out of the 256 local film releases were indie movies.

Pepe Diokno, one of the indie film directors in the country, believes that the independent film industry and the mainstream movie industry can work together because “the indies provide fresh content which the studios are lacking in, and the studios provide advertising and distribution machinery, which the indies do not have. And that's a good thing.” (Cruz, 2013)

### 3. *Online*

The Online media, or more broadly known as the new media, is any media that is for the internet. It is a “term used to define all that is related to the internet and the interplay between technology, images and sound” (Socha & Eber-Schmid, n.d.).

Compared to the traditional media (print, television, radio), one distinguishable characteristic of the online media is interactivity (National Institute of Schooling, n.d.). Interactivity is new media’s version of a well-evolved and well-improved feedback system. It is a “two-way flow of information between it (a computer or other electronic device) and a user, responding to the user's input” (The Oxford Dictionary), and it’s real time. Once a user comments on a news article posted online, another user will be able to see it, and possibly comment on your comment. Thus, making the interaction interactive<sup>7</sup>. This kind of interaction also closes the gap between the consumers and producers (Logan, 2007). Producers can instantly know the feedback of their consumers through this platform. Consumers, on the other hand, can easily give their feedbacks by simple leaving a comment on the website of the producer, or by simple tagging them on Social Networking Sites like Twitter.

Another distinguishable characteristic of the new media is its portability (Logan, 2007). Since this form of media heavily uses technological advancements such as cellphones, laptops, tablets, and etcetera, you can use this media anywhere as long as you have an internet connection.

The new media also converges different kinds of media, thus being called as “the ultimate multi-media platform” (Logan, 2007).

#### D. Research Gap

Philippine television, radio, and even the new media are widely studied in the Academe, but none so far has tried to conduct a study about the convergence of these platforms using a local text. This study aims to bridge the gap on research on the new media and the traditional media through following the journey of a local material across different platforms.

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<sup>1</sup> The interaction or cooperation of two or more organizations, substances, or other agents to produce a combined effect greater than the sum of their separate effects.

<sup>2</sup> Refers to the intersection in a video game of ludic elements, and narrative elements. Retrieved from <http://en.wikipedia.org/wiki/Ludonarrative>

<sup>3</sup> The strategic use of ‘two or more communication modes’ to make meaning, for example image, gesture, music, spoken language, and written language. Retrieved from <http://creatingmultimodaltxts.com>

<sup>4</sup> Describes the multiple meanings that are offered by these communication modes, and thus the multiple possible understandings that we might be able to make from them. Retrieved from <http://archive.futurelab.org.uk/resources/publications-reports-articles/web-articles/Web-Article532>

<sup>5</sup> A combination of two or more genres. Retrieved from <http://faculty.wiu.edu/D-Banash/eng395/bladrunnergenre.pdf>

<sup>6</sup> *Indie*, a film that is not produced by the major and/or mainstream film outfits

<sup>7</sup> *Interactive*, users receive real-time feedback from a computer so that they can modify the use of the machine, the hardware, software, or content. Retrieved from <http://dictionary.reference.com/browse/interactive>



### CHAPTER III. FRAMEWORK OF THE STUDY

This chapter discusses the theories used in this study and how these theories are relevant to the Transmediativity of *She's Dating the Gangster*. The researcher used the Grounded Theory and the Political Economy of Structuration. A little discussion on the culture industry was used to explain the grounding of the arguments on the changes in the narrative of the story later on.

#### A. Approaches to the Study

##### 1. *The Grounded Theory*

This approach was originally developed and used by American sociologists Glaser and Strauss in their research regarding the Awareness of Dying which was published in 1967 (Ke & Wenglensky, 2010).

Grounded Theory, as defined in *Constructing Grounded Theory* (Charmaz, 2014), “consists of systematic, yet flexible guidelines for collecting and analyzing qualitative data to construct theories from the data themselves”. Charmaz (2014) further elaborates that Grounded Theory starts with inductive data which goes back and forth between the data and the analysis, and “keeps you interacting and involved with your data and emerging analysis”.

One of the advantages of the Grounded Theory method is its intuitive appeal<sup>1</sup>. It allows the researcher to get deeply immersed within the data through constant

comparison, and coding (Myers, 2009). Another advantage of this method is it fosters creativity (El Hussein, Hirst, Salyers, & Osuji, 2014). Glaser (1978) emphasizes that Grounded Theory does not test an existing theory, but rather “uses empirical data to generate concepts and theories”. Researchers are encouraged to avoid being constrained by existing theories, and to avoid being bounded by their biases which can be seen as a way to “enhance creativity and trigger the development of new ideas” (Myers, 2009). Another advantage of the Grounded Theory is its potential to conceptualize (El Hussein, Hirst, Salyers, & Osuji, 2014). It offers a unique avenue of “utilizing logic of constant comparison and memo writing” (Glaser, 1978). It emphasizes theory development through the continuous gathering of data and analyzing them afterwards. Grounded Theory also offers a systematic approach to Data Analysis<sup>1</sup> through “simultaneous collection and analysis of data and the constant comparative logic and theory that emerges from data” (Charmaz, 2006). With these, Grounded Theory ensures a trustworthy emerging theory (El Hussein, Hirst, Salyers, & Osuji, 2014). And lastly, the data gathered using the Grounded Theory are rich and deep (El Hussein, Hirst, Salyers, & Osuji, 2014). These rich data will make the “world appear anew” (Charmaz, 2006) and will enable researchers to develop analytic categories from the data which will help in generating new ideas. These rich data can be obtained through “extensive field notes of observation, narratives from interviews, and above all collecting respondents’ written personal accounts” (Charmaz, 2006).

The researcher used the Grounded Theory in her study as a way to analyze Transmedia Narrative. Although different literatures suggest that Transmedia Narratives have Political Economies, the researcher did not limit herself to this school of thought, and proceeded to data gathering without any final theory in mind.

To further apply the Grounded Theory, the researcher used the constant comparative method to cross analyze the online version, the book version, and the movie version of *She's Dating the Gangster*. From then on, she looked at the common themes of the said narratives. The researcher was able to analyze raw data and from this data gathering, the researcher was able to observe that the changes in the narratives are usually seen in the plot, the characters, the time and place, and of course through the language and the different symbols used in the transmediativity.

Aside from this content analyses, the Grounded Theory also enabled the researcher to interview three key people of the story—the original writer, Bianca Bernardino; the publisher, Pop Fiction; and the screenplay writer, Charlene Grace Bernardo. And like what the literatures have been suggesting, the researcher observed that the interplay of politics and economy is very evident in a Transmedia Narrative. But one major observation that were not previously noted is the power relations between Bianca Bernardino (the original writer), and the media outfits, Pop Fiction and Star Cinema, who turned this Wattpad stories into a book and a movie, respectively. The Grounded Theory allowed the researcher to discover that more than Political Economy, the changes behind Transmediativity of a certain narrative

includes many factors, for instance culture. The culture industry by Horkheimer and Adorno has been extensively studied for the past years. In order to further study this, the researcher will be using the Political Economy of Structuration as an initial frame since this looks at the relationship of agents and structures in creating a society.

## 2. *The Political Economy Theory*

Graham (2007) defined political economy as the study of “how values of all kinds are produced, distributed, exchanged, and consumed (the economic); how power is produced, distributed, exchanged, and exercised (the political); and how these aspects of the social world are related at any given place and time in history” (Graham, 2007).

Furthermore, Mosco (2009) stated that political economy is “the study of the social relations, particularly the power relations, that mutually constitute the production, distribution, and consumption of resources, including communication resources” (Mosco, 2009).

Originally influenced by the Marxist school of thought where economy affects the cultural and political spaces within a society (e.g. labor and the international division of labor, ownership, modes of production; and the importance of class structures and struggles), the first application of Political Economy in the field of Communication happened when Harold Innis coined the term ‘knowledge of monopolies’ which basically explains that “throughout history certain privileged

groups (priests, kings, bureaucrats, soldiers, scientists, etc) have enjoyed a monopoly of access to certain kinds of knowledge.” (Graham, 2007) From then on, other schools of thought emerged like the Frankfurt School where ‘culture industry’ has been first formulated by Horkheimer and Adorno.

*Political Economy of the Culture Industry*

The culture industry is basically composed of mass deception and false sense of happiness (Wei, 2015). One cannot anymore distinguish the difference between culture and practical life due to the commercialistic character of culture itself. Adorno (1969) emphasized that “cultural entities typical of the culture industry are no longer *also* commodities, they are commodities through and through.” He further stated in *The Culture Industry: Selected Essays on Mass Culture* that:

Ultimately, the culture industry no longer even needs to directly pursue everywhere the profit interests from which it originated. These interests have become objectified in its ideology and have made themselves independent of the compulsion to sell the cultural commodities which must be swallowed anyway.

(Adorno, 1991)

The culture industry transforms mass culture into a standardized, homogenized culture of industries. Before, these industries try to hide this scheme by “presenting” choices, when in fact, these products show “repetitiveness, selfsameness, ubiquity” which allows the culture industry to automatize reactions and weaken the forces of individual resistance (Adorno, 1991). It creates a consensus

among its consumers and that the very “product of the culture industry becomes its own advertisement” (Adorno, 1991). The culture industry does not give any freedom to its consumers. It declares:

...you shall conform, without instruction as to what; conform to that which exists anyway, and to that which everyone thinks anyway as a reflex of its power and omnipresence. The power of the culture industry's ideology is such that conformity has replaced consciousness.

(Adorno, 1991)

### *Political Economy of Structuration*

Structuration, on the other hand, is a concept in sociology and was proposed by Anthony Giddens. The theory of structuration explores the intersection of human agency and structures. Human agency refers to a human's action and/or will; while structures are the “rules and resources” that allow “the 'binding' of time-space in social systems” (Giddens, 1986). These are the facets of society that produce system and stability. Examples are education, religion, political institutions, and etcetera.

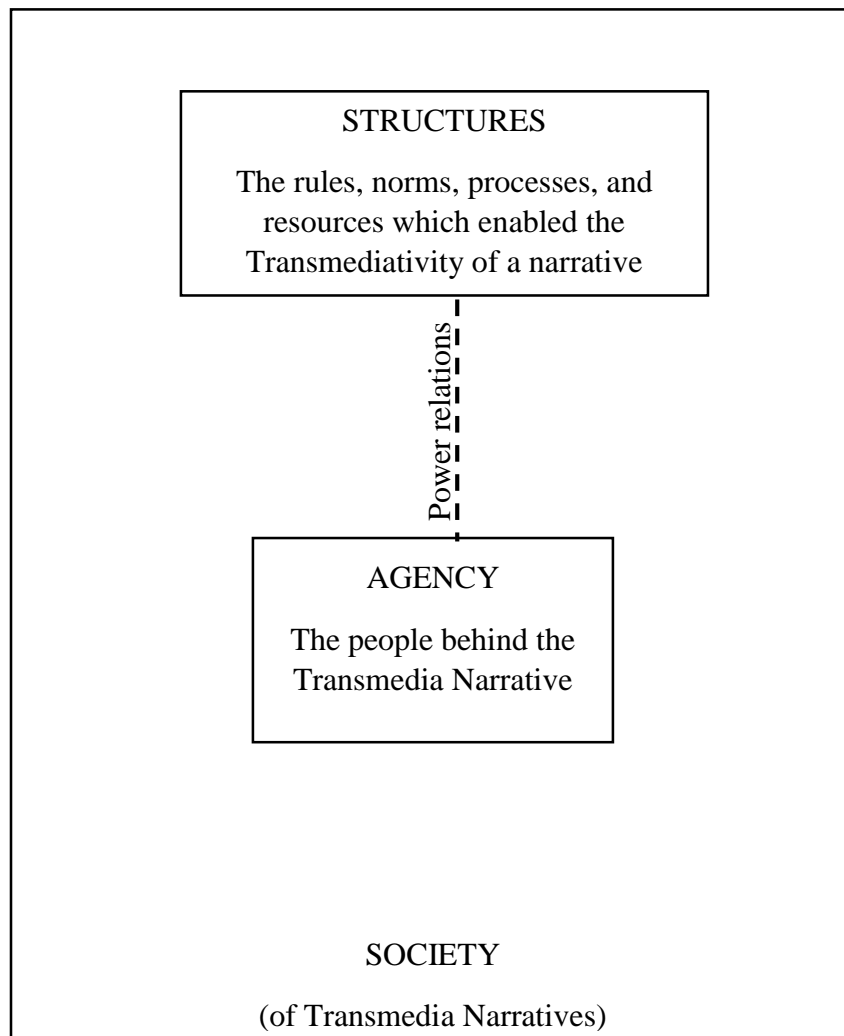
Giddens believes in the duality of structure where “Human actors are the elements that enable creation of our society's structure by means of invented values, norms or are reinforced through social acceptance. Yet, at the same time people are constrained by our social structure.” (Lamsal, 2012). Nathalie Pang (n.d.), in her assessment on the application of Structuration Theory on technologies, stated that “the cultural context is generated and regenerated through the interplay of action and structure. Social structures both support and constrain the endeavors of individuals,

communities and societies.” (Pang, n.d.) It explains that “man actively shapes the world he lives in at the same time as it shapes him.” (Giddens, 1986) In short, society and the individual create one another (Mosco, 2009).

Combining the Structuration Theory with Political Economy enables us to examine power. Political Economy has made contributions to social research by explaining “communication practices, with a sustained analysis of the commodities, institutions, practices, and consequences” (Mosco, 2009). The Political Economy of Structuration allows us to examine micro-level of power. Structuration, as a theory, is:

...an entry point to examine the mutual constitution of structure and agency in political economy. It is a starting point for expanding the conception of power, and in addition, it provides a lever for understanding the forms that social relations take in political economy.  
(Mosco, 2009)

Figure 1. *Conceptual Framework, Political Economy of Structuration*





The Political Economy of Structuration focuses on the power relations and interactions between the agents and the structures in creating a society.

The society of Transmedia Narratives is huge, and for the purpose of this study it has been narrowed down to a one specific narrative, *She's Dating the Gangster*. The Transmediativity of this story will not be possible without the help of different agents and structures in the society of Transmedia Narratives.

The agents of this study are of course the original writer, the publisher, and the screenplay writer. These agents follow certain rules depending on the platform that they are using. These rules are called structures because they serve as the governing guidelines of the changes in the narrative, or lack thereof. This includes the nature of the platform, the language used, the consumers, and the rules of the platform, itself. Also, the culture where the story is happening plays is a great structure in the development of the narrative as this context is a huge consideration in placing and/or using language and symbolisms.

Aside from the structure dictated by the platforms and the culture, agents also follow rules given by people stronger than them (in terms of hierarchy in the organizational chart) like the owners and/or the management. Examples of structures that can hinder or influence the agents in creating content are the rules of the management, ownership, and the taste of the audiences. These structures impose certain rules that will probably benefit the owners at most. The emergence of

advertising in movies, the changes in the treatment of the narrative, the casting, and etcera are some of the common rules imposed by the management of media outfits.

Furthermore, based on the data gathered using the Grounded Theory, fans and consumers are both huge agents and structures in the Transmediativity of *She's Dating the Gangster*. As an agent, they have the free will to decide whether to consume the said material, or not which makes them a structure as well because they have the capacity to dictate what they want to see in the narrative. The consumer agency of the fans becomes a structure to the producers of content (writer, publisher, and the movie producers) because they need to take into consideration the taste of their audiences.

This study looks at the power of the structures to create changes in the narrative of *She's Dating the Gangster* as it moved from one platform to another. It also looks at the capacity of the agents to follow these structures, or lose their free wills, or reshape these structures altogether.

Figure 2. *Operational Framework, Political Economy of Structuration*

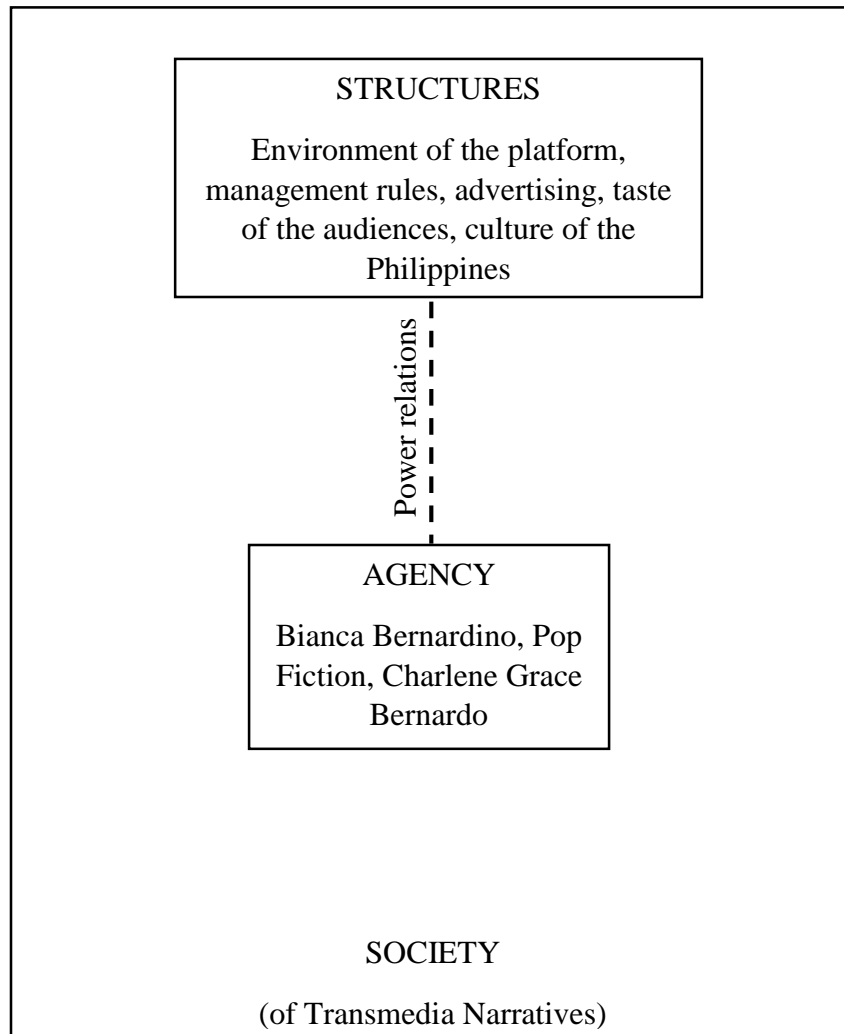
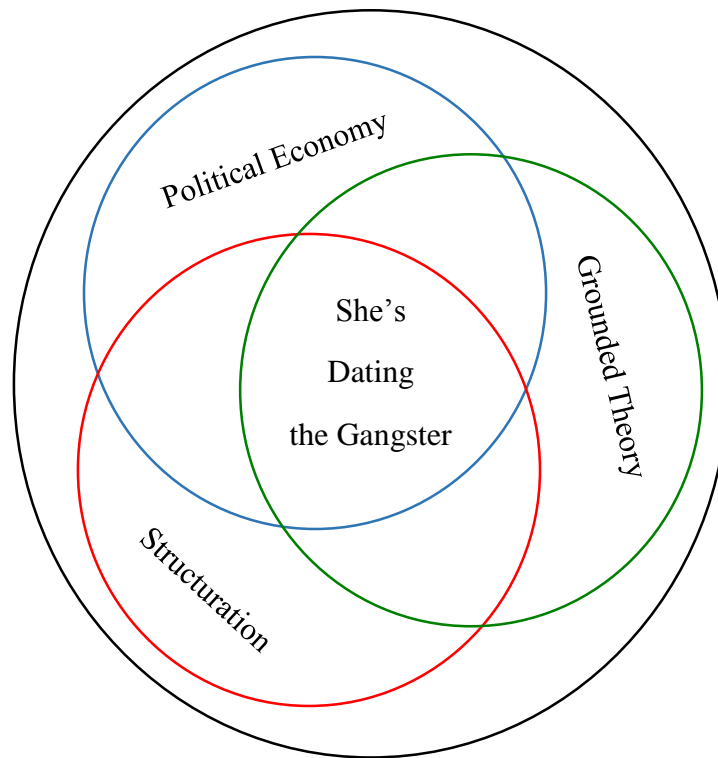


Figure 3. *Operational Framework of the study*



## B. Definition of Terms

- **ABS-CBN** – is a major television network in the Philippines. It is the television unit of the ABS-CBN media conglomerate.
- **Addition** – any character, subplot, or aspect added to the story that is not present in the original story.
- **Alteration** – any form of change in the story.
- **Candymag.com** – is the website of the teen magazine Candymag. In 2007, Bianca Bernardino, the author of *She's Dating the Gangster*, first uploaded SDTG in Creative Corner of the Teen Talk forum of Candymag.com.
- **Deletion** – any character, subplot, or aspect that has been deleted in the story.
- **Gangster** – usually a guy who is a member of a group that engages in fist fights. In this study, a gangster is considered the most badass person the campus with lots of fangirls.
- **Fangirl** – someone who idolizes someone.
- **Literature** – written works, especially published ones.
- **Material** – refers to anything (a story, a book, or a movie) broadcasted, published, or posted online.
- **Narrative** – a series of connected events. In this study, it is the journey of a material.
- **SDTG** – or *She's Dating the Gangster*, is the story written by Bianca Bernardino who goes by the pen name Swanned. It was first posted on Candymag.com in

2007, and later on Wattpad.com. It was picked up by Summit Media and was published as a book under Pop Fiction. Last July 2014, a movie version was released by Star Cinema.

- **Platform** – the venue where the material has been broadcasted, published, or posted. (e.g. internet, television, radio, film)
- **Political Economy** – refers to the interplay of politics and economics in a certain phenomenon. In this study, Political Economy is used to trace the journey of *She's Dating the Gangster*, and how these factors affected or did not affect the changes in the narrative.
- **Pop Fiction** – is an imprint<sup>1</sup> of Summit Media.<sup>2</sup> It specifically publishes books written by Wattpad writers.
- **Screenplay** – a material written for the screen, the script of a film.
- **Star Cinema** – also known as ABS-CBN Film Productions, Inc. is a film production and distribution outfit of ABS-CBN. As of 2014, more than half of the company's total releases has reached and exceeded the 100million mark in the box office. The 10 highest grossing films of all time were all produced by Star Cinema. They also capture more than 65% of the market share.<sup>3</sup>
- **Transmedia Narrative** – the manner in which narrative is transmitted, transformed and translated through the various modes of communication forms<sup>4</sup>
- **Wattpad.com** – is an online website where anyone can post their literary works. It can be accessed by anyone with internet access.

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<sup>1</sup> A name used by the publisher to market works to different demographic consumer segments. Retrieved from <http://en.wikipedia.org/wiki/Imprint>

<sup>2</sup> Is a magazine publisher in the Philippines

<sup>3</sup> Star Cinema's About Page on Facebook. Retrieved from <https://www.facebook.com/StarCinema/info>

<sup>4</sup> *Transmedia Narrative Definition*. Retrieved from <http://www.conferize.com/conferences/1st-global-conference-immersive-worlds-and-transmedia-narratives/about>

## CHAPTER IV. RESEARCH DESIGN

This study is a qualitative research. The researcher used Archival Research to verify facts about *She's Dating the Gangster*. At the same time, she analyzed the content of the material from different platforms and cross-check the possible changes and investigate the reasons behind those changes. The researcher used the constant comparative method in comparing the narrative of the different samples of *She's Dating the Gangster*. Aside from comparing materials, the researcher also conducted interviews with three key people: Bianca Bernardino, the writer of the *She's Dating the Gangster*; Christine Ko, Summit Media's Deputy Group Publisher for Books; and Charlene Grace Bernardo, the screenplay writer from ABS-CBN Star Cinema

### A. The Methods

#### 1. *Archival Research*

Archival researcher is basically looking for original content, information, links, and so on regarding *She's Dating the Gangster* from the archives. The researcher looked into the original thread<sup>1</sup> of *She's Dating the Gangster* in Candymag.com, as well as the thread in Wattpad.com. From then on, she looked for hardcopies of the book editions, as well as the movie version.



## 2. *Content Analysis*

Content Analysis is comparing materials over and over again until you see patterns and common themes. For this study, the researcher compared the book editions and the movie version.

## 3. *Interview*

The interview is a common method used in a qualitative study in order to gather in-depth data about a certain topic. Before the actual interview, the interviewee prepares a series of questions. The interview is best done in person (so you can also observe non-verbal cues), but if restricted, phone and online interviews are also being conducted. For this study, the researcher was able to conduct an in person interview with the screenplay writer, Charlene Bernado; but only online interviews with the original writer, Bianca Bernardino and the publisher, Pop Fiction.

## B. Research Instruments

In order to follow the journey of *She's Dating the Gangster*, as well as the changes in the narrative, the researcher constantly compared the materials using content analysis matrices (See Appendix D) and interviewed key people using the interview guides (See Appendix A, B, and C).

### C. Sampling

The following were the materials used by the researcher to cross-analyze the changes in the narrative of the *She's Dating the Gangster*. These, basically, are the book editions of the said story.

#### 1. *Candymag Version and Wattpad Version*

Based on the conversation of the researcher and Bianca Bernadino, the writer is not anymore giving any soft copies. With this, the researcher used the third published edition of the story as it is the closest to the Candymag and Wattpad versions.

#### 2. *Book Version*

Pop Fiction released three editions of the book as of November 2014. Since the third edition was used in lieu of the Candymag and Wattpad version, only the two other editions were used under the Book Version category.

#### 3. *Movie Adaptation*

The 105-minuter film adaptation produced by Star Cinema was used in analyzing the changes in the narrative as SDTG changes platform.

#### 4. *Respondents*

The respondents of the study are as follows:

- Bianca Bernardino, the original writer of the Story;
- Christine Ko, Summit Media's Deputy Group Publisher for Books, the publishing house which published several editions of *She's Dating the Gangster*; and
- Charlene Grace Bernardo, the Screenplay Writer from ABS-CBN Star Cinema.

#### D. Modes of Analysis

##### 1. *Constant Comparative Analysis*

Constant Comparative Analysis is the tie-in method of the Grounded Theory.

It was formulated by Glaser and Strauss in 1967, the same year they formulated the Ground Theory.

The researcher gathers data based on his or her understanding of a certain phenomenon. This also involves theoretical sampling, meaning the researcher decides what data will be gathered next based on the previously gathered data.

The data in hand are analyzed and compared with the new data. The cycle of comparison and reflection on 'old' and 'new' material can be repeated several times. It is only when new cases do not bring any new information to light that categories can be described as saturated.

(Boeije, 2002)

According to Glaser and Strauss (1967), the constant comparative method has four stages and these are as follows: 1) Comparing incidents applicable to each category, 2) Integrating categories and their properties, 3) Delimiting the theory, and 4) Writing the theory.

In comparing incidents applicable to each category, the researcher codes<sup>2</sup> each data into as many categories as possible which will be constantly compared later on. This process will help in generating theoretical concepts of the phenomenon. The Constant Comparative Method of the Grounded Theory has three coding methods (Strauss & Corbin, 1990) namely: Open coding “the process of breaking down, examining, comparing, conceptualizing, and categorizing data”; Axial Coding “a set of procedures whereby data are put back together in new ways after open coding, by making connections between categories”; and lastly, Selective Coding “the process of selecting the core category, systematically relating it to other categories, validating those relationships, and filling in categories that need further refinement and development” (Strauss & Corbin, 1990).

In integrating categories and their properties, the researcher will start to focus on the emerging properties of each categories. Integration of diverse data also happens in this stage which greatly helps in the formulation of a certain theory.

In delimiting the theory, as the comparison continues, the researcher finalizes which aspects and categories to include. This stage delimits the theory, but “with a set of higher level concepts” (Glaser & Strauss, 1967).

Lastly, the writing of the theory is the culmination of all the coding, analysis, and delimitations done by the researcher. Glaser and Strauss (1967) emphasized that

When the researcher is convinced that his analytic framework form a systematic substantive theory, that it is a reasonably accurate statement of the matters studied, and that it is couched in a form that others going into the same field could use – then he can publish his results with confidence.

(Glaser & Strauss, 1967)

## 2. *Political Economy Approach*

The Political Economy Approach looks at “how the products and texts from the industry that reaches us as consumers are formed by government controls, ownership patterns, advertising, and the complex patterns of distribution and consumption” (Tatole, 2003).

The Political Economy Approach also examines the “process of consolidation, diversification, commercialization, internalization, the working of the profit motive in the hunt for audiences and/or for advertising, and its consequences for media practices and media content” (Boyd-Barrett, 1995).

This study aims to follow the journey of *She's Dating the Gangster* from its original platform to wherever medium it has reached. The researcher will be using the Political Economy Approach to determine why it moved from one platform to another. In order to do this, the researcher will be conducting Archival Research and in-depth interviews with the above mentioned respondents.

#### E. Limitations of the Study

The researcher was not able to get a copy of the original Wattpad story, and limited the constant comparative analysis of the story to the book editions and the movie version.

Furthermore, she was able to interview the original writer, the publisher, and the screenplay writer. Majority of her key interviewees were people from the creative aspect of the transmediativity of *She's Dating the Gangster (SDTG)*. The researcher was not able to interview people from the economic aspect, especially the management of Star Cinema.

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<sup>1</sup> A grouping of posts set-up as a conversation among users. Definition directly lifted from <http://www.dmlp.org/faq/what-forum-thread-etc>

<sup>2</sup> A form of content analysis to find and conceptualize the underlying issues amongst the “noise” in the data. Retrieved from <http://avantgarde-jing.blogspot.com/2010/03/grounded-theory.html>

## CHAPTER V. RESULTS AND DISSCUSSION

After accomplishing and completing the content analysis matrices and conducting interviews with the key informants of the study, the researcher was able to gather the following data.

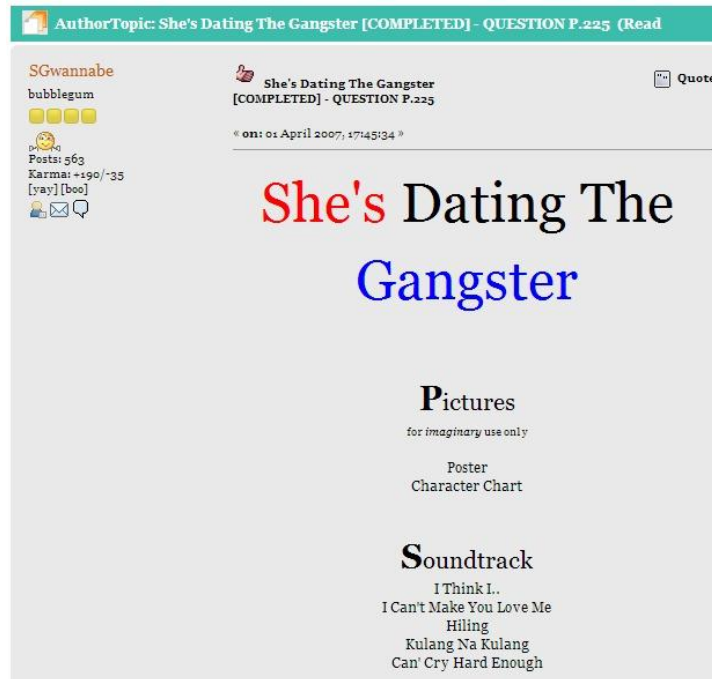
This Chapter is divided into four parts: 1) the transmediativity of the *She's Dating the Gangster* across different platforms; 2) the changes in the narrative which was based from the content analysis matrices; 3) the reasons behind the changes in the narrative based on the researcher's observation, and interviews with the key informants of this study; and 4) the political economy of *She's Dating the Gangster*.

### A. The Transmediativity of *She's Dating the Gangster*: The Story and Its Journey Across Media Platforms

*She's Dating the Gangster* was written by Bianca Bernardino (who goes by the pen name SGwannabe in Candymag.com, then SGWannaB in Wattpad.com) sometime in late 2006 to early 2007.

She initially posted it on Candymag.com in April 01, 2007. From then, she kept on posting updates since many users started to recognize her story. According to Bianca (Interview, 2015), as long as you have an account, and you have actively used your account, you can already create your own thread, and that was what she did.

Figure 4. *She's Dating the Gangster* at *Candymag.com*. Screenshoted from <http://www.candymag.com/teentalk/index.php?topic=146225.0>



AuthorTopic: She's Dating The Gangster [COMPLETED] - QUESTION P.225 (Read)

SGwannabe  
bubblegum  
Posts: 563  
Karma: +190/-35  
[yay][boo]

She's Dating The Gangster  
[COMPLETED] - QUESTION P.225

Quote

on: 01 April 2007, 17:45:34

# She's Dating The Gangster

## Pictures

for imaginary use only

Poster  
Character Chart

## Soundtrack

I Think I..  
I Can't Make You Love Me  
Hiling  
Kulang Na Kulang  
Can' Cry Hard Enough



Figure 5. *She's Dating the Gangster at Candymag.com*. Screenshot from <http://www.candymag.com/teentalk/index.php?topic=146225.0>

**Color coding**

- † Athena Dizon (17)
- † Kenji delos Reyes (18-19)
- † Lucas Lazaro (18)
- † Athena Abigail Tizon (18)
- † Sara Jung (17)
- † Jigs Bala (18-19)
- † Kirby Araneta (18-19)
- † Grace Matic (18-19)
- † Nathan Dizon (20)
- † Carlo Paez (15)
- † Athena's parents
- † Kenji's family
- † others

**Prologue**

*love is happiness...*

*love is smiling when you hear that person's voice...*

*love is the butterflies in your tummy no matter how many times you see that person...*

*love is when you look at them and smile for no reason...*

***love is seeing an imperfect person perfectly...***

*love is painful..*

*love is hard...*

*love is sacrifice..*

*love is sadness..*

Figure 6. *She's Dating the Gangster at Candymag.com*. Screenshot from <http://www.candymag.com/teentalk/index.php?topic=146225.0>

***"Can I live without the happiness? Can I live with that sadness?  
I don't know...I don't know anything anymore"***

I remembered that once I fell in love with a Gangster. I don't know how and when it happened. But I do remember saying that

*"I have fallen for this one of a kind stupid gangster. Oh wait, let me ~~serateh~~ that. I LOVED this stupid gangster.. I gave him happiness while he gave me suicide in return. I know, It sucks. But I never regretted loving him in the first place, well... maybe I did."*

I also remembered loving everything about him ncluding his flaws.. Friends told me that we met in a very spontaneous way.. And then everything happened so fast..

But... Who's this gangster?? 😊 I know two gangsters but..

***Which one am I dating?***

« Last Edit: 02 December 2012, 20:38:32 by SGwannabe » [Report to moderator](#)   
[Logged](#)

Follow me ♥

**SDTGT...♥**

The story basically revolves around Kenji, a gangster who wants to get back with his ex-girlfriend, Athena. In order to do this, he thought of using another girl to get Athena jealous, but then he does not want any complications, so he decided to choose a girl who does think that he is almighty, handsome, and cool (even if he thinks he is). He then spots a nerdy girl who does not look like she cares about anything aside from her books, and a few friends. Kenji then approached the girl, and coincidentally, the girl's name is also Athena. At first, the new Athena does not want

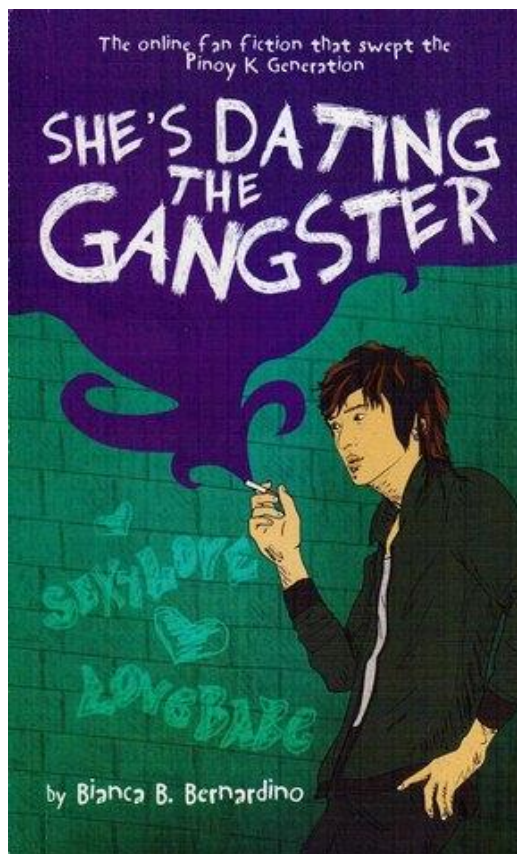
to get involved with Kenji, but since he is so annoyingly persistent, she agreed. To make the pretend act believable, they started doing couple things like wearing the same shirt, eating lunch together, going to school together, and supporting each other's endeavors (e.g. Athena's *Sexy Love* cheer during Kenji's basketball game). But like the typical plot, Kenji started to develop feelings with the new Athena, but he does not want to acknowledge it. At the same time, the new Athena started to have feelings for Kenji as well. Finally, at one point, they confessed their love for each other. Everything was going well between the two, until the original Athena begs Kenji to come back to her because she is dying. Kenji breaks up with the new Athena to be with the original Athena until her supposedly last moments. They all thought that the original Athena was really dying. What they did not know was that the new Athena was much sicker than the original Athena. When Kenji learns about this, he immediately breaks up with the original Athena to be with the new Athena.

Kenji and the new Athena created so much memories together. They were even married, until one day, Athena stopped breathing. She left notes and a video message to Kenji professing her love to him until the end. Kenji cried so hard to the point that he cannot take it any longer, so he ended his own life.

From the Candymag.com's Teentalk, Bianca Bernardino became SGWannaB in Wattpad.com in 2011. Bianca (2015) shared that Wattpad.com is like IG/Twitter where people follow your account. As long as your account is not on private mode, users can view, favorite, and comment on your published stories.

In late 2012, Bianca was contacted by Summit Media and told her that Pop Fiction under Summit Media is interested in publishing *SDTG*, so in 2013 the first book edition of *SDTG* was published.

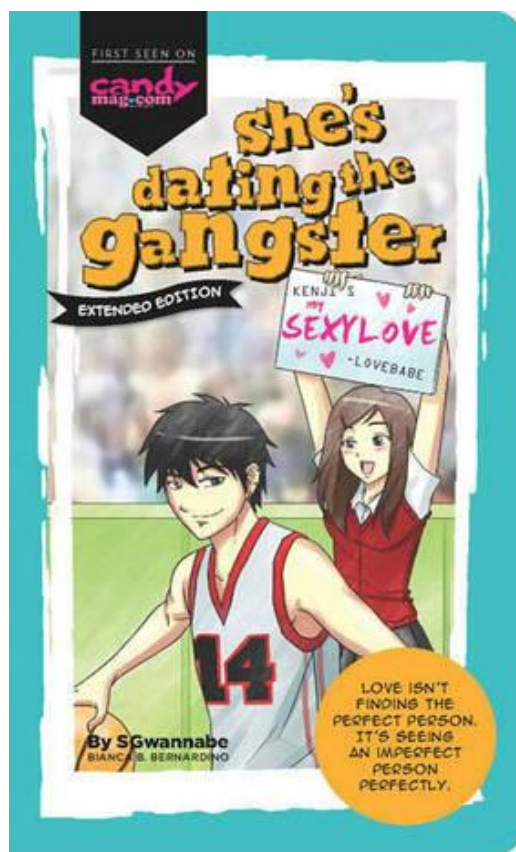
Figure 7. *She's Dating the Gangster First Edition*. Retrieved from <http://www.goodreads.com/book/show/10886468-she-s-dating-the-gangster>



Due to the copyright issues of Summit Media, SGWannaB took down the Candymag and Wattpad copies of *She's Dating the Gangster*.

Later that year, an extended copy of the story was published. This version contains some of the deleted scenes from the original story in Candymag/Wattpad. It also contains a short interview with Bianca Bernardino at the end of the book.

Figure 8. *She's Dating the Gangster Second Edition*. Retrieved from <http://www.goodreads.com/book/show/19540454-she-s-dating-the-gangster>

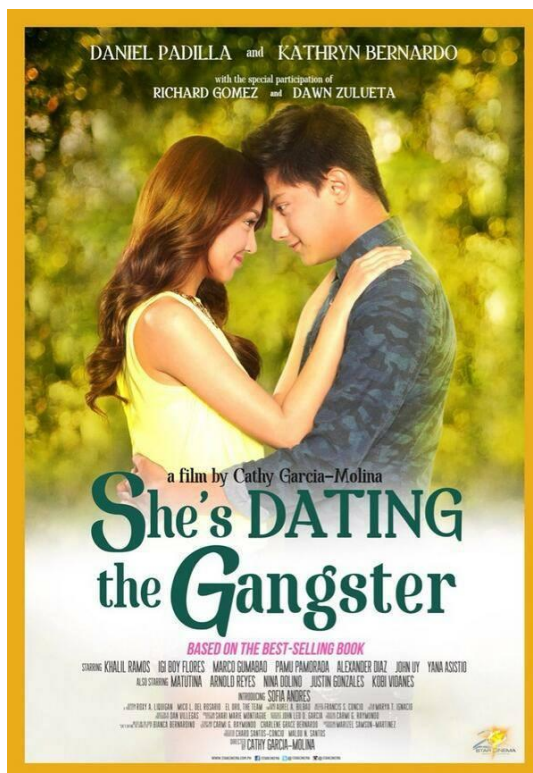


With the popularity of the books, Bianca Bernardino was then contacted by ABS-CBN Star Cinema in 2013.

The screenplay writer of the story, Charlene Grace Bernardino, was contacted by her creative supervisor on December 2013 to write the screenplay of *She's Dating the Gangster*. On January 2014, she began writing the outline of the story. On April 2014, she passed the first draft of the screenplay. On the same month, Star Cinema began filming.

The movie premiered on July 15, 2014 starring Kathryn Bernardo and Daniel Padilla. It started showing nationwide on July 16, 2014.

Figure 9. *She's Dating the Gangster* Movie Poster. Retrieved from [http://upload.wikimedia.org/wikipedia/en/3/33/STDG\(lowres\).jpg](http://upload.wikimedia.org/wikipedia/en/3/33/STDG(lowres).jpg)





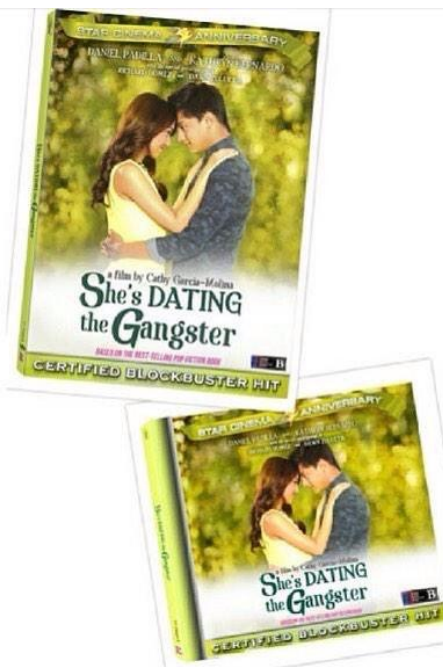
After the successful movie, *Pop Fiction*, on the same year, released the original edited version of the story with the movie poster on the cover as part of the movie-tie in deal between Summit Media and Star Cinema (Ko, 2015).

Figure 10. *She's Dating the Gangster Third Edition*. Retrieved from <http://www.goodreads.com/book/show/22685733-she-s-dating-the-gangster-movie-tie-in>



On October 2014, *She's Dating the Gangster* was in released on VCDs and DVDs.

Figure 11. *She's Dating the Gangster* on VCDs and DVDs. Retrieved from <https://twitter.com/dearscarjames/status/522652963920039936/photo/1>





As of this writing, Bianca Bernardo is doing *She's Dating the Gangster, Too*, a story which bears the same "*She's Dating the Gangster*" title, but has different characters, and storyline. She initially posted it in Candymag.com last 2010, and recently edited it in 2013.

Figure 12. *She's Dating the Gangster, Too* on Candymag.com. Retrieved from <http://www.candymag.com/teentalk/index.php?topic=191780.0>

AuthorTopic: She's Dating The Gangster, Too. || Edited (Read 229313 times)

**SGwannabe**  
bubblegum  
Posts: 563  
Karma: +190/-35

**She's Dating The Gangster, Too. || Edited**  
« on: January 16, 2010, 12:17:46 PM »

## She's Dating The Gangster, Too.

**Picture:**  
Poster

**Characters:**  
Jada Perez  
Jaime Honasan  
Andy Yoo  
Saki Nakamura  
Nadia Dee  
Kate Silva

**Index:**  
1 2 3 4 5 6 7 8 9 10  
11 12 13 14

SGWannaB also posted *She's Dating the Gangster, Too* in her Wattpad account in 2013.

Figure 13. *She's Dating the Gangster, Too on Wattpad.com*. Retrieved from <http://www.wattpad.com/3333397-she%27s-dating-the-gangster-too-introduction>

**She's Dating The Gangster, Too.**

Introduction

**Characters:**

- Jada Perez (d3e1dǎ)
- Jaime "Jai" Honasan (d3e1rmi / d3ar)
- Andy Lopez
- Saki Nakamura
- Nadia Dee
- Kate Silva

**Introduction**

09.25.2013

1 of 2 →

Add Share ☆

365,898 reads

6,390 votes

688 comments

SGWannaB

heart 4

<embed>

Part 2 of 19

Romance Humor |couple sdtg sdtgt

3333397 Report

Ads by Rubicon Project

**FREE** Get the skills you need to

SGWannaB has also posted a special, edited Chapter 1 of the original story in her Wattpad account.

Currently, lots of fanfics<sup>1</sup> have been posted on Wattpad inspired from *She's Dating the Gangster*, the Kathniel, and/or a combination of both.

Figure 14. *She's Dating the Gangster Fanfic on Wattpad.com*. Retrieved from <http://www.wattpad.com/stories/search/?q=she%27s+dating+the+gangster&ref=1>



The image shows a screenshot of a search results page on Wattpad.com. It lists six fanfiction stories related to 'She's Dating the Gangster'. Each entry includes a small cover image, the title, author name, number of parts/pages, update date, a brief description, and statistics for reads, favorites, and comments.

Title	Author	Parts/Pages	Updated	Reads	Favorites	Comments
<b>She's Dating The Gangster ( Kathniel )</b>	KimJane3426	4 parts / 3 pages	Jul 29, 2014	27,864	255	45
<b>Jelsa Story;She's Dating the GANGSTER!*Slow Updates!*</b>	XxStorm_ElsaxX	6 parts / 3 pages	Jun 05, 2014	18,463	251	123
<b>She's Dating the GANGSTER ( Kathniel Fanfiction )</b>	tombssadminaj	5 parts / 3 pages	May 27, 2014	32,502	188	45
<b>She's Dating the Gangster -- English Translation</b>	Mtrxpnay14	25 parts / 80 pages	Feb 23, 2015	40,953	153	53
<b>She's Dating The Gangster Movie?</b>	dramama14	3 parts / 2 pages	Aug 08, 2014	3,649	185	7
<b>She's Dating The Gangster's Son (SDTG FANFIC)</b>	bernalesangelo	5 parts / 9 pages	Mar 22, 2015	-	-	-

## B. The Changes in the Narrative

Since the researcher was not able to acquire softcopies of the story when it was first posted in Candymag.com and Wattpad.com, as both have been taken down due to copyright issues of Summit Media, this study focused on the books and the movie version. Like what is also stated in the Research Design, the Third Edition of the book has been used as the basis of comparison, as it is the closest to the original version.

The changes in the narrative of the story has been noted by the researcher. In general, the changes in the narrative were more technical—formatting of the books, length per chapter, division of subplots per chapter, and so on. The story of the three books were generally similar except for some deletions in the First Edition of the book which will be discussed below.

The movie, on the other hand, had a different treatment from that of the original story and the books.

The more specific changes in the narrative will be discussed in three parts—the alterations, deletions, and additions. These divisions were based from Bola's undergraduate thesis (2010), "Barbara, 34 Years Later: A Study on the Adaptation of the Film Patayin Mo sa Sindak si Barbara into Television", and Sicat's undergraduate thesis (1990), "A Comparative Content Analysis of *Sa Mga Kuko ng Liwanag* and *Maynila: Sa Mga Kuko ng Liwanag* A Case Study of Adaptation".

1. *Alterations*

The Candymag, Wattpad, and all the editions of the book used the same present time and location as setting. The movie, on the other hand, introduced a parallel narrative by creating a new present time story, then using *She's Dating the Gangster's* story as a flashback. So the parts which were inspired from the original story were set in the 90s.

In the original Candymag and Wattpad version, Kenji mistook Athena as Abigail through chat. In the books, it was through text, and in the movie, through a beeper since the milieu has been changed.

In terms of language, the Candymag, Wattpad, and the movie mostly used Filipino; while the published books used English. The published books also created a foreign feel to the story by changing the local terms into its English counterparts. For instance, in the Philippines, the place where you pee and/or freshen up yourself is called a 'comfort room', in the First edition of the book, it was referred to as a 'powder room'. The same is true for the second book. It used 'sweatpants' instead of the more locally used 'jogging pants'.

The Candymag and Wattpad version also used and mentioned local locations like Conti's, University of the Philippines, Batangas, Quezon City, and MOA. While the First book created the story more fiction by inventing new names for locations like Merge (hangout place), Monti's (a restaurant where Kenji and Athena usually go), St. Peter's Academy (Lucas's old school), Planet Games (where Kenji usually

played arcade games), and so forth. The movie version, although generally followed the feel of the original story's locations, gave a different atmosphere to the narrative since it was set to the 90s. The original bar hangout place was changed to a billiard's place.

In the original story, Athena's condition is called Hypertrophic cardiomyopathy. In the movie, it was changed to Dilated cardiomyopathy.

## 2. *Deletions*

The researcher only noted deletions in the First published book as the Second edition of the book is more similar to the original version.

In the First edition of the book, two chapters were deleted: 1) The Christmas-set chapter where Kenji attended Athena's family's Christmas Eve celebration to ask for five minutes from Athena and go back to their usual selves (the Athena and Kenji that is so in love with each other); and 2) The Batangas getaway of the *barkada* where Athena became ill in front of everybody.

In the movie, most of the chapters of the book were deleted if not altered, only the favorites scenes of the readers were retained and these are as follows: 1) Kenji's wrong message to Athena (which was also altered to a beeper); 2) Athena's Sexy Love cheer; 3) Kenji and Athena's dance together (which was altered to a more modest one); 4) The "I cannot breathe" scene (the timing was altered); and 4) The bully fangirls.

### 3. *Additions*

The published books did not offer anything new to the original version's story. The movie, on the other hand, created a new story line through a parallel narrative technique.

According to Linda Aronson (2011), a parallel narrative uses “flashbacks, flash forwards, non-linear narratives, multiple plots and ensemble casts” to deepen the narrative of a screenplay. It has “several separate narratives running in parallel, often involving non-linearity, time jumps, large casts, or all of these” (Aronson, 2011).

*She's Dating the Gangster (STDG)* the movie introduced new characters related to the characters of the original SDTG.

The movie characterized Kenji as a 40-year old widow to Abigail, and a father to Kenneth. Kenji and Kenneth's relationship is on the rocks especially after the death of Abigail. Ever since High School, Kenji has not seen Athena. Maybe to finish their love story, he goes to Bicol, but unfortunately the plane that he is on board crashed.

Being the sole relative of Kenji, Kenneth was contacted by the airline. He immediately goes to the airport where he met Kelay, a girl who claims that Kenji is her father. With this, Kenneth and Kelay begin their journey together in finding Kenji, so 1) Kenneth can ask forgiveness from his father, and 2) Kelay could reunite Athena and Kenji.

In the end, Athena and Kenji once again see each other through Kenneth and Kelay. Kenneth also professed his love for Kelay through reenacting the airport scene when Kenji was missing.

### C. The Transmediativity of *She's Dating the Gangster* and the Reasons Behind the Changes in the Narrative

#### 1. *Platforms*

The platform dictates changes in the narratives of the story for the very reason that each platform has its own nature and language.

SGWannaBe, or Bianca Bernardino in real life, first thought of the story in 2006. With the help of a friend combined with life experiences, she was able to come up with a few chapters.

She initially posted *She's Dating the Gangster* on Candymag.com last April 2007. In the researcher's interview with her, she said that she is writing online because "*It is [sic] the easiest way to share your story to people especially [sic] if you aren't a professional [sic] writer.*"

Like what has been discussed in the Review of Related Literature, the internet promises real-time interaction between the producer and the consumer of the material. So in 2011, she moved to Wattpad basically because people were posting her stories there, so why not move to Wattpad once and for all. She added, "*I was told SDTG*



*has always been on the top 10 most searched on Candymag.com. But then some or should I say most people read it on Wattpad.”*

*She’s Dating the Gangster* has 866,617 reads Candymag’s Creative corner with, 1.2m reads (as of January 2015) in Wattpad. Due to its popularity, it was picked out by Summit Media, specifically its imprint, Pop Fiction.

Unlike the internet which shows real-time activities, the books take longer time before they get published. The same thing happened in the Transmediativity of *She’s Dating the Gangster*. Pop Fiction had to somehow edit the book to be published to make it more fluid. Since the story used to be updated everyday in Candymag and Wattpad, some parts were not cohesive with the storyline, so Pop Fiction had to edit out some parts. Bianca, the original writer, requested for Pop Fiction to translate the book into English, which explains why the first two editions of the books were in English. Some parts were also edited because Pop Fiction has a limit to the number of pages when publishing books. Bianca explained that she was consulted regarding which scenes to put since they only have limited space (Interview: Bernardino, 2015).

Along the way, Bianca Bernardino, as an agent in the Transmediativity of *She’s Dating the Gangster*, had to cope with the structures dictated by the management of Pop Fiction. In an initial text exchanges between the researcher and Bianca Bernardino, Bianca said that there was an editor in charge of editing the story. She was just consulted every now and then with the changes.

Likewise, in the case of Star Cinema, it was the management's decision to make a film based on the book. According to an interview with Charlene Grace Bernardo (2015), the screenplay writer, "*...mula nu'ng ma-acquire 'yung Bakit Di Ka Crush na libro, nag-start na yata silang nagkaroon na ng pag-uusap with Summit 'yon tapos may mga books na silang tinitignan. [ever since Star Cinema acquired the rights to the book "Bakit Di Ka Crush", they started to look at books published by Summit.]*

Star Cinema's version of *She's Dating the Gangster* is very much different from the original storyline because they needed to address the logic concerns missing from the book. Unlike in books where you have hundreds of pages to develop a story, a movie only have more or less and hour and a half to deliver a complete story (if not part of an installation). Charlene Grace Bernardo said that the differences in the narrative of printed material and the movie version were brought upon the technicalities of each platform. She (2015) explained that:

Siguro kasi pag printed material, 'di ba nababasa mo kung ano 'yung thoughts nila. Pero pag minount mo na siya sa screen, iba na 'yun kasi kailangang i-visualize mo na, i-physicalize mo ano ba 'yung nararamdaman ng character.

[Maybe because in a printed material, you get to read the thoughts of the character. But when you mount those on screen, it's different. You need to visualize...physicalize the thoughts and the emotions of the character.]

(Interview: Bernardo, 2015)

Charlene Grace Bernardo said that they originally planned to be faithful to the book but,

...siguro kapag kasi sa Wattpad, sabi ni Bianca parang inu-update nila daily. Siguro lang since maraming nawala siguro nu'ng nasa book na siya, maraming scenes na hindi ganoon ka-cohesive.

[since Bianca used to update the story daily, plus the editing of the book care of Summit Media, some scenes were not cohesive.]

(Interview: Bernardo, 2015)

## 2. *Characters*

The original story revolved around five main characters: Athena (female protagonist), Kenji (male protagonist), Abigail (female antagonist), Lucas (Athena's closest guy friend, Abigail's boyfriend for a while), and Sara (Athena's best friend).

In general, the Wattpad story and the books used the same characters and their attitudes. The movie, on the other hand, introduced Kenneth and Kelay, and gave more back story to Kenji and Athena.

Below is a more specific changes or lack thereof in the characters:

In the Wattpad and book versions, Athena was portrayed as more carefree, more passive. She was a young girl who just wants to have fun, maximize every moment, and was more willing to do anything for love. In the movie, on the other hand, Athena was given more character, more motivations behind her actions. The researcher believes that she was wiser in the movie version in the sense that she did not easily give in to the demand of Kenji (to be his pretend girlfriend). Athena, in the

movie, seemed to be more knowledgeable about her condition compared to the Athena in the Wattpad/book version because in the Wattpad/book, she seemed surprised that she can die any minute, while the Athena in the movie seemed to be sorry when she started to have more frequent palpitations and heavy breathing due to being exhausted physically. Charlene Bernardino, the screenplay writer, said that they did these changes to the characters in order to address the logic concerns behind the actions of the characters. She said that “...*kinailangan lang talaga naming i-flesh out ‘yung character, ‘yung motivations nu’ng character, bakit niya ginagawa ang isang bagay. [We needed to flesh the characters, their motivations why they are doing such things.]*” (Interview: Bernardino, 2015)

Contrary to Athena, Kenji’s character in the movie was toned down. In the Wattpad/Book version, he was more badass, more into vices like drinking and smoking, more into fist fights. But in the movie, his soft side was more emphasized than him being a gangster. These changes were basically due to the decision of Star Magic. Daniel Padilla, the actor who portrays Kenji in the movie, is one of the talents of Star Magic. His fans are mostly teenagers, and with this, Star Magic does not want him to convey the wrong message to his young fans by endorsing violence, and vices, so the creative team behind *She’s Dating the Gangster* had to adjust to this demand of Star Magic.

Abigail’s character, the female antagonist in the story, was more cruel and meaner in the Wattpad/book versions. She even confronted Athena about her being a

gold-digger. Abigail was even happy when some fangirls of the Barney and Friends attacked Athena. But in the movie, Abigail was just a wallflower character in the early parts of the movie. She was just around, lurking, observing. On the latter part, she was just shown as a sick person. Her mean side was not portrayed in the movie, but rather her illness was given the spotlight. Like Kenji's, Abigail's character was toned down, and her soft side was more evident compared to her rude attitude that manifested in the Wattpad/Book version.

And lastly, Lucas. The researcher believes that the basic aspects of his character in the Wattpad/Book version—the calmness, the gentlemanliness, were shown in the movie as well, with a little more exaggeration on Lucas's good qualities. In the Wattpad/Book version, Lucas used to smoke and drink as well, but in the movie, this aspect was completely not portrayed. The movie shown a 'perfect' boy—willing to help anytime, a gentleman, indeed.

In general, the characters' attitudes and lifestyles in the movie were nicer and kinder in the sense that their bad habits (e.g. drinking, smoking, fist fights, bullying) were toned down if not completely omitted. This move by the management of Star Cinema shows that changes in the narrative are not only caused by the platform itself, but also the culture where that material is going to be broadcasted.

The movie also introduced Kelay and Kenneth, the two major characters which enabled the parallel narrative technique of the movie.

### 3. *Time of Adaptation*

Another aspect of the story which showed the differences in the space of the story as it moved from one platform to another is the change of medium used in Kenji and Athena's first encounter.

In Candymag, being it was posted there in 2007, Kenji sent a wrong chat message to Athena. The same thing was used in the Wattpad version (posted in 2010), Kenji sent a wrong chat message to Athena. But in the published books version (2013), Kenji sent a wrong text message to Athena. And lastly, in the movie, since the milieu has been changed to 90s, Kenji sent a wrong beeper message to Athena.

These changes in the medium used to convey the message show the most used gadget or technology on the time of the story (Bernardo, 2015).

Aside from the kind of technology used in Kenji and Athena's first encounter, a careful consideration was applied in the movie. Since it featured a parallel narrative, the screenplay writer and the consultants thought of words that were still not used in the 90s. They were careful in choosing words because maybe those words were still not used during those times.

### 4. *Culture*

The original Candymag/Wattpad story contained Korean language through endearments, and addressing relatives. Bianca Bernardino, herself, told Pop Fiction, that she was watching Korean *telenovelas* when she was writing the story.

This aspect was retained in the books because the publisher wanted the books to be as close to the original one (Ko, 2015).

In the movie, this Korean influence in terms of language was omitted to make the story more local, and relatable. Charlene Grace Bernardo (2015) added that:

Mas na-feel lang namin na mas magiging relatable siya kung wala ‘yon...Siguro ang hirap lang kasi i-apply sa atin na, ‘pag sa context na ng Philippine culture e, maraming differences, so baka hindi maging relatable ‘to sa lahat.

[We felt like the movie is going to be more relatable if we omit those Korean aspects. It was just difficult for us to contextualize these aspects to Philippine culture because not everyone might understand them.]

(Interview: Bernardo, 2015)

Another major change in the book is the omission of the drinking and smoking scenes. The original story and the published books featured lots of scenes where the characters drink and smoke. In the movie, this aspect has been omitted.

Charlene Bernardo explained that:

Actually doon sa billiards hall, may mga group na pinakitang nagssmoke sila, pero kay Daniel, ‘di kasi siya pwedeng makita gano’n. Sa Star Magic na rin kasi, ‘yung image niya, saka baka kasi maging mali rin ‘yung endorsement sa teens, sa mga uma-idolize sa kanya. So iniwasan talaga namin.

[In the billiards hall, there were groups who smoke, but for Daniel, we omitted that because many teens idolize him. Star Magic is concerned of his image. We do not want to send the wrong impression.]

(Interview: Bernardo, 2015)

And lastly, the ending of the movie is very different from the original story and the published books.

The story originally ends with Kenji committing suicide. Bianca Bernardino admitted that she was naïve and young when she first wrote the story. She said that, *“I really didn’t think it would be this viral. If I had known then I would change it to something less tragic. We don’t promote suicide in the Philippines. That is one of the adjustments Star Cinema had to make.”* which was further justified by Charlene Grace Bernardo:

Siguro kung High School ako na nabasa ko siya, siguro okay lang siya sa akin, pero at this age, pagkagumawa ka ng movie na ganoon, baka lang iba ‘yung message na maibigay mo, so naging careful lang talaga kami. Hindi namin gustong i-endorse ‘yung pagsu-suicide...Naging careful lang talaga kami na ‘wag maging mali ‘yung message na makarating.

[If I were in High School, maybe the ending’s fine with me, but at this age, the message of the story might be overwhelming, so we were just careful. We do not want to endorse suicide. Most of all, we do not want to send a wrong message to our audience.]

(Interview: Bernardo, 2015)

The culture serves as a big structure in the Transmediativity of *She’s Dating the Gangster*. Agents are somehow required to consider these factors before making changes to the original story. These changes and factors are crucial because they might help in the success of SDTG, or break it altogether.



D. The Political Economy of *She's Dating the Gangster*

1. *The Consumer Agency*

Aside from the creative and cultural aspects of the changes in the narrative of *She's Dating the Gangster*, the researcher sees the consumers as one of the biggest factors behind the changes in the narrative of the story. More than the technicalities and requirements of each platforms, and the norms of our culture, the readers, movie goers, the fans, or the consumers in general have a huge influence on the production, consumption, and distribution of *She's Dating the Gangster*.

Bianca Bernardino used to update the story line of *She's Dating the Gangster* everyday. While writing the story, Bianca admitted that the reactions of the readers somehow affected the outcome of the story. In the researcher's interview with her, Bianca (2015) admitted that she has a different flow in mind, but the readers' comments are also important to her, so she gave them what they wanted.

Aside from the content itself, the movement of this story from Wattpad.com to a book was because of the fanbase of the story online. According to an interview with Christine Ko, Summit Media's Deputy Group Publisher for Books, because teens are reading *She's Dating Gangster*, there's a demand. She further added, "*Take a look at the bookstores and you will see hundreds of these kinds of books on display. It could only mean that people are looking for them. That's why a lot of publishers are now publishing stories from Wattpad.*" This insight greatly shows that the demand of the consumer gave way to the publication of the book version of SDTG.

After the first edition of the book, an extended copy was released mainly because “*the readers wanted ‘more’ of the book. They wanted to read their favorite scenes that we (Pop Fiction) had somehow edited out.*” (Interview: Ko, 2015). More than anyone else, Pop Fiction had to cater to their target consumers, and on a situation like this, consumer agency becomes more powerful than management structure. The first edition was given a limited space maybe because Pop Fiction was not that sure about the sales and outcome of the book, but when they saw that this story sells, they immediately released an extended version, not just to satisfy their consumers, but of course to also maximize the profit they could get from this hype.

Furthermore, Charlene Grace Bernardo, the screenplay writer, believes that the fanbase of the story was a huge factor in turning this story to a movie. She also said that aside from the creative aspect, they also needed to cater to a wider audience:

...since medyo pang teens talaga siya, we tried talaga na mas lumawak lumawak ‘yung magiging audience ng movie. Kapag Young Adult or Teen Fiction, wala masyadong parents or, wala masyadong family relationship, so kinailangan lang talaga naming i-flesh out ‘yung character, so doon sa ‘pag flesh out ng character, du’n na maraming nabago.

[Since the movie is mostly for teens, we tried to make it relatable to the older audiences as well. They say that in Young Adult or Teen Fiction, family relationships are neglected, so we tried to flesh out the characters, and with that came the changes.]

(Interview: Bernardo, 2015)

Although these changes were made to address the logic concerns in the production of the movie, the favorite scenes of the readers were still retained. When the researcher asked Charlene Grace Bernardino to give sample scenes, she mentioned the Sexy Love scene, the couple shirts and eyeglasses, and so on.

After the movie, Pop Fiction released another version of the book. This time, they published a Filipino version, the closest to the Candymag/Wattpad version, to make it more different from the first two. The cover of the book also featured the KathNiel to cater to their fans. Christine Ko (Interview, 2015) said that, “*Some of them (KathNiel fans) didn’t know that SDTG was a book before it became a movie.*”

## 2. *The Techniques*

Aside from selling SDTG as a media product to the consumers directly, the transmediativity of SDTG contained soft sell advertisements within.

This section of this chapter will discuss the different techniques used by the producers to indulge the consumers in consuming products and/or ideologies.

### *Stealth Advertising*

Stealth advertising is a kind of advertising where consumers are not aware that they being subjected to advertising (Grimsley, n.d.). This technique does not aim an immediate purchase from the consumers, but more on to entice the consumers and convince them to allow direct advertising in the future (MarketingSchools.org, 2012).

A common example is product placement where products are literally put in the frame, sequence, or the story.

The Candymag, Wattpad, and book versions did not much promote any product except for the casual moments where commercial locations such as Conti's and MOA were mentioned. But in the movie, product placements were more evident. Creation of scenes in favor of the advertisers is a common practice in filmmaking.

As shown in the figures below, KFC, a fast food chain in the Philippines, endorsed by Kathryn Bernardo and Daniel Padilla in real life, was used as a location. The scene which ran for more or less than two minutes, featured KFC's branding—the meals which it is known for: the chicken, the Krushers, the free extra rice, and the unlimited gravy; and of course its signature colors: red and white.

Figure 15. *Kathryn Bernardo as Athena in She's Dating the Gangster*. Screenshot from the movie, 2014.



Figure 16. *Daniel Padilla as Kenji Delos Reyes in She's Dating the Gangster*. Screenshot from the movie, 2014.



Obviously, this scene was created to advertise KFC. Kelay and Kenneth could have met somewhere else. They could have eaten in a restaurant, but no—they ate in KFC. This scene was not in the original story, it was created to satisfy the advertiser.

Furthermore, in the following sequences, two of ABS-CBN's products were placed in the movie using Kathniel's characters, Kenneth and Kelay.

ABS-CBN Mobile is ABS –CBN's prepaid mobile sim where you can call, text, and surf the internet like the other prepaid sims (ABS-CBN, 2015). iWantv, on the other hand, is a video streaming application where you can watch ABS-CBN, SkyCable and Studio 23 programs (ABS-CBN, iWanTV Home, 2015). Both are owned, maintained, and operated by ABS-CBN.

In the figure below, Kenji enters the frame on the right side, leaving a space on the center for ABS-CBN mobile's poster to be exposed to the audience.

Figure 17. *Kenji and ABS-CBN Mobile on She's Dating the Gangster*. Screenshot from the movie, 2014.



The next sequence features Kelay buying load for her ABS-CBN mobile, emphasizing the sim card's capacity to watch shows on iWanTV. It was even more exposed through the gesture and dialogues of Kelay, "*Kelay: Manang pa-load.*

*Tindera: Balut? Kelay: Hindi. Eto po pa-load. Etong may iWanTV.*"

Figure 18. *Kelley and ABS-CBN Mobile on She's Dating the Gangster*. Screenshot from the movie, 2014.



This stealth advertising, with the help of the popularity of celebrities, creates a society and a culture that are full of *'false needs'*.

### *Culture Industry and Commodification*

Films, TV, radio, magazines, and other forms of mass media create a homogenized culture. This culture, “as a result of profit maximization, is deemed to be wholly standardized” (Hodkinson, 2011).

Audiences idolize celebrities, industries are businesses to begin with. In short, “movies and radio need no longer pretend to be art. The truth that they are just business is made into an ideology in order to justify the rubbish they deliberately

produce.” (Adorno & Horkheimer, 1944) It further explains that under monopoly, “all mass culture is identical” and the “striking unity of microcosm and macrocosm presents men with a model of their culture: the false identity of the general and the particular.” (Adorno & Horkheimer, 1944) And all these lead to the generation of passive audiences. Adorno and Horkheimer (1944) argue that “celebrity image is the center of false value that works to deceive audiences into equating real life with the movies or other culture industry fabrications.”

This culture industry can be further linked to commodification.

Commodification refers to “the transformation of goods and services, as well as ideas or other entities that normally may not be considered goods into a commodity” (Polanyi, 2004).

The movie’s lead characters, Kathryn Bernardo and Daniel Padilla, or more popularly known as KathNiel, have a huge fan base. Daniel Padilla, as a gangster in the movie, avoided scenes that might suggest wrong endorsements to his teen fans. His character basically adjusted to what the audience might be expecting of him as an actor and/or a person—a handsome, nice boy. The characters and/or the celebrities of the movie, in general, were plus factors in the success of the movie economically. Adorno and Horkheimer further state that “The celebrity is not a real person, but merely a commodity, an image without substance, used to control the consciousness of a malleable public.” (Adorno & Horkheimer, 1944)



Aside from being another form of the Transmediativity of *She's Dating the Gangster*, the very idea of a 'gangster' has also been commodified, resulting to various posts on social media where people dressed up like Kenji.

Figure 19. Images of People Dressed Up like *She's Dating the Gangster* characters. Retrieved from: <http://bit.ly/1LefYAz>, and <http://bit.ly/1GRQ56u>



This great following from people both fans and non-fans of the KathNiel, paved way for ABS-CBN to maximize profit generation from the said franchise.

Weeks after the premiere of the movie, a bookazine (book in a magazine format) was released by the ABS-CBN Publishing House. It costs P150, and contains images, fun facts, never-released-scenes, and behind-the-scenes from the movie.

Figure 20. *She's Dating the Gangster's* Bookazine. Retrieved from <https://pbs.twimg.com/media/BtTX1mOCIAAiGfM.jpg>



And for July 2014, this SDTG bookazine was the number one bestseller in Powerbooks, a local bookstore in the Philippines.

Furthermore, ABS-CBN released merchandise items such as t-shirts, ballpens, ID holders, buttons, mugs, tumblers, pillows, and so forth.

Figure 21. ABS-CBN SDTG Merchandise Online. Screenshoted from <http://store.abs-cbn.com/brands/She%27s-Dating-The-Gangster.html>

The screenshot shows the ABS-CBNstore website interface. At the top, there is a navigation bar with links for 'Cart Item', 'Account', 'Sign In', and 'Register Now'. Below this is a search bar with 'Advanced Search' and 'Search Tips' options. The main navigation menu includes 'HOME', 'KAPAMILYA BRANDS', 'ABOUT US', 'CONTACT US', and 'FAQ'. On the left side, there are two vertical menus: 'CATEGORIES' and 'BRANDS'. The 'CATEGORIES' menu lists various product types like Electronics, Kapamilya #FEBling, Customized Phone/Tablets Case, etc. The 'BRANDS' menu lists various ABS-CBN brands and shows 'She's Dating The Gangster' as the selected brand. The main content area features a banner for 'She's Dating the Gangster' with a 'Sort by: Featured Items' dropdown. Below the banner is a grid of merchandise items, each with a product image, title, and price. The items include various t-shirts and accessories like bag tags and ballpens. A pagination bar at the bottom of the grid shows 'Pages: 1 2 3' and a 'Next' button. At the very bottom of the page, there is a footer with the ABS-CBN logo, copyright information, and links for 'About', 'Careers', 'Privacy', 'Terms', 'Contact Us', and 'FAQ'.

## E. Synthesis

This chapter discussed the changes in the narrative, the reasons behind the changes, and the political economy of the Transmediativity of *She's Dating the Gangster*.

Through the constant comparative analysis, the researcher was able to determine structures that guided the agents in making changes in the narrative of SDTG. These structures are as follows: the characteristics, language, and nature of the platform itself; the decisions of the management; and the consumers. These structures suggested possible changes in the narrative. Although the agents have the capacity to decide on their own, most of the time, they give in to these structures to satisfy their audiences, and to develop the story of *She's Dating the Gangster* as well. The researcher has observed that the changes were mostly for technical purposes, but there were also changes brought by the culture of the Philippines, and the intent of the movie producer to reach a wider audience, thus maximization of profit occurred. The researcher also took note of the power of the consumers to demand changes in the narrative.

The researcher was able to further justify these observations through the interviews she conducted with Bianca Bernardino (original writer), Christine Ko (Pop Fiction), and Charlene Grace Bernardino (screenplay writer).

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<sup>1</sup> *Fan Fiction*, fiction written by fans of a TV series, movie, etc., using existing characters and situations to develop new plots. Definition from <http://dictionary.reference.com/browse/fanfic>

## CHAPTER VI. SUMMARY AND CONCLUSION

### A. Summary

*She's Dating the Gangster* started in Candymag.com, then it moved to Wattpad.com, had been published by Pop Fiction with three editions, and was made into a movie by Star Cinema. Afterwards, DVD and CD copies of the said movie became available to the public, as well as ebook copies of the published books.

As the material moved from one platform to another, changes were inevitable. Changes in the narrative of the story include: 1) Alterations of the format of the stories—chapter formatting, chapter divisions, changes in locations; 2) Deletions of unnecessary parts; and 3) Addition on the edge of Star Cinema as they introduced a parallel narrative in the movie.

These changes were brought by creative, economic and political circumstances.

Since the material has been updated almost daily online, some parts of the story were not cohesive. Pop Fiction and Star Cinema had to make some adjustments to create a more fluid story.

Pop Fiction became faithful to the original story posted online. They only made creative changes on the story, and deleted some parts to make it to the required number of pages for publishing.

Star Cinema, on the other hand, took it on the next level by introducing a parallel narrative. They have shown the readers' favorite parts (as advised by Bianca Bernardino) through flashbacks, while creating a story related to the original Candymag/Wattpad story. Star Cinema fleshed out the motivations of the characters, and built up their personalities. At the same time, they omitted many parts of the book to localize the story. Both the online and the published books featured Korean influences. Star Cinema chose to delete those, so the movie can be relatable to those who are not Kpop fans. Star Cinema also introduced a parallel narrative to cater to a wider audience. Most Teen Fiction or Young Adult are, of course, for teens. Parents and/or families are usually not the target market of this kind of film; that is why Star Cinema expanded the universe of Kenji and Athena.

According to the researcher's interview with Charlene Grace Bernardo, the screenplay writer, the changes in the film version were carefully planned. The original story's suicide ending, for instance, was omitted in the movie version because Star Cinema did not want to endorse it. They do not want to send a wrong message to their audiences, especially that the majority of the supporters of the story are teenagers. Furthermore, scenes in the book where Kenji (portrayed by Daniel Padilla) is drinking and/or smoking were omitted in the film for the same reason that Star Cinema does not want to endorse such vices to teenagers. And also, Star Magic, the talent agency of ABS-CBN, did not permit Daniel Padilla to portray such actions as these might send a wrong impression to his young supporters.

## B. Conclusion

Technological advancements have really changed the way materials are produced, distributed, and consumed. A great proof to this new phenomenon is *She's Dating the Gangster*. Adaptations usually start in books to television, but in this case, adaptation started online before it went to a more traditional media. In the end, the original material went back online. Before 1991, this process was just referred to as adaptation but Kinder (1991), Zazzera (1996), and Jenkins (2003), developed the idea separately. Today, adaptation was further developed to a more complex idea called 'Transmedia Narrative'.

Going back to the definition of a Transmedia Narrative by Conferize (2014), transmedia narrative is a narrative "transmitted, transformed and translated through the various modes of communication forms." The researcher, therefore, concludes that *She's Dating the Gangster* is a transmedia narrative. It started online, has been published, transformed into a movie, and now with several fanfics online.

Using archival research, constant comparative analysis, and in-depth interviews, the researcher was able to identify the following reasons for the changes in the narrative of the story: 1) Changes are inevitable. As the material went along different platforms, changes were needed to suit the requirements of each platforms; 2) Content is important. Publishing online, works have not been that proofread. Pop Fiction and Star Cinema had to polish the story to create a more solid and more cohesive storyline; 3) Cultural considerations are significant. Material should be

relatable as possible; and 4) Economic factors are game changers. The consumers can greatly influence the story and its treatment.

The transmediativity of *She's Dating the Gangster* is basically a result of the power relations among the agents (Bianca Bernardino, the Book editor, Charlene Grace Bernardino), the structures (management of Pop Fiction and Star Cinema) and the audiences who consumed the materials. Bianca Bernardino just want her story to reach and possibly touch peoples' lives. In the process of turning it into a book and a movie, some parts were omitted to create a more fluid story. But the fans wanted more, so Pop Fiction, although follows rules in publishing, had to somehow cater to the wants of their audiences. Star Cinema, on the other hand, wanted to cater to a wider audiences, thus resulting to the changes in the narrative. Like in the book, Star Cinema retained the favorite of the audiences as demanded by the consumers and by the original writer, Bianca Bernardino.

SDTG is one of the most popular stories both in Candymag and Wattpad. It is not surprising to see it being turned into a book, and into a movie because obviously, there is a market.



## CHAPTER VII. IMPLICATIONS AND RECOMMENDATIONS

### A. Theoretical Issues

This study explored the concept of a Transmedia Narrative using a local material, *She's Dating the Gangster*. This phenomenon is somewhat new and foreign here in the Philippines, thus the Grounded Theory Method has been really applicable.

This approach enabled the researcher to explore possibilities without being constrained with the usual theories and/or schools of thought.

For the approaches, the Political Economy fitted the study because the researcher, with the help of the Grounded Theory, discovered that there are political and economic factors in the transmediativity of a text. The researcher recommends further studies on this, or a possibility of developing a formal sub-topic or school of thought on the Political Economy of Transmedia Narrative.

### B. Methodological Issues

Archival research was very helpful in tracing the roots of *She's Dating the Gangster*.

Constant comparative analysis has been suitable in analyzing the developments and changes of the narrative of *She's Dating the Gangster* as it required a thorough cross-examination of the materials.

Furthermore, in-depth interviews with the key people of the study helped in supporting the arguments of the researcher. Although online interviews are much easier and less hassle, the researcher still recommends personal interviews because it gives more opportunity to ask follow up questions compared to just sending the questionnaire online. Furthermore, the researcher was only able to interview the screenplay writer for the movie adaptation. Interviews from the production and management aspects are highly recommended.

#### C. Practical Issues

This study is very helpful in raising awareness on such a foreign concept. The story does not only explore the very idea of a Transmedia Narrative, but also helps in media literacy both to the Academe and the general public.

While studying, *She's Dating the Gangster*, the researcher noticed an interesting factor in a transmedia narrative—the fans. The agents of *She's Dating the Gangster* gave huge considerations to the needs and wants of the fans of the story. This insight opens an interesting side of the transmediativity of a text. Future researchers might want to study the fans movement of a material while it moves from one platform to another, and possibly determine the factors behind the loyalty or lack thereof of the fans while the materials moves across platforms.

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**APPENDIX A. INTERVIEW WITH BIANCA BERNARDINO**

*a. When did you start writing? What are the genres of your stories?*

I started last 2006. They are mostly Romance/Comedy/Drama.

*b. Why are you writing online?*

It was the easiest way to share your story to people. Specially if you aren't a professionally writer.

*c. How did She's Dating the Gangster start? When did the idea first cross your mind? When did you start writing it?*

I did brainstorming with a friend. She helped me with the concept then with the few chapters. After that I was able to write the whole story. We started late 2006.

*d. Did you have an initial flow or, the reactions of the readers affect your writing?*

I had a different flow but then the readers' comments are also important to me so I had to give them what they want.

*e. What/Who is the inspiration behind SDTG?*

Probably combination of experience.

*f. By any chance, do you have a timeline of the evolution of SDTG?*

Someone made it for me but I have no copy of it.

*g. When did you first upload SDTG in Candymag? How long did it stay there?*

Last April 2007. The thread is still there but I deleted the content.

*h. Please describe the environment in Candymag. How was the process back then?*

As long as you have already made an account and posted few times on their forums then you will be able to make your own thread.

*i. When did you move to Wattpad? Why?*

I made an account late 2011. It was probably because people are posting my stories there so why don't I put it instead?

*j. Please describe the environment in Wattpad. How is the process of posting stories?*

It's like Twitter/IG. People follow your for updates. But if you're not on a private mode then they can read your stories without following you. The same with Candymag.com but a bit confusing for me. You just need to create a username and then you can make your own thread.



k. *What is the difference between the Candymag.com version and the Wattpad.com version? Were there changes as you move from Candymag to Wattpad? In content? In the characters? What made you do these? Is the time difference a factor?*

I only corrected few errors. I believe there were a lot but I just corrected the once I noticed that time. Story flow, characters and ending are all the same.

l. *Is the difference in website a factor? Why or why not?*

I am not sure. I was told SDTG has always been on the top 10 most searched on Candymag.com. But then some or should I say most people read it on Wattpad.

m. *Didn't you get afraid to use suicide in your story considering the conservative culture of our country?*

I was young and naïve that time. It was the choice I had come up with and I really didn't think it would be this viral. If I had known then I would change it to something less tragic.

n. *Did you have control with the editions released by Pop Fiction? If it's not too much, how is your partition with the profit of the books? By any chance, do you know why they did such changes?*

Yes, the editor and I got in touch with each other. She updated me every time. I also suggested what scenes to put on the book since we only have limited space.

*o. How about the movie version, did you have a say on the screenplay? Were you asked if it's okay to totally change the perspective of the movie? To begin with, why did they do such changes?*

I met with the team before the writers started writing the first draft. They told me they would make some adjustments. It was also to cater everyone's needs and not just the readers.

*p. The movie ending is very different from the original story. Why?*

We don't promote suicide in the Philippines. That is one of the adjustments Star Cinema had to make.

*q. Who decided on the cast? Were you consulted?*

They asked me but it was still their decision.

*r. By any chance, do you know if there are works published on Wattpad that were inspired by SDTG?*

I am just not sure if there are any.

s. *Are you planning on creating subplots/fanfics of SDTG?*

No.

t. *How do you feel about the achievements of SDTG? How about the changes in the narrative?*

An online story to a published book and now a movie, who would've thought, right?

Everything is just overwhelming. as long as it's the same story flow, it will still be

SDTG.

**APPENDIX B. INTERVIEW WITH POP FICTION**

a. *Why did you start publishing Wattpad stories? How many have been published so far?*

Because teens are reading it, there's demand. We've published over 64 books.

b. *Is there a market?*

Yes. Take a look at the bookstores and you will see hundreds of these kinds of books on display. It could only mean that people are looking for them. That's why a lot of publishers are now publishing stories from Wattpad.

c. *What made you pick-out *She's Dating the Gangster*?*

*She's Dating the Gangster* is very popular among the teens on Candymag.com's Creative Corner. So we became curious what it was.

d. *When exactly did you come across the material? When did you contact Ms. Bianca?*

2012, Nov 2012.

e. *How many editions were published? How is the sales of each edition?*

Three editions have been published. We've printed a total of 115,000 copies.

*f. Were there changes from the Wattpad version to the book version/s? Why did you do (or not do) such changes?*

The candymag.com/Wattpad version was in Taglish. The author, Bianca Bernardino requested for us to translate it into English. Usually, we only edit the grammar and sentence structure. We retain the story and characters because that's what the readers have grown to love. But with SDTG's case Bianca agreed for us to edit chunks of the story to make it more fluid.

*g. Aside from the creative aspect, were there other factors considered in making the changes in the book? Were there unexpected factors?*

No answer.

*h. The original Wattpad version used Korean words in some cases. Why did you keep these in the books?*

To make it as close as possible to its original form.

*i. Are there other Korean influences in the story?*

Yes. Bianca watched Korean Telenovelas at the time she was writing the book.

*j. After the first edition, an extended copy was released. Why?*

Because the readers wanted “more” of the book. They wanted to read their favorite scenes that we had somehow edited out.

*k. After the release of the movie, you published another edition with KathNiel on the cover. Why?*

To cater to the Kathniel fans. Some of them didn’t know that SDTG was a book before it became a movie. And it’s the usual practice to come out with a movie tie-in version of the book when the movie comes out.

*l. Why did you translate the book to English for the first two editions? And then went back to Filipino for the third edition?*

To make it different from the two previous books.

*m. What challenges did you encounter in turning a Wattpad story into a published book?*

The editing mostly. How to make the story shorter to fit in the required number of pages without losing its original form.

*n. According to my research, SGWannaB is writing She's Dating the Gangster, too.*

*Is there a possibility of publishing the story as well?*

But of course!

### APPENDIX C. INTERVIEW WITH CHARLENE GRACE BERNARDO

a) *Star Cinema does not usually produce adaptation. Parang may nabasa po akong article na mostly, original works po talaga ‘yung majority ng Star Cinema.*

Siguro ‘yung bulk, oo. Pero before this ‘di ba, I think ‘yung sa Bata-Bata tsaka Dekada 70, so meron namang attempt before pero siguro wala lang masyadong material. Uhm, meron madalas, siguro sa tv series na ginagawang movie ganyan. Uhm, pero nag-start lang talaga ulit sa “Bakit Hindi Ka Crush” ayon tapos sinundan ng Diary ng Panget tapos Gangster. (\*deletes a part since the interviewee is not sure if she is allowed to say this information\*)

b) *Kasi inspired po ‘yung study...fourth year high school ko po unang nabasa Saan mo unang nabasa?*

*Sa Wattpad talaga ta’s ‘yung friends ko po nu’n, mahilig sila magbasa online, ako hindi naman, so ayon parang na-engganyo lang po nila ako. Tapos ayon po pala, Candymag siya nag-start. Hala, ang tagal na pala. Tapos nalipat lang ng platform. Tapos naging book po pala siya na may three editions, ang dami na po.*

Oo, pero ang nabasa namin, uhh ‘yung first two, ‘yung hindi pa Kathniel ‘yung cover.

*‘Yung English? Kaso ang dami po palang deletions no’n.*

Oo nga.



*So 'yung question lang po, paano o bakit niyo po napili 'yung She's Dating the Gangster?*

I think, management 'yung nag-decide kasi ako, ano, parang kinausap na lang ako ng creative manager ko na magiging part ako ng project. Pero hindi ko alam kung paano sila nag-arrive doon sa desisyon pero parang mula nu'ng ma-acquire 'yung *Bakit Di ka Crush* na libro, parang nag-start na yata sila, uhh parang nagkaroon na ng pag-uusap with Summit 'yon tapos may mga books na silang tinitignan.

*c) Ayon, naging factor po kaya na medyo emerging 'yung Wattpad? Parang dahil merong na pong market 'yung Wattpad, parang naging factor po ba kung bakit in-adapt into a movie?*

Oo katulad nu'ng *Bakit Di Ka Crush*, so parang naging popular 'yung book, in-adapt siya. 'Yung *Diary ng Panget* ganyan, so parang eto, 'yung Gangster din, syempre malaking plus 'yung 'pag may fanbase na 'yung libro pero since medyo pang teens talaga siya, we tried talaga na uhh kumbaga mas lumawak...mas lumawak 'yung magiging audience ng movie.

*d) Napansin ko lang po na 'yung...kasi po ano binasa ko talaga 'yung Wattpad, naaalala ko pa po nang onti. Kaso nu'ng bumili po ako nu'ng first two books, "Hala, English na pala siya!" Tapos may iba pong dinelete. Kasi natatandaan ko po 'yung Christmas part doon, 'yung si Kenji pumunta siya sa house ni Athena,*

*tapos first book po, wala 'yun, pero nu'ng second edition po, parang ando 'n na po ata ulit. Tapos nu'ng Filipino na po, parang mas Wattpad na po siya. So ang question ko lang po, 'yung narrative ng book medyo different po sa narrative ng film. Ayon, bakit po ganon nangyari?*

Siguro kasi well una kasi kami ang binasa namin 'yung libro, sabi mo nga, ang daming nabago. Sabi ni Bianca, kinuwento niya kasi sa amin na parang may editor sa Summit, siya talaga 'yung magko-compile kumabaga kino-consult si Bianca kung ano 'yung gusto niyang isama, ano 'yung tingin niya hindi naman kailangan. So 'yun. So kami, nag-base lang talaga kami sa book. Actually, ang original plan talaga namin is maging faithful talaga doon sa book, kaya lang siguro uhh kapag kasi sa Wattpad, sabi ni Bianca parang inu-update nila daily, so parang, siguro lang uhh since maraming nawala siguro lang nu'ng nasa book na siya, maraming scenes na hindi ganoon ka-cohesive. Siguro so parang doon na din nagkaroon ng parang challenge na din kasi parang ang hirap ikonekta ng mga scenes tapos parang hindi mo ganoon kakilala 'yung characters kasi ewan ko, sa Wattpad mas fleshed out 'yung mga characters pero sa book kasi parang mas limited 'yung information, so do'n talagang nahirapan kami kasi kahit may material na parang...kasi parang 'yung flow ng story parang 'pag movie, parang cause and effect siya, pero doon parang medyo nagiging...ano parang ang hirap, may mga parang talon ganyan so nahirapan kami. Tapos nagkaroon na ring ng parang idea 'yung management na 'yun nga, siguro hindi lang talaga siya pang teens lang, so parang nagkaroon ng idea na gawin nating

parallel narrative ‘yung movie. So ‘yon, nu’ng naging ganon na, mas mahirap na kasi kailangan mong ikwento ‘yung nasa book, tapos kailangan mong umisip ng panibagong kwento na connected din doon sa book tapos since parallel narrative siya, kailangan mong isipin ‘yung ng mga scenes na in a way, magkocomplement doon sa scenes na nasa libro. So ‘yun, tapos ano pa ba...

Siguro kasi pag printed material, ‘di ba nababasa mo kung ano ‘yung thoughts nila. Pero pag minount mo na siya sa screen, iba na ‘yun kasi kailangang i-visualize mo na, i-physicalize mo ano ba ‘yung nararamdaman ng character. So doon pa lang talaga mahirap na maging faithful talaga, so kami kahit doon sa poster, nakalagay na “based” lang siya, hindi talaga siya adaptation, mostly based lang siya doon sa book.

*e) Ayon po, bukod po doon sa gusto niyong magkaroon ng malaking audience ‘yung movie, ano pa po ‘yung naging factors kung bakit medyo binago po ‘yung story?*

Well, ‘yun talaga ‘yung primary concern (lumawak ‘yung audience) tapos siguro kasi... kapag kasi...sabi nila kapag Young Adult or Teen Fiction, parang ‘di ba, wala masyadong parents, or wala masyadong family relationship, so parang kinailangan lang talaga naming i-flesh out ‘yung character, ‘yung motivations nu’ng character, bakit niya ginagawa ang isang bagay, so doon sa ‘pag flesh out ng character, du’n na, marami nang nabago. So parang...kailangan mo kasing maintindihan kung bakit niya ginagawa iyon. For example si Kenji, bakit niya gustong-gusto si Abigail, anong mayroon si Abigail. Tapos si Athena, bakit siya papayag, kasi doon sa book, ‘di ko

alam doon sa Wattpad, parang nagkamali ng send ng message tapos hindi naman niya talaga pinag-trip-an, e. Actually sinasabi naman niya na hindi ako ‘yung tinitext mo ganyan pero parang nag-assume lang si Kenji na ikaw ‘yon tapos parang lagot ka. And then parang the next thing, sila na, parang “Oh tayo na”, parang okay sige, parang medyo mahirap lang siguro, or siguro maraming nawala nu’ng prinint nila ‘yung book, so ayon, kailangan naming itawid ‘yon. Syempre kapag minount mo ‘yon sa film, maraming manunuod na hindi naman nakabasa nu’ng libro so kailangan nilang maintindihan kung ano ‘yung nangyayari.

*f) Pero parang same lang din po talaga sa Wattpad lalo na po ‘yung Third Edition, kasi nagrelease po ulit sila ng edition na in Filipino na.*

Ah, ‘yung Kathniel na?

*Opo, ‘yung Kathniel na. Parang...kung tama po ‘yung pagkakatanda ko, parang gano’n lang din po kasi nag-start ‘yung sa Wattpad. Ang ano lang...*

Chat ‘yon ‘di ba, chat? ‘Di ba nag-chat sila...Sushi Boy kasi parang nabasa ko ‘yung ilang pages ng parang ebook, parang nag-chat sila.

*Or parang text din po ata.*

Talaga? Kasi may parang binigay sa aming copy. Do’n...do’n kasi parang inisip na namin mas madaling itawid kung chat nga kasi 2007 ba siya sinulat ni Bianca, so parang medyo uso pa ‘yung chat...chat ganyan parang mas madali ‘yung nagkamali siya ng ano, oo, tapos ‘yun, nu’ng ginagawa na namin parang sa phone, oo nga ang

hirap niyang itawid. Pwede mo namang tawagan, pwede mo namang malaman sa boses pa lang na hindi siya 'yon. Ayon maraming factors parang maraming logic concerns na pumasok.

*Ayon po, doon po sa pag-turn po ng book into the movie, may mga unexpected factors po ba? Ano po 'yung hindi niyo in-expect na.. ay eto pala kailangang baguhin kasi hindi nga po logical. May mga naging gano 'ng moment po ba?*

May mga ganon kasi since pinalitan namin 'yung milieu niya. 'Di ba sa uhh sa Wattpad saka sa book, present naman 'di ba, so kami ginawa lang naming 90s kasi nagkaroon kami ng parallel story ba, so kailangan mong palitan. Dati, wala pa namang phones, so beeper ganyan so ayon 'yung mga naging considerations.

*g) Ano po ba, purely creative po 'yun or 'yun nga po para mas malaki 'yung audience?*

Actually, mas inuuna 'yung kwento talaga. Parang triny lang naming mas maging smooth siya, mas maging cohesive. Ma-address lahat 'yung mga logic concerns ganyan. Tapos uhm siguro 'yung pag-address sa wider audience, doon na lang papasok 'yung parallel narrative kaya kami bumuo ng isa pang kwento.

*h) Ayon po, 'yung book po kasi saka Wattpad medyo may mga Korean influences, ang dami po talaga. Pati 'yung pag-address sa kapatid, pati po 'yung endearment tinatranslate. Pero po sa movie medyo wala na po.*

Wala, inalis siya completely. Kinonsult namin siya with Bianca, with Direk Cathy, parang mas na-feel lang namin na mas magiging relatable siya kung wala ‘yon. Uhh though ako kasi fan ako ng mga Korean movies, series...so nu’ng binabasa ko nga, madami akong parang nakitang na scenes na “O, nakikita ko ‘to sa...” ganyan so andon ‘yung kilig mo, pero siguro ang hirap lang kasi i-apply sa atin na, ‘pag sa context na ng Philippine culture e, maraming differences, so baka hindi maging relatable ‘to sa lahat. So ‘yon talaga ‘yung nagiging consideration.

*i) On clothing naman po, kasi sabi nu’ng adviser ko, ang cute cute po niya, pinanuod po niya kasi para maka-relate niya, tapos sabi po niya, “Ay parang mga Kpop ‘yung mga suot nila.” Ano po, meron po bang influence ‘yung Kpop doon or...?*

Alam ko wala, kasi uhh ibang team ‘yung nagha-handle do’n. Sa Art Department, nag-research sila sa usong damit ng 90s. Ginawang sobrang makulay ‘yung 90s kasi ‘yung present story ginawa mas dark nang onti kasi mas mabigat naman talaga ‘yung story nu’ng present. So ‘yun ‘yung naging reason kung bakit mas naging makulay siya.

Ayon ‘yung mga checkered saka ‘yung mga ano uhh bulaklakin. ‘Yun daw kasi ‘yung mga uso nu’ng time na ‘yon.

j) *Uhm ‘yun ‘yung ending ng book. Iniyakan ko po ‘yon kasi nu’ng high school parang hala. Bakit hindi po natin na-translate into the film?*

Oo, uhh, ano ba. Siguro kasi ano ba.. Paano ba, siguro mas...hindi ko ma-explain ng tama. Siguro kung High School ako na nabasa ko siya, siguro okay lang siya sa akin, pero parang at this age, pagkagumawa ka ng movie na ganoon, parang baka lang iba ‘yung message na maibigay mo, so parang naging careful lang talaga kami...na hindi namin gustong i-endorse ‘yung pagsu-suicide parang dahil sa love. Parang oo, nandon ‘yung sacrifice, romantic, di ba pag nanood tayo ng Korean movies parang karamihan doon may nagpakamtay tapos ‘yun na talaga ‘yung aww iiyak na tayo kasi andon ‘yung sakit, ‘yung pain ng lahat. Pero ‘yung siguro naging careful lang talaga kami na ‘wag maging mali ‘yung message na makarating. Tapos, parang andoon pa rin ‘yung theme ng sacrifice kasi ‘di nag-sacrifice sila. Pero mas binigyan namin ng bagong anggulo. Di ba doon kasi parang ‘yung love ‘yung naging prompt para...to be with Athena, pero parang sa amin, ‘yung love ‘yung magbibigay sa’yo ng strength to go on with life. ‘Di ba kasi si Athena, parang may sakit siya, and okay lang naman sa kanya tanggap na niya, pero nu’ng nakilala niya si Kenji, parang mas nagkaroon pa ng reason to live...to fight. Pero nu’ng iniwan niya si Kenji, feel naman ni Kenji, ‘yun ‘yung nawala sa kanya, pero dumating naman si Kenneth. Parang siya naman ‘yung naging reason ni Kenji para mabuhay.

*k) I-review lang po sana natin 'yung naging process po ng adaptation, or parang inspiration. Paano po ba 'yung naging process ng movie?*

Una, kinausap muna ako ng creative manager, “O eto ‘yung gagawin nating movie.” So parang gumawa muna kami ng rough outline na base talaga sa book na siguro may kaunting tweak na rin ‘pag tinatawid mo na ‘yung scenes. Tapos dumating ‘yung idea na bakit hindi natin gawing parallel narrative ganyan, so kinonsult namin si Bianca. Parang maraming creative meetings na kasama siya, ‘yung production team, promo, booking, advertising, ‘yung distribution, pato si Direk Cathy ganyan tapos sakanya okay lang naman na magkakaroon ng changes, maraming madadagdag. Sa kanya okay lang, siguro nirequest lang niya na talaga is ‘yung mga favorite scenes ng readers at least sana makita. So ‘yun ‘yung naging considerations namin. Tapos ayon sinimulan na naming isulat ‘yung script. Ay, treatment muna bago ‘yung script tapos everytime na meron kaming draft, laging magpapatawag ng mancomm, ‘yung management lahat ng members ng promo, production, producers, so ayon magbibigay sila ng comments ganyan syempre kasama din si Direk Cathy. So ‘yun, laging ganon. Hinihintay muna namin ‘yung feedback bago kami mag-proceed. Tapos ‘yon, before pala kami talaga nag-proceed doon sa scripting, kasi ‘di ba mayroon kaming present story, pinitch muna namin siya kay Direk Cathy, ay sa management muna tapos kay Direk Cathy. Tapos nu’ng okay na, saka doon pa lang nag-proceed.



*l) Ayon po 'yung mga favorite scenes. Ano po ba 'yung binanggit ni Ms. Bianca, o kayo po?*

Siguro kasi popular 'yung sa Sexy Love tsaka 'yung mga cover ng book na pangalawa nandon siya tapos 'yung couple shirts, sunglasses, tapos uhm ano ba actually 'yung pambubully, wala doon, pero parang sa book kasi, pinakita si Kenji na kinatatakutan ng lahat, so kinailangan lang naming iphysicalize 'yon. Uhm ikaw ba anong favorite scene mo?

*Hala, 'yung Christmas scene po talaga 'yung naaalala ko, saka 'yung Sexy Love din po, ang cute cute.*

Sorry, saka 'yung sa fangirls, parang don kasi sinampal siya, sa amin, binato-bato lang siya.

*m) Tama, sinampal lang siya. Tapos naaalala ko po, 'di ba sa book, madaming drinking, smoking, pero sa movie po wala. Bakit po?*

Actually doon sa billiards...sa billiards hall, may mga group pinakitang nagssmoke sila, pero kay Daniel, di kasi siya pwedeng makita ganon. Sa Star Magic na rin kasi, 'yung image niya, saka baka kasi maging mali rin 'yung endorsement sa teens sa mga uma-idolize sa kanya. So parang iniwasan talaga namin. Oo nga, ang dami.

*Opo sa book madami, tapos to think na parang High School lang sila.*

Oo nga, e. Tequila

*n) Tapos sa movie po, nagda-drive si Kenji sa book po medyo hindi po ata.*

Pero may isang scene, ‘yung sinundo siya ni Kenji, ‘yung parang nagkabanggaan si Athena saka si Lucas. ‘Yung sabi sa kanya ni Kenji, “wait ka lang dito.” Parang nakakotse ata siya. Pero walang masyadong scenes na ganon sa movie.

*o) Sa book po medyo undefined ‘yung social status ni Kenji, may times po na mukha siyang may kaya, pero nagwo-work din po siya sa Asianized.*

Nalito rin ako do’n e. Doon sa book parang dinescribe na ang laki ng bahay nila nu’ng dinala niya si Athena do’n, so parang iisipin mo na ang yaman niya, may business sila, pero nagulat din ako na bakit kailangan niyang mag-part time sa Asianized. ‘Yon, parang sa amin mayaman talaga siya. Ni-retain na lang namin na mayaman talaga siya.

*p) Tapos sa movie po, nadadagdag po ‘yung scene sa Mayon. Baki...parang ano po ‘yung naging reason do’n?*

Uhm doon kasi...parang nu’ng finiflesh out kasi namin ‘yung characters, ginawa namin na si Athena galing Bicol pumunta ng Manila. Di ba doon sa book, galing Korea sila ni Sara. So ginawa lang namin na galing din siya sa ibang lugar. ‘Yung Bicol...nu’ng una wala talagang...’di siya inspired ng story, parang nagb-brainstorm lang kami ng lugar na pwede nilang pumunta na romantic pero at the same time, pasok sa production ano budget. So parang naisip namin Bicol, tapos ginawan na lang

siya ng backstory na galing na lang siyang Bicol. May promise sila para...’Di ba ang nangyari kasi is parang may unfinished kang ano part ng lovestory nila sa past na kinailangan mo talagang bumalik doon para tapusin sa present.

q) *‘Yung ending po ba na nasa balcony na si Dawn and Richard Gomez, ‘yung background ano po ‘yon?’*

Tagaytay.

*Iniisip ko lang po kasi kung Bicol din po ‘yon kasi pumunta sila pero parang Tagaytay nga po or somewhere in Batangas.*

Tagaytay. ‘Di niya naibigay ang Mayon.

*Pero wala na pong connection ‘yon?’*

Wala, parang galing lang si Dawn sa States, umuwi dito kasi dito na niya gustong mamatay.

r) *Tapos ‘yung doon po sa Korean influences medyo mas nilocalize niyo po, kasi ganoon po ‘yung nakukuha ko. Mas nilocalize niyo po ‘yung movie version.*

Oo, parang mas magiging relatable talaga sa makakanuod kahit mga 40s na or 30s.

“Ako ‘yon! May beeper ako dati.”

Kahit ‘yung sa dialogues, triny namin i-adjust. ‘Yung mga hindi pa uso salita ngayon ay ‘yung mga usong salita ngayon na hindi pa uso ngayon. Triny talaga namin na,

“Hala, sinasabi na ba ‘yan noon.” Cinonsider namin kung ano ba ‘yung mga usong salita noon.

*s) ‘Yung sa end naman po ni Ms. Bianca, bukod po sa pag-retain ng favorite scenes ng readers, may iba pa po ba siyang naging concern sa pag-adapt?’*

Uhm actually nu’ng binibranstorm kasi naman kinuwento niya kasi ‘yung process, ‘yun nga daw, everyday inu-update tapos may mga magko-comment na readers na “Uy ‘yung next scene ganito”, so ‘yun ‘yung magiging next scene, so in a way, parang finufulfil niya ‘yung gustong makita nu’ng readers niya. So parang sabi nga niya, kaya minsan parang hindi ganoon nagko-connect minsan kaya sabi niya okay lang kung may mabago or madagdag, parang ‘yun lang talaga ‘yung naging request niya lang talaga na sana at least ‘yung mga favorites scenes majority makita.

*Tapos nako-consult naman po siya?’*

Binibigyan namin siya ng copy sa bawat ginagawa naming draft, so nababasa niya rin. Tapos minsan, nagpupunta rin siya. Tinatanong namin siya, “O ganyan mo ba nakikita si Kenji or ganyan mo ba nakikita si Athena”

*t) Ayon sa scriptwriting naman po, gaano po naging ka-involve ‘yung management o hindi po sila ganoon ka-involve na kayo po freely ‘yung nagsusulat?’*

Yung pagsusulat ano hindi naman talaga sila nagsusulat, though may isang scene na sinulat ni Inang, si Olivia Lamasang, may isang scene doon ‘yung hospital scene, siya

nagsulat no'n, pero hindi naman talaga sila "Uy ganito", pero may mga comments sila pag nagpasa kami ng drafts, so ayon tinatry naming i-address, i-explain, 'pag feeling nila, hindi talaga sila nag-aagree, tinatry naming ayusin, o parang magcompromise at least.

*Pwede po bang maka...example nu'ng decision-making...*

Ano ba uhm parang more on sa character e. Isipin ko.. uhh 'yun 'di ba si Athena, pumayag na lang siya, parang wala namang struggle. Sa parang sa kanila, parang 'di tumatawid 'yon "O basta ka na lang papayag" so kinailangan naming mag-plant ng scenes na para makita mo onti-onti nagiging compounded na 'yung reason ni Athena para pumayag. So una, parang may konting guilt, kasi parang sa kakakulit ni Kenji parang sinabi niyang "Hintayin mo ako", parang may onting guilt tapos nakita niya sa bilyaran 'yung kung paano magmahal si Kenji, parang may silip ka na sa kung ano 'yung pwedeng i-offer nu'ng taong 'to. Tapos, 'yung pangatlo...

*'Yung binubully po siya?*

Ah yeah 'yun, 'yung pambubully, para tigilan siya, tapos 'yung... well 'yung pagpapakamatay scene parang cute ano lang naman siya, pero may ano kay Athena..na may sakit siya pwedeng mamatay pero, pero 'tong taong 'to eto 'yung kayang gawin for love, so kung kaya ko naman siyang tulungan, bakit 'di ko gawin.

*u) So mostly po ba ng concern ng management more on the creative or may concern din po sila for logistics...marketing?*

Oo, sa creative talaga magbibigay sila ng comments. Sa production, hindi ko alam kung paano ‘yung nagiging usap nila, baka siguro...hindi na kami nasasama sa meetings. Mas sila na nu’ng producers ‘yung nag-uusap.

*v) ‘Yung pagpili po sa Kathniel, ano po may say po ba ‘yung writers o purely mancomm?*

Management, parang sinabi na lang na sila ‘yung gaganap, sinabi sa amin, sinabi kay Bianca, so pag nagsulat na kami, isipin na namin na si Daniel ‘to, si Kathryn ‘to, tingin mo kaya ba niya? Bagay ba sa kaya. So kinoconside mo na din.

*So may factor po talaga ‘yung casting?*

‘Pag nagsusulat ka na, oo in a way, iisipin mo na din. Si Kenneth ‘di ba kasi medyo nage- English siya, pero parang ‘pag isipin mo, magsstraight English ba siya, o hindi? Kasi ‘pag isipin mo si Daniel, medyo masa pa din siya.

*w) Tapos ano po ‘yung mga challenges na na-encounter niyo po sa pagsulat nu’ng screenplay?*

Nu’ng ina-outline namin siya, parang nahirapan lang talaga kami na maging faithful sa book, though ‘yon ‘yung original plan. Tapos nu’ng ginawa na naming parallel ‘yung story niya, nahirapan kaming mag-isip ng story. Syempre nu’ng sinusulat mo

na siya, kailangan mong isipin ‘yung book, na’ko kailangang maiphysicalize ko ‘to. So doon lang pumasok ‘yung struggle kasi nga printed material, tapos may expectation ‘yung reader ayaw mo naman silang madisappoint, sila ‘yung reason kung bakit naging popular ‘yung Wattpad na story tapos ‘yung print na libro. So ‘yun ‘yung mga challenges na kailangan mo talagang i-accommodate na kailangan mong ipakita sa story.

*x) Ano curious lang po. Kasi nu’ng una Transmedia lang po ‘yung study ko, ita-trace mo lang po ‘yung history, kung bakit lumipat ng platforms to another. Pero sabi ng adviser ko, baka kailangan ko pong lagyan ng political economy kung nagtransform from one platform to another. So ano po ba, may mga economic factors po ba, “Uy mabenta siya sa readers” gawin natin siyang movie?*

Sa tingin ko nakaimpluwensiya siya, lalo na doon sa Bakit Di Ka Crush. Actually sa Bakit Di Ka crush, actually may story na talaga for Kim and Lian, feel lang nila walang masyadong bago so bakit ‘di natin gamitin ‘yung book na USP niya, Unique Selling Point, tapos nu’ng in-adpat na nga yung Gangster, parang...syempre kukuha ka nu’ng book na at least alam mo madaming na-touch na readers, madaming nagkagusto na readers.

y) *Brush through lang po ulit sa timeline for the history part.*

Kinausap ako una, December 2013. Ginagawa pa namin noon ‘yung Bride For Rent, so habang nagsshoot kami ng Bride may mga creative meetings na for Gangster, pero iba pa kasi ‘yung director that time so siya ‘yung kausap namin kung anong idea niya. So Decemeber ‘yon.

Pagdating ng January nag outline na ako na based doon sa book, January 2014.

Feb 2014, treatment na, sequence treatment na pero in between doon yung creative meeting kasama director si Bianca.

First draft namin, April 2014, tapos nagstart kami magshoot. Kahit na...well yung first draft naman namin, nakita na yung gusto naming sabihin sa movie pero syempre ang dami pang pwedeng mabago. So habang nasa shoot, nagrerevise din kami. Kaya ‘yung request mo na humingi ng material, sorry talaga kasi ‘yung draft namin...wala talagang eto ‘yung draft kasi everyday madami ding changes..revisions, so ‘yung draft namin, hindi din halos ‘yun ‘yung nasa movie.

So basta pag nagsshoot kami...mag start kami mag shoot, April tapos July siya pinalabas. June kami nag Mayon, nag-Bicol. ‘Yun tama ba?

*Hala ang bilis lang po pala, akala ko matagal siya i-shoot.*

Actually 40 days lang ‘yung shooting days namin. Parang April, dalawa lang ata.

Actually parang pinilit siya ng May at June, actually July. Parang July 7, nagsshoot pa kami. July 15 siya pinalabas.





Table 3. *Content Analysis Form for the Book version, Second Edition*

Chapters	Plot	Setting	Characters	POV*	Present in the...			Changes Made
					Wattpad version?	Book 1 <sup>st</sup> Ed.?	Movie?	

Table 4. *Content Analysis Form for the Movie Adaptation*

Sequences	Plot	Setting	Characters	POV*	Present in the...			Changes Made
					Wattpad version?	Book 1 <sup>st</sup> Ed.?	Book 2 <sup>nd</sup> Ed.?	

\* Point Of View

## **APPENDIX E. CONTENT ANALYSIS RESULTS**

Hereunder are the more specific changes or lack thereof in the narrative of the books and the movie.

Table 5. Content Analysis Results for the Wattpad Version

Chapters	Plot	Setting	Characters	POV*	Present in the...		
					Book 1 <sup>st</sup> Ed.?	Book 2 <sup>nd</sup> Ed.?	Movie?
1	<p>Athena receives a text message from a random number, asking her “<i>Bakit ka ba ganyan?</i>” The number calls her “Bee” and begs “Bee” to take him back. Athena then got pissed off.</p> <p>Later on, she meets up with Sara, her bestfriend, in Starbucks. Sara asks her if she is excited about school tomorrow since they are both going to a new school for their senior year. After a while, Sara spots a “cute” guy to which Athena did not agree because the guy is smoking and looks like a gangster (the nickname she gave to the guy). Upon getting home, she sees that she has lots of text messages from the random number asking where is she, and that he is waiting for her at their usual spot.</p>	Athena’s Room, Starbucks	Athena, Sara, Kenji	Athena	Yes	Yes	Yes, but different treatment
1.1	The following day is their first day at school. As usual, she and Sara introduce themselves (since they are the only transferees). In the	School	Athena, Sara, Kenji,	Athena	Yes	Yes	Yes, but different treatment

	<p>middle of introducing herself, the gangster guy enters their room. Athena was then assigned to a seat next to the gangster guy. The gangster guy texts someone and after a while, her phone vibrates. She then put the puzzle pieces together. The annoying guy who has been texting her yesterday is the same guy she saw in the coffee shop and is now her seatmate. Kenji, the gangster guy, realizes that he really did text the wrong “Athena”, but since this Athena played tricks on him yesterday, he plans on making her pay back for what she did. She was then introduces to Sara’s seatmates, Kirby and Jigs who apparently are close friends with Kenji.</p>		Kirby, Jigs				
2	<p>Athena starts to get comfortable with her new school. She and Sara joined the Drama Club, and Barney and Friends, the club of Jigs, Kirby, Grace, their new friends, and Kenji. Kenji’s fangirls also liked her “Gangster” nickname for Kenji.</p>	School	Athena, Kenji, Sara, Jigs, Kirby	Athena	Yes	Yes	Yes, but different treatment

	Athena excuses herself while the rest of the group continue to take their lunch. Little did she know, Kenji followed her. Kenji then reveals how she can repay him—they will start dating to make the real Athena jealous.						
2.1	<p>After the drama club meeting, Athena is looking for Sara so she can go home when suddenly, Kenji appears and insists on taking her home.</p> <p>While waiting for Kenji, Athena bumps into someone. A handsome looking guy helps her pick up her books and introduces himself as Lucas.</p> <p>On the other hand, Kenji shouts to get Athena's attention. He then takes Athena home.</p> <p>As soon as Athena gets home, Sara teases her about Kenji. Athena also shares her deal with Kenji. Sara encourages her to go with it, so Kenji will stop bothering her, and she can get Lucas (because apparently, he is the real Athena's boyfriend)</p>	School	Athena, Kenji, Lucas, Sara	Athena	Yes	Yes	Yes, but different treatment

2.2	During the whole weekend, Kenji did not stop bothering Athena through calls and text messages. Athena, on the other hand, thinks of agreeing to Kenji's plan.	Athena's house	Athena	Athena	No	No	No
3	Athena and Kenji plan their fake relationship. After, Athena decides to get her hair done, and since they are "dating", they need to be seen together often, so Kenji accompanied her. Athena learns that Kenji's ex, Abigail, used to go to the same salon and Kenji never fails to accompany her every time. The same weekend, Kenji appears in Athena's house to tell her that they are going out on a date. When they are about to go home, a group of guys started to pick a fight with Kenji. Athena just witnessed Kenji's "gangster life".	Asianized	Athena, Kenji	Athena	Yes	Yes	Yes, but different treatment
3.1	The following school day, everyone is talking about the rumor that Kenji and Athena are dating. Sara confirms this by saying, "She's dating the gangster."	School	Athena, Sarah	Athena	Yes, but not as a sub-chapter	Yes, but not as a sub-chapter	No

4	Kenji texts Athena to meet him at the front gate. When Athena reaches the front gate, Kenji tells her that they will cut class to date. They went to Planet Games. Kenji plays Tekken while Athena listens to music in her iPod. After a while, they got hungry, on the way out, Kenji and Athena sees the other Athena (or Abigail) with Lucas. Kenji introduces Athena to Abigail	School, Planet Games	Athena, Kenji, Abigail, Lucas	Athena	Yes	Yes	No
4.1	Kenji is still clueless why Athena cannot stand him. Kirby and Jigs even demonstrated how they loathe each other. After class, their <i>barkada</i> went somewhere to hangout.	School	Athena, Kenji, Kirby, Jigs	Kenji	Yes	Yes	No
5	Athena browses a website which contains all the gossip about their school. She and Kenji were even featured, as well as Kenji and Abigail. After browsing, she learned so much about the school, and Kenji. The following day, their <i>barkada</i> decides to hangout at Merge. As usual, Athena acts coldly and snobbishly to Kenji. After a while, she realizes that she went	Athena's room, School, Merge	Athena, Sara, Kenji	Athena	Yes	Yes	No



	<p>overboard, so she decided to say sorry to Kenji, only to find him talking to a pretty girl. She still approached them, though. When the boyfriend of that pretty girl asked if she is Kenji's girlfriend, she denies him.</p>						
5.1	<p>Kenji wakes up Athena, and tells her to take a bath because they are going out. They headed out to Kenji's house, and had lunch with his family together with Kirby and Jigs.</p> <p>After a while, Kenji got bored, so he told his parents that he and Athena are going out. They went to Planet Games where Kenji played Tekken. Athena excuses herself to go to the bathroom. On the way there, she sees Lucas.</p>	Athena's house, Planet Games	Kenji, Athena, Kirby, Jigs, Kenji's parents	Athena	Yes	Yes	Yes, but different treatment
6	<p>Athena talked to Lucas for a while before heading back to the play area, but before she even got there, Kenji is already waiting for her outside the comfort room area. They begin to fight about petty, little things including Lucas, Athena's attitude, etc. After a while, they get tired from fighting and decide to</p>	Planet Games, Kenji's house	Kenji, Athena, Lucas, Abigail	Athena	Yes	Yes	Yes, but different treatment

	<p>stroll around the mall. Kenji buys Athena a phone similar to his and new pair of eyeglasses. They split up afterwards. While looking at clothes, a familiar voice calls Athena's attention. Abi is standing there, smiling (but you know, fakely). She then asks if Athena is with Kenji, where is how, how Kenji does not leave her alone when they were together, etc. Abi keeps on boasting about Kenji when Lucas came around. Athena bids good bye to the two of them to meet up with Kenji, and go home. It is raining hard when they reached the exit of the mall. They both did not bring umbrella, so they had no choice but to walk under the rain. Kenji puts his jacket over Athena's head. Athena complains, but obviously, Kenji won. When they reached Kenji's house, he immediately goes up to change clothes. It has been an hour since but Kenji still does not shows up. Athena then check up on him only to see him shaking due to fever. Athena then takes care of Kenji.</p>						
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	While sleeping Kenji mumbles “ <i>Bee, hindi ko na kaya...Please...Bumalik ka na.</i> ” to which Athena promises to really help Kenji is getting Abigail back.						
6.1	It is Wednesday when Kenji went back to school after two days. His fangirls kept on shouting because he is wearing eyeglasses (the same as Athena’s). Athena is more than happy to see that Kenji is back but got a little sad when she learned that Abigail took care of him when she left. They went to the park to talk about their relationship.	School	Athena, Kenji, Jigs	Athena	Yes	Yes	No
7	They talk about how each other mean to them which eventually went to jokes, and calling names which were heard by Kenji’s fangirls. They started accusing Athena of using Kenji. Kenji, on the other hand, was already walking towards the basketball court to even see that his “girlfriend” is being attacked by his fangirls. Athena was slapped by Kenji’s fangirls. Good thing Kirby saw	School	Athena, Girls, Kirby	Athena	Yes	Yes	Yes, but different treatment

	<p>happened and immediately tells the girls to go away. Athena hurriedly walks away when Kirby started calling Kenji.</p>						
7.1	<p>Hurt and confused, Athena runs as fast as she can to get away from Kenji and the possibility of having feelings for him. Kenji, on the other hand, runs after her, but sees Athena with Lucas. He immediately calls her attention, but she does not want to go with him. He just let it go and said that he trusts her. Later on, the <i>barkada</i> meets at 310 for a night out. To Kenji’s surprise, Athena is there, but little did he know that she is just there to return all the things he gave her. She then tells Kenji that she does not anymore want to be in this deal. Of course, Kenji did not accept this. They later on agreed to not end this deal as long as Kenji will never leave Athena again. After so many bottles of beer and tequila, “Sexy Love” plays on the background. Kenji whispers to Athena, “<i>Gusto mong sumayaw?</i>”</p>	School, 310	Athena, Kirby, Kenji, Lucas	Kenji	Yes	Yes	Yes, but different treatment

7.2	They were dancing like crazy, drunk, hormonal teenagers. When the song is about to end, Athena starts to walk back to their table only to be pulled by Kenji. Kenji kisses her on the lips for the first time in front of everybody.	310	Kenji, Athena	Athena	Yes	Yes, but not as a sub-chapter	Yes, but different treatment
8	Still feeling high from the kiss, Athena was brought to earth when Lucas called her attention. They are walking towards Athena's school when Kenji spots them and immediately tells Athena not to bond with Lucas because he gets jealous. Later on, in their classroom, Kenji calls Athena "Lovababe" and tells her that he has a surprise for her. Athena replies "Sexy Love" sarcastically.	School	Athena, Lucas, Kenji	Athena	Yes	Yes	No
8.1	It's their PE class and everyone is required to change clothes. Upon seeing her wearing shorts, Kenji scolds Athena and tells her to wear the jogging pants next time. Athena calls him "Thug Lord" which was heard by Jigs, so now their trio is called "Thug Lords".	School	Athena, Kenji, Jigs, Abigail	Athena	Yes, but not as a sub-chapter	Yes, but it was merged with Chapter 8	No

	<p>After the class, Kenji hands Athena a new shirt and a short pants. Athena excuses herself to the CR where she met Abigail. Abi calls her “Gold Digger”. Heavily affected, Athena tells Kenji that she just want to go home. She is already walking away when Kenji says that she should not be affected because they both know (and God) that what they are saying about her is completely not true. Touched by his words, Athena walks back to Kenji. They walk towards the school exit hand in hand. They reach a salon. After Kenji and Abi’s break up, this is the first time that Kenji will have a haircut. After an hour or so, Kenji is done and Athena is dumbfounded. Kenji looks so handsome with his new haircut, Athena said so to herself. After the salon, they went to the basketball court. Kenji also tells Athena about the party at their house. Later that night, Sara heads over Athena’s house. They talked about school, gossip, and of course Kenji.</p>						
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	Athena, for the first time, confirms that she likes Kenji.						
9	Sara is drunk. She tells Kenji that she cannot believe that Athena likes him because Athena's type is more like Jigs or someone whose name is close to "Lu". "Lucas", Kenji figured out. Later that night, Kenji and Athena spent hours on the phone.	310, Athena's house	Sara, Kenji, Athena	Kenji	Yes	Yes	No
9.1	Kenji is annoyed because it is already 7:30pm, and yet the <i>barkada</i> is still nowhere to be found. Minutes later, they all arrived except Athena. Sara said that she could not make it because she went out with her brother, Nathan. After an hour, Athena arrives. Kenji goes to her immediately and asks her why she is late. Athena explains that she needed to buy shoes for the party. Amused and quite happy, Kenji introduces Athena to her family. Kenji's mom introduced Athena to the rest of their relatives. Later on, Abi arrived with Lucas.	Party, Kenji's house	Kenji, Kirby, Jigs, Sara, Grace, Athena, Kenji's family, Abigail, Lucas	Kenji	Yes	Yes	No

9.2	<p>Kenji and Athena see Abi and Lucas. Abi kissed Kenji's cheek in front of Athena and asked Kenji to accompany her to his parents. Athena and Lucas were left behind. Athena asks Lucas if he wants to drink. He said yes, so they both went to the bar. After some shots, Athena excuses herself to find the CR. On the way, she sees Kendi, Kenji's sister. They chatted for a while. Kendi tells Athena that she does not like Abigail. Kendi wishes Athena good luck. Athena, on the other hand, forgot to ask Kendi where the bathroom is, so she continues to look for it. She opens a door, thinking it is the bathroom, but she sees Kenji and Abi seriously talking with each other. She eavesdrops. Abi asks Kenji, "<i>Eh sinong mas gusto mo? Ako o siya?</i>" Kenji says, "<i>Syempre ikaw...</i>" Athena runs back to Lucas and snatches his drink. When a nice song played, they both went to the dance floor. They danced to "Ghetto Superstar" and "Habang Atin Ang Gabi". Athen</p>	Kenji's house	Kenji, Athena, Abigail, Lucas, Kendi, Sara, Grace, Kirby	Athena	Yes	Yes, but was merged with 9.1	No
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	<p>then tells Lucas, “<i>Run away with me.</i>”</p> <p>Athena gets pulled away from Lucas by her friends. They look worried. Athena said she needs to go to the bathroom, so Sara and Grace accompanied her. She then confesses that she really likes Kenji but he does not like her back. She then tells them to go back to the party.</p> <p>She got a lot of food from the buffet to distract her from Kenji.</p>						
10	<p>Kenji misses Athena because she has not been to school for three days already. When he asked Sara, she said that Athena is sick.</p> <p>Kenji panics because he does not even know that she is sick. No calls, no text, no replies on Facebook.</p> <p>He also asked Grace if she knows anything. But sadly, she also does not know that Athena is sick.</p>	School	Kenji, Sara, Grace	Kenji	Yes	Yes	Yes, but different treatment
10.1	<p>Kenji talks to Sara after class. Sara tells him not to drop by their house because Athena is not there. She further tells him that she is in QC with Sang Min Oppa (Nathan).</p>	School	Kenji, Sara	Kenji	Yes, but not as a sub-chapter	Yes	Yes, but different treatment

	<p>Kenji gets paranoid about this Sang Min Oppa because Athena never mentioned anyone else. Sara clarifies that Sang Min Oppa is Nathan.</p> <p>Sara tells Kenji that Athena is sick because of him. But of course, Sara brushes this off afterwards. She also accuses Kenji of missing Athena too much.</p> <p>Holding on to his pride, Kenji did not drop by Athena's house so that she will not think that he misses her, when he in fact, he does.</p>						
10.2	<p>The following day, Kenji goes to school earlier than the usual for their basketball practice. They have a game tomorrow so they need to condition themselves.</p> <p>He sees Athena, accompanied by Nathan, at the prefect's office. He immediately approaches them.</p> <p>Nathan tells Kenji to take care of Athena. He then bids them good bye.</p> <p>Without saying a single word, Athena starts to walk towards their classroom. Kenji asked her to come outside because they need to talk.</p>	School	Kenji, Nathan, Athena	Kenji	Yes, but not as a sub-chapter	Yes	No

	<p>Obviously, Athena is mad at her, so he said that he is sorry. No matter he did or did not do, he is sorry. Now, the tables have turned. Kenji mentions Athena's request to Lucas. Athena says that she sorry. She also mentions that she has already extended her apologies to Ate Kendi. Kenji finds it weird that Athena knows Kendi, and that Kendi gave her number to Athena because she does not do that normally.</p> <p>Later that night, Kenji calls Athena to tell her how he will forgive her.</p>						
10.3	<p>Athena came to school with big illustration boards. People kept on asking her what it is. She just shrugs and tells them that it is an art project.</p> <p>The "Thug Lords" are exempted from their classes to rest for the game.</p> <p>After lunch, they all headed to the gym. The game has started. Their school is leading by 3 points. Kenji kept on looking at Athena with a smug face. Athena still does not</p>	School	Athena, Grace, Sara, Thug Lords	Athena	Yes, but as 10.1	Yes, but was merged with 10.2	Yes

	<p>want to cheer on him because she is shy.</p> <p>Near the end of the game, Athena cheers on Kenji and raises the placard that she made. After a while, everyone is cheering “Sexy Love”. The game ended with their school leading with 19 points and the song “Sexy Love” was played after.</p> <p>Kenji tells Athena to wait for him because they are going out.</p>						
10.4	<p>They ate at Conti’s, then bought some DVDs after. They headed to Kenji’s house afterwards.</p> <p>Athena asked Kenji if she can use his laptop. Kenji agreed. Athena browses the computer. She goes to ‘My Pictures’ and as predicted, she sees a folder dedicated to Abi. She digs the folder and opens email documents. She reads Abi’s greetings, emails, etc. when Kenji comes out from the shower. She immediately closes the folder.</p> <p>After putting a shirt on, Kenji and Athena watch ‘A Millionaire’s First Love’. Athena is already crying so</p>	Conti’s, Kenji’s house	Athena, Kenji	Athena	Yes, but as 10.1	Yes, but was merged with 10.2	No

	<p>badly because of the movie. Kenji pulls her closer.</p> <p>While walking home, Athena ponders on the fact that Kenji still loves Abigail. She bids Kenji good bye that night and promises herself that after the exam week, she will totally end this deal with Kenji.</p>						
10.5	Athena goes out with Lucas recently. She tries to get away from Kenji by being with Lucas.	Athena's house	Athena, Lucas	Athena	Yes, but as 10.1	Yes, but was merged with 10.2	No
11	Athena hangs out with Lucas so often that one time, Abigail sees her coming out of his house. Abi slaps Athena and accuses her of cheating. Lucas stops Abigail from further hurting Athena.	Lucas's house	Athena, Lucas, Abi	Athena	Yes	Yes	No
11.1	Athena sees Kenji seating on the bench, so she approaches him. She immediately asks about his exams, and so forth, but Kenji did not mind those questions. He only asked Athena why she needed to hurt Abigail. Shocked and confused, Athena tries to explain that that is not what truly happened by Kenji dismisses her.	School	Athena, Kenji	Athena	Yes, but merged with 11.2	Yes	No

	<p>Athena tells Kenji that she hates him, and walks away.</p> <p>After class, Athena meets up with Lucas. She begs Lucas to ask Abi to tell Kenji the truth, but Lucas informs her that they broke up the previous night.</p> <p>On her mind, if only she had met Lucas first, she should have been with him now instead of being troubled by a gangster.</p>						
11.2	<p>After a few days, Athena decides to tell Kenji what she feels after Sara convinced her to take a risk. She approaches Kenji and starts to ask him if he believes her now because he knows her. Kenji replies that he does not know her that much to believe her. Out of frustration Athena admits that she likes Kenji. When suddenly, Kenji admits that he feels the same.</p>	School	Athena, Kenji	Athena	Yes, but merged with 11.1	Yes, but merged with 11.1	Yes, but different treatment
12	<p>To avoid the confrontation, Kenji skips all his classes and goes to Planet Games.</p> <p>Later on, he goes to the park to smoke. He then receives a text from Jigs asking him to come to Athena's place as soon as he can</p>	Planet Games, Athena's house	Kenji, Athena, <i>barkada</i>	Kenji	Yes	Yes	No

	<p>because Athena is having an asthma attack.</p> <p>In no less than five minutes, Kenji arrived at Athena’s house. He sees all their <i>barkada</i>’s serious faces, so he looked for Athena. He spots her in the kitchen sink, looking pale.</p> <p>Upon reaching her, he asks how she is feeling. Athena is confused with what is going on. She explains that she is just eating dried watermelon seeds.</p> <p>Nevertheless, Kenji tells her that he is sorry, that he is asking for her forgiveness, and that he wants them to date for real.</p>						
12.1	<p>When around other people, they are still the same Athena and Kenji—always arguing, fighting, and calling each other names. But when alone, they are sweet like any other couple.</p> <p>Athena’s parents arrived in Manila. All week she was touring them around the city. Her parents are staying in QC for a while, and one afternoon, Athena tells Kenji that she is missing her parents. Annoyed by her constant nagging, Kenji tells</p>	Airport, Athena’s house, Manila	Athena, Kenji, Athena’s family	Athena	Yes	Yes	No

	<p>Athena that he will accompany her to QC.</p> <p>When they arrived at the house of Athena's uncle, they were greeted with warm acceptance, especially Kenji who is being treated like a real son.</p> <p>Then went home around 9pm, and before parting ways, Athena confesses to Kenji that she loves already. Kenji reciprocates this by saying, "I can't breathe."</p>						
12.2	<p>The following night, Athena cannot stop thinking about Kenji. Suddenly her phone rings, and it is Kenji. He just called to say that he cannot stop thinking about her, and that he cannot breathe.</p>	Athena's house	Athena, Kenji	Athena	Yes	Yes	No
12.3	<p>Kenji gets annoyed every time someone asks Athena out. He starts to become selfish and possessive of her.</p> <p>One afternoon, he takes Athena to the mall. Athena sees a Neoprint and tells Kenji that they should try it. So they did. After the shots, the girl behind the counter said that they are such a lovely couple. Athena was touched by that small</p>	Mall	Athena, Kenji	Kenji	Yes, but merged with 12.2	Yes, but merged with 12.2	Yes, but different treatment



	<p>remark because for the first time, someone acknowledges them as a couple.</p> <p>They stroll around the mall after. Athena excuses herself to the bathroom. After so long, Athena emerges from the bathroom looking so pale. She tells Kenji that she wants to go home already.</p>						
12.4	<p>The following day, Athena was rushed to the hospital. Instead of texting Sara, she has texted Lucas, so he accompanied her to her hospital room.</p> <p>After a couple of hours, Nathan arrived, so Lucas bid good bye. Nathan thanked Lucas for taking care of Athena. Their parents arrived afterwards.</p> <p>Athena feels the irony of life—the one she did not choose is the person who continuously takes care of her.</p>	Hospital	Athena, Lucas, Nathan, Athena's Parents	Athena	No	Yes, but merged with 12.2	No
12.5	<p>Lucas goes back to Southville. He is immediately welcome by the Thug Lords.</p> <p>During break, Athena hurries to the comfort room. Lucas looks deeply worried, which catches the attention of Kenji. After a while,</p>	School, Asianize	Lucas, Kenji, Kirby, Jiggy, Athena, Sara	Kenji	Yes, but as 12.4	Yes, but merged with 12.2	No

	<p>Athena goes back with Sara, looking pale.</p> <p>Kenji reminisces what happened a week ago. He went to Asianize to ask for a job. He was accepted, and even asked Athena if she wants to accompany him. They both went to Asianize, and when they arrived there, Kenji's boss is looking for somebody who can play the piano and sing. Athena volunteered herself. Kenji was not even aware that Athena plays the piano and sings. In short, more bonding time for them after school.</p> <p>On the way home, encountered some gangsters accusing Kenji of stealing somebody's girlfriend. Earlier, Kenji promised to Athena that he will not get into trouble. That is why when these gangsters started to punch him, he did not fight back until Athena told him to do so.</p> <p>Athena told Kenji to stay for the night. While lying down, Athena asked Kenji about happiness. Kenji answered, "<i>Etong feeling na 'to.</i>"</p>						
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12.6	<p>Everyone is so excited about their plans after high school. Athena wants to take multimedia arts or film. Kenji does not have any concrete plans yet so he just sat there, listening to everyone.</p> <p>After a while, Athena excuses herself. Kenji follows her, and asks her the real deal. Athena tells her not to worry because it is just ulcer, and that she is insecure with the length of friendship of the rest of the <i>barkada</i>. Kenji assures her not to worry about anything because he is not leaving her.</p> <p>They parted ways after. Kenji went to Kirby and talked to him about his feelings towards Athena. Kirby tells him to ask Athena to marry him. It is crazy, but Kenji is considering it.</p> <p>Weeks after, Kenji, Athena, Nathan, and Grace went out to celebrate Nathan and Grace's dating status.</p> <p>Upon reaching his house, he sees Abigail standing in front of his house.</p>	School	Kenji, Athena, Kirby, Nathan, Grace	Kenji	Yes, but as 12.5	Yes, but as 12.3	No
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13	<p>It is Athena and Kenji's 100<sup>th</sup> day but Kenji is not around so she spent the day with Lucas. Kenji is not answering any of Athena's texts and/or calls, so she asked Lucas to call him. Lucas said that Kenji and his family is in Batangas, and he is going back to school the following day.</p> <p>True enough, Kenji goes to school the following day, but is ignoring Athena. They went on a date after class, but Kenji is still ignoring Athena. Athena went home alone crying.</p> <p>Kenji did not even bother to call her. When she was calmer, she looked for her 100<sup>th</sup> day gift to Kenji and decided to go to his house.</p> <p>She has a key to his house. When no one is answering, she went upstairs only to see Abigail sitting on Kenji's bed.</p>	School, MOA, Kenji's house	Athena, Lucas, Kenji	Athena	Yes, but divided into 13 and 13.1	Yes, but divided into 13 and 13.1	No
14	<p>The past two days have been really difficult for Athena. She does not know what exactly happened, why Abigail is there, and why Kenji did not even bother to explain to her.</p>	School	Athena, Sara, Lucas, Kenji	Athena	Yes	Yes	No

	<p>Upon reaching their classroom, she felt chest pains so she rushed to the bathroom, and texted Sara to bring her medicine.</p> <p>Sara rushes to the CR tagging Lucas along. They all returned to their classroom without offering any explanation to Kenji's questioning eyes.</p>						
14.1	<p>After school, Athena goes to the doctor with Nathan. They discovered that her condition, Hypertrophic cardiomyopathy, got worse. She needs to stay over the night because the doctors still need to run some tests on her.</p> <p>When she woke up, she saw Lucas watching over her. They talked for a while, but Lucas advised her to go back to sleep, and that he will just be there watching over her.</p>	Hospital	Athena, Lucas	Athena	Yes, but was merged with 14	Yes, but was merged with 14	No
14.2	<p>Athena was discharged after two days. Because she wants to have peace of mind, she decided to talk to Kenji over the phone.</p> <p>She asked him why they are drifting apart, what happened to them, and the like. Kenji tells her not to wait for him because Abigail</p>	Athena's room	Athena, Kenji	Athena	Yes, but as 14.1	Yes, but as 14.1	No

	needs him right now because she is badly sick.						
14.3	Athena is a mess. One time, she skipped eating meals just to see Kenji's reaction. He got pissed and told them that Abi has cancer. Lucas is patiently waiting for Athena to tell Kenji regarding her real condition, but she did not. Also, the <i>barkada</i> is planning an out of town trip to Batangas. Athena does not want to go. Before parting ways with Athena, Lucas asks her if it is that painful to see Kenji and Abi together. She answered with tears, and asked Lucas not to let her die.	School, car	Athena, Kenji, Lucas	Lucas	No	Yes, but merged with 14.1	No
15	It is Christmas, and it is almost perfect because Athena's family is complete. But something big is missing—Kenji. She has been roaming around the house, hoping to see Kenji. When Athena is about to ask Nathan if he wants to dance, she sees him talking to a guy who happens to be Kenji. Kenji explains that his parents received an invitation from their	Athena's house	Athena, Nathan, Kenji	Athena	No	Yes	No

	<p>friend about a Christmas party that is he is here.</p> <p>Kenji starts to say things that he wanted to do with Athena, but Athena tells him to stop. And then she walks away.</p> <p>At midnight, everyone greets each other. Athena greets Kenji and when she was about to walk away, Kenji hugs him and asks her to act the way they used to be even just for five minutes.</p>						
16	<p>Lucas regrets convincing Athena to join their <i>barkada</i> getaway to Batangas. He always sees her sad, or crying, or just staring nowhere. So he decided to ask her to roam the city.</p> <p>It is already when they returned to the rest house. Everyone is drinking, so they joined them. Jigs tells Lucas that they already know the truth.</p> <p>The following morning, Athena is still sleeping while the rest of them is having breakfast. Grace asks Lucas about Athena's check-up. Kenji butts in, asking if this is because of her ulcer. Grace and</p>	Batangas	Athena, Lucas, Sara, Kenji, Jigs, Kirby, Grace, Abigail	Lucas	No	Yes	No

	<p>Lucas are both clueless as to what Kenji is saying.</p> <p>Later that night, everyone is having fun when Athena suddenly collapses. Lucas saw her and he immediately picked up Athena, and rushed her to their room while asking for Sara to bring Athena's medicines.</p> <p>Sara tells Abi to get out of the way. The following morning, upon waking up, Athena asked Lucas if Kenji visited her. Lucas tells her that he does not know.</p> <p>Due to her condition, Athena needs to go back ahead of the <i>barkada</i>. She says that she is deeply sorry for ruining their vacation. On the way to the car, she encounters Abigail and Kenji. Kenji asks her how is she, while Abigail tells her to get well soon. Athena tells her the same thing.</p>						
16.1	<p>Months have passes and things start to get normal again.</p> <p>During their prom, Athena and Kenji were hailed as the Prom Queen and King.</p>	School	Lucas, Kenji	Lucas	No	Yes	No



	<p>Later on, Lucas sees Kenji in the men's bathroom. He asks Kenji if he still loves Athena. Kenji tells him that it is pointless because Athena will not take him back. So Lucas tells him that he will help him to win her back, but assure him that he will not hurt Athena again.</p>						
17	<p>An unknown number calls Athena. Of course, she rejects the call, but the caller is so persistent that she had to answer it. She does not recognize the voice, but after a while, she figures out that it is Kenji. Kenji tells her that she misses her so much and hangs up. Athena is confused once again. The following day, at school, Kenji waited for her. He insisted to carry her books. Later that day, Kenji acted that he has stomach ache, and he asked if he and Athena can be excused from class. His wish was granted. When Athena asked Kenji what they are going to do, he simply answered, "<i>Magdi-date.</i>"</p>	Athena's house, School	Athena, Kenji	Athena	Yes, but as chapter 15	Yes	No

17.1	<p>They go to the mall, watch a movie, then afterwards, go home to Kenji's place.</p> <p>Kenji tells Athena how much she still means to her, that he wants another chance to make things work.</p> <p>Athena asks him about Abigail.</p> <p>Kenji tells her that he and Abigail were already over, and that he has never been happy with her unlike when he was with Athena.</p> <p>The heart wants what it wants, so Athena said, "Okay."</p>	Mall, Kenji's house	Kenji, Athena	Athena	Yes, but as 15.1	Yes	No
18	<p>Athena and Kenji have been working things out for seven months. They have all graduated from college. Most of them are going to South University, while Sara and Jigs are going to UP.</p> <p>Everything is so much better, until Lucas pointed out that Athena is not being completely honest with Kenji.</p> <p>Kenji deserves to know her condition, so after reflecting, Athena decided to call Kenji, but when he picks up, he tells her that he is in the hospital with Abigail.</p>	Athena's house	Athena, Lucas, Kenji	Athena	Yes, but as chapter 16	Yes	No

18.1	Lucas accompanies Athena to the hospital because she finally decided to tell Kenji in person. When they reached Abigail's room, all they heard were voices of people blaming Kenji for Abigail's condition and begging him to get together with her again so he can convince Abigail to continue her medication.	Hospital	Lucas, Athena	Athena	Yes, but as 16.1	Yes	No
18.2	Athena wants to end the suffering of Kenji from Abigail's relatives, so decided to write him a letter telling him that she loves somebody else already. Kenji discovers the letter and immediately goes to Athena's house only to see Lucas there. The confrontation was so intense that after Kenji left, Athena started to breathe heavily.	Athena's house	Athena, Lucas, Kenji	Athena	Yes, but as 16.2	Yes	Yes, but different treatment
18.3	Brokenhearted, Kenji goes to the hospital because Abi needs her. When he goes to the garden, he sees Abi with Athena. Abi left the two of them, but Kenji did not to anything but mock Athena, so Athena goes inside instead.	Hospital	Kenji, Abigail, Athena, Lucas, Kenji, Jigs	Kenji	Yes, but as 16.3	Yes	No

	<p>On the way in the hospital, Kenji sees Lucas. He was not able to control his anger towards Lucas so he punched him in the face. Kirby and Jigs saw what is happening, so they stopped the two of them. Jigs thinks that it is time for Kenji to know the real truth.</p>						
18.4	<p>Athena reflects on what is happening to her life. Talking to Abi the other day cleared a huge lump in her throat. She was about to sleep when Carlo, her brother, wakes her up because Kenji is there.</p>	Hospital	Athena, Carlo, Kenji	Athena	Yes, but as 16.4	Yes	Yes, but different treatment
19	<p>Kenji is kneeling, begging for Athena's forgiveness. He says to Athena that he finally understands what is happening, and he is sorry for all his shortcomings. Kenji tells Athena that he loves her and he wants to spend their lives together. Athena replies by telling him that she can die anytime soon. Kenji tells her that he does not care as long as they are together. They both profess their love for each other.</p>	Hospital	Athena, Kenji	Athena	Yes. But as chapter 17	Yes	No

20	<p>Kenji just finished reading Athena's blog, and he is still sorry for all those times he has hurt her. Now, he is going to surprise Athena with a wedding. They were supposed to have a grand wedding, but due to Athena's health, they both decided to have an intimate one, but Athena does not know that today is the day.</p>	Church, Two Years Later	Kenji, Athena, and their friends	Kenji	Yes, but as chapter 18	Yes	No
21	<p>Today was a trip down the memory lane. Athena and Kenji visited their High School. They also went to their families for pictures. When they got home, the <i>barkada</i> is there, so they shared stories over food and wine.</p> <p>The following morning, Kenji and Athena prepared their stuff because they are going to Kenji's family rest house in Batangas.</p> <p>When they reached Batangas, they immediately went to the beach. After a while, Athen started to hug Kenji tightly, so Kenji asked if anything is wrong.</p> <p>Kenji rushes Athena to the hospital. He informs the doctor about her illness. The doctor there called</p>	School, Families' houses, Batangas	Athena, Kenji, relatives, <i>barkada</i>	Kenji	Yes, but as chapter 19	Yes	No

	<p>Athena’s doctor. He tells Kenji that Dr. Sison (Athena’s Doctor) said that Athena called him a few weeks ago to tell him that the medications are not working anymore. So the in house doctor tells Kenji to prepare himself and hope for the best. When Athena woke up, she requests to Kenji, “<i>Uwi na tayo. Ayoko mag-stay dito.</i>”</p>						
21.1	<p>Athena was discharged after a few days. They are still staying in the rest house. One night, Kenji saw Athena in the CR, vomiting. But Athena said that she is okay, and she wishes to lie down with Kenji. He obliged, and there Athena starts to say her good byes.</p>	Hospital	Athena, Kenji	Kenji	Yes, but merged with chapter 19	Yes, but merged with Chapter 21	No
Epilogue	<p>Kenji went to Jeju island on March 26 because he promised that he will bring Athena there (even though in spirit only). Lucas and Kirby fetched him in the airport, and together they go to Athena’s grave. It has been a year since she passed away. Everyone is there to still mourn together even after a year.</p>	Airport, grave, house	Kenji, <i>barkada</i>	Kenji	Yes	Yes, but divided into two parts	No

	<p>Sara gives a box to Kenji. She said that Athena instructed her to give this to Kenji after a year.</p> <p>Kenji rushes to go home to look at the contents of the box. One is a CD.</p> <p>There goes Athena, talking in front of the camera, telling how she loves Kenji, how she misses him, and at one point, Athena asked Kenji to go after her already because she misses him so much.</p> <p>Kenji plays that part over and over again, and decides that this is the sign that he is waiting for.</p> <p>Kenji gets a tripod and records a video explaining why he is going to do this. After, he gets something from the cabinet, and sleeps eternally.</p>						
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Table 6. *Content Analysis Results for the Book version, First Edition*

Chapters	Plot	Setting	Characters	POV*	Present in the...			Changes Made
					Wattpad version?	Book 2 <sup>nd</sup> Ed.?	Movie?	
1	Same as the Wattpad version	Athena's Room, Pequod Café, School	Same	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• Written in English</li> <li>• More elaborate text exchanges between Athena and Kenji</li> <li>• Different Café name. The original used Starbucks, this one used "Pequod Café"</li> </ul>
1.1	Same as the Wattpad version	School	Athena, Sara, Kenji, Kirby, Jigs	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• Kirby and Jigs were given last names—Araneta, and Matic, respectively.</li> </ul>
2	Same as the Wattpad version	School	Athena, Kenji, Sara, Jigs, Kirby	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
2.1	Same as the Wattpad version	School	Athena, Kenji, Lucas, Sara	Athena	Yes	Yes, but as sub-chapters 2.3 and 2.6	Yes, but different treatment	<ul style="list-style-type: none"> <li>• Lucas's school was changed to St. Peter's Academy. It was originally Marymount.</li> </ul>



								<ul style="list-style-type: none"> <li>• Sub-chapter 2.6 in the original version was not included.</li> </ul>
3	Same as the Wattpad version but with alteration	Asianized, School	Athena, Kenji, Sara	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Same plot but no sub-chapter. Sub-chapter 3.5 in the original version was just mixed with the whole chapter.</li> </ul>
4	Same as the Wattpad version	School, Planet Games	Athena, Kenji, Abigail, Lucas	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
4.1		School	Athena, Kenji, Kirby, Jigs	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>• After school hangout was specified to Planet Games</li> </ul>
5	Same as the Wattpad version but with deletion	Athena's room	Athena	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• In the original version, their <i>barkada</i> went to Merge, a bar, after school. But in this version, this was omitted.</li> </ul>
5.1	Same as the Wattpad version	Athena's house	Kenji, Athena, Kirby, Jigs, Kenji's parents	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>

6	Same as the Wattpad version	Planet Games, Kenji's house	Kenji, Athena, Lucas, Abigail	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Lucas's school was changed to St. Peter's Academy. It was originally Marymount.</li> <li>• Athena and Kenji commuted on a bus</li> </ul>
6.1	Same as the Wattpad version	School	Athena, Kenji, Jigs	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
7	Same as the Wattpad version	School	Athena, Girls, Kirby	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• The five girls who confronted Athena were specifically mentioned as members of "Barney and Friends"</li> </ul>
7.1	Same as the Wattpad version	School, 310	Athena, Kirby, Kenji, Lucas	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
7.2	Same as the Wattpad version	310	Kenji, Athena	Athena	Yes	Yes, but merged with 7.2	Yes, but different treatment	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
8	Same as the Wattpad version but different	School	Athena, Lucas, Kenji, Abigail	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• The original version's Chapter 8 and sub-chapter 8.1 were merged into a one long chapter</li> </ul>

	chapter numbers							<ul style="list-style-type: none"> <li>The longer chapter did not include scenes before their PE class where Athena called Kenji a “thug lord”, and where Kenji was annoyed by Athena’s PE shorts uniform. He told her to wear the jogging pants next time.</li> </ul>
9	Same as the Wattpad version	School	Kenji, Sara, Grace	Kenji	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>No changes</li> </ul>
9.1	Same as the Wattpad version	School	Kenji, Sara	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>No changes</li> </ul>
9.2	Same as the Wattpad version	Kenji’s house	Kenji, Athena, Abigail, Lucas, Kendi, Sara, Grace, Kirby	Athena	Yes	Yes, but merged with 9.2	No	<ul style="list-style-type: none"> <li>CR (comfort room) was renamed to powder room.</li> </ul>

10	Same as the Wattpad version but different chapter numbers	School	Kenji, Sara, Nathan	Kenji	Yes	Yes, but divided into 10 and 10.1	No	<ul style="list-style-type: none"> <li>• Chapter 10 and its sub-chapters 10.1 and 10.2 were combined into a one long Chapter 10.</li> <li>• Kenji only asked Sara about Athena's condition. In the original version, he also asked Grace.</li> </ul>
10.1	Same as the Wattpad version but different chapter numbers	School	Athena, Kenji	Athena	Yes	Yes, but with 10.2	No	<ul style="list-style-type: none"> <li>• Sub-chapter 10.1 is a combination of sub-chapters 10.3, 10.4 and 10.5.</li> <li>• Opponent school was specifically mentioned as Southwell High.</li> <li>• Kenji texted Athena regarding Athena's disobedience to what he asked her. In the original version, he just stared at her.</li> <li>• Written on the placard is "Kenji's My Sexy Love – Lovebabe". It was not</li> </ul>

								<p>specified in the original version.</p> <ul style="list-style-type: none"> <li>• Conti's was changed to Monti's.</li> <li>• Bee's email was in English.</li> </ul>
11	Same as the Wattpad version	Lucas's house	Athena, Lucas, Abi	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Abi and Kenji's anniversary date was mentioned—September 28</li> </ul>
11.1	Same as the Wattpad version but with alterations	School	Athena, Kenji	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• Original version's 11.1 and 11.2 were merged into 11.1.</li> </ul>
12	Same as the Wattpad version but with alterations	Planet Games, Athena's house	Kenji, Athena, <i>barkada</i>	Kenji then Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• Athena's POV about the incident was moved to 12 from 12.1.</li> </ul>
12.1	Same as the Wattpad version but with alterations	Airport, Athena's house, Manila	Athena, Kenji, Athena's family	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Athena's POV was moved to 12.</li> <li>• It was specified that Athena was accompanied by Sara when she fetched her parents in the airport.</li> </ul>

12.2	Same as the Wattpad version but a longer chapter composed of the original's 12.3 and 12.4	Athena's house and Mall	Athena, Kenji	Athena then Kenji	Yes	Yes	Yes	<ul style="list-style-type: none"> <li>• Time was changed to 2am from 1:58am.</li> <li>• Kenji's POV was added.</li> <li>• An interaction between Kenji and the Neoprint lady was added.</li> <li>• The neoprint poses were more detailed.</li> <li>• Conversation between Athena and Kenji was just in pure English. The Korean subtitle was omitted.</li> </ul>
12.3	Same as the Wattpad version just different chapter number	School, Asianize	Lucas, Kenji, Kirby, Jiggy, Athena, Sara	Kenji	Yes	Yes, but merged with 12.2	No	<ul style="list-style-type: none"> <li>• Sub-chapter 12.5 in the original version was deleted in the First edition of the book.</li> </ul>
12.4	Same as the Wattpad version	School	Kenji, Athena, Kirby, Nathan, Grace	Kenji	Yes	Yes, but merged with 12.2	No	<ul style="list-style-type: none"> <li>• The school where they took an entrance exam was changed to Elan University from South University.</li> </ul>

13	Same as the Wattpad	School	Athena, Lucas, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
13.1	version but the long chapter 13 of the original version was divided into two.	East Mall	Athena, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• A Korean translation was added in a certain part.</li> <li>• Time was changed to 10:23pm from 10:3pm</li> <li>• Carlo was at home, not in the park.</li> <li>• In the original book, Carlo was characterized as younger than Athena. It was not specified here.</li> </ul>
14	Same as the Wattpad version but different chapter numbers	School	Athena, Sara, Lucas, Kenji	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• The original versions's 14 and 14.1 were merged into just Chapter 14.</li> <li>• Athena's doctor's name was changed to "Dr. Evangelista".</li> </ul>
		Hospital	Athena, Lucas	Athena	Yes		No	<ul style="list-style-type: none"> <li>• No more changes</li> </ul>
14.1	Same as the Wattpad	Athena's room	Athena, Kenji	Athena	Yes	Yes, but with the original	No	<ul style="list-style-type: none"> <li>• A Korean text was added.</li> </ul>

	version. Subchapter 14.3 (Lucas's POV) was deleted					version's 14.3		
15	Same as the Wattpad version's Chapter 17	Athena's house, School	Athena, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Chapters 15 and 16 of the original version were deleted.</li> <li>• A "Tae Sung Oppa" was mentioned in the original book when Athena's trying to guess who is the caller. This was omitted here.</li> </ul>
15.1	Same as the Wattpad version's Chapter 17.1	Mall, Kenji's house	Kenji, Athena	Athena	Yes	Yes, but merged with 15	Yes, but different treatment	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
16	Same as the Wattpad version's Chapter 18	Athena's house	Athena, Lucas, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Their college universities' names were changed. University of the Philippines to University Prime, and</li> </ul>



								South University to Elan University.
16.1	Same as the Wattpad version's Chapter 18.1	Hospital	Lucas, Athena	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
16.2	Same as the Wattpad version's Chapter 18.2	Athena's house	Athena, Lucas, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• A Korean text was added.</li> </ul>
16.3	Same as the Wattpad version's Chapter 18.3	Hospital	Kenji, Abigail, Athena, Lucas, Kenji, Jigs	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
16.4	Same as the Wattpad version's Chapter 18.4	Hospital	Athena, Carlo, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
17	Same as the Wattpad	Hospital	Athena, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Korean subtitles were added.</li> </ul>

	version's Chapter 19							
18	Same as the Wattpad version's Chapter 20	Church, Two Years Later	Kenji, Athena, and their friends	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
19	Same as the Wattpad version's Chapter 21 but with deletions.	Batangas	Athena, Kenji	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>• In the original version, it was separated into two chapters, in this edition, the two chapters were merged</li> <li>• The trip down the memory lane in the original version was deleted.</li> </ul>
		Hospital	Athena, Kenji	Kenji	Yes		No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
Epilogue	Altered	house	Kenji	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Kenji's trip to Jeju Island was omitted.</li> <li>• The death anniversary scene was also omitted.</li> <li>• The content of Athena's video was simpler. The trip down memory lane part was deleted.</li> </ul>

Table 7. Content Analysis Results for the Book version, Second Edition

Chapters	Plot	Setting	Characters	POV*	Present in the...			Changes Made
					Wattpad version?	Book 1 <sup>st</sup> Ed.?	Movie?	
1	Same as the Wattpad version	Athena's Room, Starbucks	Athena, Sara, Kenji	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• Written in English</li> <li>• More elaborate text exchanges between Athena and Kenji</li> </ul>
1.1	Same as the Wattpad version	School	Athena, Sara, Kenji, Kirby, Jigs	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• The name of the school was changed to Southville High School from Southwell High School.</li> <li>• Kirby and Jigs were given last names—Araneta, and Matic, respectively. (Same changes with the Book 1<sup>st</sup> Ed.)</li> </ul>
2	Same as the Wattpad version	School	Athena, Kenji, Sara, Jigs, Kirby	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
2.1	Same as the	School	Athena, Kenji,	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• Lucas's school was changed to St. Peter's</li> </ul>

	Wattpad version		Lucas, Sara					Academy. It was originally Marymount.
2.2	Same as the Wattpad version	Athena's house	Athena	Athena	Yes	No	No	• No changes
3	Same as the Wattpad version	Asianized	Athena, Kenji	Athena	Yes	Yes	Yes, but different treatment	• Same plot but no sub-chapter. Sub-chapter 3.1 in the original version was just mixed with the whole chapter.
4	Same as the Wattpad version	School, Planet Games	Athena, Kenji, Abigail, Lucas	Athena	Yes	Yes	No	• No changes
4.1	Same as the Wattpad version	School	Athena, Kenji, Kirby, Jigs	Kenji	Yes	Yes	No	• No changes
5	Same as the Wattpad version	Athena's room, School, Merge			Yes	Yes	No	• No changes
5.1	Same as the Wattpad version	Athena's house	Kenji, Athena, Kirby, Jigs,		Yes	Yes	No	• No changes

			Kenji's parents					
6	Same as the Wattpad version	Planet Games, Kenji's house	Kenji, Athena, Lucas, Abigail	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>No changes</li> </ul>
6.1	Same as the Wattpad version	School	Athena, Kenji, Jigs	Athena	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>No changes</li> </ul>
7	Same as the Wattpad version	School	Athena, Girls, Kirby	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>The five girls who confronted Athena were specifically mentioned as members of "Barney and Friends"</li> </ul>
7.1	Same as the Wattpad version	School, 310	Athena, Kirby, Kenji, Lucas	Kenji	Yes, but divided into 7.1 and 7.2	Yes, but divided into 7.1 and 7.2	Yes, but different treatment	<ul style="list-style-type: none"> <li>The original version's 7.1 and 7.2 were merged into 7.1</li> <li>No changes</li> </ul>
		310	Kenji, Athena	Athena	Yes, but divided into 7.1 and 7.2	Yes, but divided into 7.1	Yes, but different treatment	<ul style="list-style-type: none"> <li>No changes</li> </ul>

						and 7.2		
8	Same as the Wattpad version	School	Athena, Lucas, Kenji	Athena	Yes, but divided into 8 and 8.1	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>• The original version's 8 and 8.1 were merged into just Chapter 8.</li> <li>• No changes in the plot.</li> </ul>
		School then Salon, then Athena's house	Athena, Kenji, Jigs, Abigail	Athena	Yes, but divided into 8 and 8.1	Yes, but merged with 8	No	<ul style="list-style-type: none"> <li>• Jogging pants was called "sweatpants" in this edition.</li> <li>• Korean texts were added.</li> </ul>
9	Same as the Wattpad version	310, Athena's house	Sara, Kenji, Athena	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>• More elaborate text messaging</li> </ul>
9.1	Same as the Wattpad version but different chapter numbers	Party, Kenji's house	Kenji, Kirby, Jigs, Sara, Grace, Athena, Kenji's family, Abigail, Lucas	Kenji	Yes, but divided into 9.1 and 9.2	Yes, but divided into 9.1 and 9.2	No	<ul style="list-style-type: none"> <li>• Sub-chapter 9.1 is a combination of the original version's 9.1 and 9.2</li> <li>• No changes in the plot</li> </ul>
		Kenji's house	Kenji, Athena, Abigail,	Athena	Yes, but divided	Yes, but divid	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>

			Lucas, Kendi, Sara, Grace, Kirby		into 9.1 and 9.2	ed into 9.1 and 9.2		
10	Same as the Wattpad version	School	Kenji, Sara, Grace	Kenji	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Kenji only asked Sara about Athena's condition. In the original version, he also asked Grace.</li> </ul>
10.1	Same as the Wattpad version	School	Kenji, Sara	Kenji	Yes	Yes, but merg ed with 10	Yes, but different treatment	<ul style="list-style-type: none"> <li>• "Sang Min Oppa" was simplified to just "Nate"</li> </ul>
10.2	Same as the Wattpad version but different chapter numbers	School	Kenji, Nathan, Athena	Kenji	Yes, but divided into 10.2, 10.3, 10.4, and 10.5	Yes, but merg ed with 10	Yes, but different treatment	<ul style="list-style-type: none"> <li>• Sub-chapter 10.2 is a combination of the original version's 10.2, 10.3, 10.4 and 10.5</li> <li>• No changes in the plot.</li> </ul>
		School	Athena, Grace, Sara, Thug Lords	Athena		Yes, but as 10.1	No	<ul style="list-style-type: none"> <li>• Opponent school was specifically mentioned as Southville High.</li> <li>• Kenji texted Athena regarding Athena's disobedience to what he</li> </ul>

								asked her. In the original version, he just stared at her. <ul style="list-style-type: none"> <li>• Written on the placard is “Kenji’s My Sexy Love – Lovebabe”. It was not specified in the original version.</li> </ul>
		Conti’s, Kenji’s house	Athena, Kenji	Athena		Yes, but as 10.1	Yes	<ul style="list-style-type: none"> <li>• Bee’s email was in English.</li> </ul>
		Athena’s house	Athena, Lucas	Athena		Yes, but as 10.1	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
11	Same as the Wattpad version	Lucas’s house	Athena, Lucas, Abi	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Abi and Kenji’s anniversary date was mentioned—September 28</li> </ul>
11.1	Same as the Wattpad version but with alteration	School	Athena, Kenji	Athena	Yes, but divided into 11.1 and 11.2	Yes	No	<ul style="list-style-type: none"> <li>• Original version’s 11.1 and 11.2 were merged into 11.1.</li> </ul>
12	Same as the Wattpad version	School	Athena, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>• Athena’s POV about the incident was moved to 12 from 12.1.</li> </ul>



	but with alteration							
12.1	Same as the Wattpad version but with alteration	Planet Games, Athena's house	Kenji, Athena, <i>barkada</i>	Kenji	Yes	Yes	Yes, but different treatment	<ul style="list-style-type: none"> <li>Athena's POV about the incident was moved to 12.</li> <li>It was specified that Athena was accompanied by Sara when she fetched her parents in the airport.</li> </ul>
12.2	Same as the Wattpad version but with alteration	Airport, Athena's house, Manila	Athena, Kenji, Athena's family	Athena	Yes, but divided into 12.2, 12.3, 12.4, and 12.5	Yes, but separately	No	<ul style="list-style-type: none"> <li>Sub-chapter 12.2 is composed of the original's 12.2, 12.3, 12.4 and 12.5.</li> <li>Time was changed to 2am from 1:58am.</li> <li>Kenji's POV was added.</li> </ul>
		Athena's house	Athena, Kenji	Athena		Yes, but separately	No	<ul style="list-style-type: none"> <li>No changes</li> </ul>
		Mall	Athena, Kenji	Kenji		Yes, but separately	No	<ul style="list-style-type: none"> <li>No changes.</li> </ul>
		Hospital	Athena, Lucas, Nathan,	Athena		No	Yes, but different treatment	<ul style="list-style-type: none"> <li>No changes</li> </ul>

			Athena's Parents					
		School, Asianize	Lucas, Kenji, Kirby, Jiggy, Athena, Sara	Kenji		Yes, but separately	No	<ul style="list-style-type: none"> <li>The fight was more elaborate in the original version.</li> </ul>
12.3	Same as the Wattpad version but different chapter number	School	Kenji, Athena, Kirby, Nathan, Grace	Kenji	Yes, but as 12.6	Yes, but as 12.4	No	<ul style="list-style-type: none"> <li>No changes</li> </ul>
13	Same as the Wattpad version but with alteration	School,	Athena, Kenji	Athena	Yes	Yes	No	<ul style="list-style-type: none"> <li>In the original version, Chapter 13 was a single, long chapter. In this edition, it was split into two.</li> </ul>
13.1		MOA, Kenji's house	Athena, Kenji	Athena	Yes, but merged with Chapter 13	Yes	No	<ul style="list-style-type: none"> <li>Time was changed to 10:23pm from 10:30pm</li> <li>Carlo was at home, not in the park.</li> <li>In the original book, Carlo was characterized as younger than Athena.</li> </ul>

								It was not specified here.
14	Same as the Wattpad version but with alteration	School	Athena, Sara, Lucas, Kenji	Athena	Yes, but divided into 14 and 14.1	Yes	No	<ul style="list-style-type: none"> <li>Chapter 14 is composed of the original version's Chapter 14, and 14.1</li> </ul>
		Hospital	Athena, Lucas	Athena			No	<ul style="list-style-type: none"> <li>No changes</li> </ul>
14.1	Same as the Wattpad version but with alteration	Athena's room	Athena, Kenji	Athena	Yes, but as 14.2 and 14.3	Yes	No	<ul style="list-style-type: none"> <li>Chapter 14.1 is composed of the original version's Chapter 14.2, and 14.3</li> </ul>
		School, car	Athena, Kenji, Lucas	Lucas			No	<ul style="list-style-type: none"> <li>No changes</li> </ul>
15	Same as the Wattpad version	Athena's house	Athena, Nathan, Kenji	Athena	Yes	No	No	<ul style="list-style-type: none"> <li>No changes</li> </ul>
16	Same as the Wattpad version	Batangas	Athena, Lucas, Sara, Kenji, Jigs, Kirby, Grace, Abigail	Lucas	Yes	No	No	<ul style="list-style-type: none"> <li>No changes</li> </ul>
16.1	Same as the	School	Lucas, Kenji	Lucas	Yes	No	No	<ul style="list-style-type: none"> <li>No changes</li> </ul>

	Wattpad version							
17	Same as the Wattpad version but with deletion	Athena's house, School	Athena, Kenji	Athena	Yes	Yes, but as 15	No	<ul style="list-style-type: none"> <li>• "Tae Sung Oppa" was omitted.</li> </ul>
17.1	Same as the Wattpad version	Mall, Kenji's house	Kenji, Athena	Athena	Yes	Yes, but as 15.1	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
18	Same as the Wattpad version	Athena's house	Athena, Lucas, Kenji	Athena	Yes	Yes, but as 16	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
18.1	Same as the Wattpad version	Hospital	Lucas, Athena	Athena	Yes	Yes, but as 16.1	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
18.2	Same as the Wattpad version	Athena's house	Athena, Lucas, Kenji	Athena	Yes	Yes, but as 16.2	Yes, but different treatment	<ul style="list-style-type: none"> <li>• No changes</li> </ul>
18.3	Same as the Wattpad version	Hospital	Kenji, Abigail, Athena, Lucas, Kenji, Jigs	Kenji	Yes	Yes, but as 16.3	No	<ul style="list-style-type: none"> <li>• No changes</li> </ul>

18.4	Same as the Wattpad version	Hospital	Athena, Carlo, Kenji	Athena	Yes	Yes, but as 16.4	Yes, but different treatment	• No changes
19	Same as the Wattpad version	Hospital	Athena, Kenji	Athena	Yes	Yes, but as 17	No	• No changes
20	Same as the Wattpad version	Church, Two Years Later	Kenji, Athena, and their friends	Kenji	Yes	Yes, but as 18	No	• No changes
21	Same as the Wattpad version but with alteration	School, Families' houses, Batangas	Athena, Kenji, relatives, <i>barkada</i>	Kenji	Yes	Yes, but as 19	No	• Sub-chapter 21.1 was combined with 21.
		Hospital	Athena, Kenji	Kenji	Yes, but merged with 21		No	
Epilogue	Same as the Wattpad version but with alteration	Airport,	Kenji, <i>barkada</i>	Kenji	Yes, just a one, long epilogue	Yes, but merged	No	• It was divided into two parts.
Epilogue.2		Grave, house	Kenji, <i>barkada</i>	Kenji				• No changes

Table 8. *Content Analysis Results for the Movie version*

Sequence	Plot	Setting	Characters	Present in the...			Changes Made
				Wattpad version?	Book 1 <sup>st</sup> Ed.?	Book 2 <sup>nd</sup> Ed.?	
1	<p>It's Kirby and Grace's wedding, and Kenji's giving a speech about how the two are perfect for each other since High School.</p> <p>On the other hand, Kenneth, Kenji's son, goes to the bathroom with girl, but they got caught by a person, which caused chaos to the wedding reception. Kenji confronts Kenneth about his behavior. Kenneth wishes that it should have been Kenji who died not his mother, Abigail. Kenneth also tells Kenji about his shortcomings as a father and a husband to</p>	Wedding Reception	Kirby, Grace, Kenji, <i>barkada</i> , Kenneth	No	No	No	<ul style="list-style-type: none"> <li>The treatment of the movie is different from the book. Here, they introduced a present story which includes Kenneth, Kenji and Abigail's son; and Kelay, Athena's niece. The screenplay writer used the book as the backstory of the present story.</li> </ul>

	Abigail when she was still alive.						
2	Kenneth goes home drunk. The following day, he is woken up by his <i>yaya</i> to the news that the plane carrying his father crashed. Kenji was supposed to go to Hongkong, but for some reason, he is in Bicol.	Delos Reyes's house	Kenneth, <i>yaya</i>	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
3	Kenneth goes to the airport to get some news about his father when a certain girl named Kelay claims that she is Kenji's daughter as well. Media surrounded the two of them so the airport manager had to pacify the situation. Kelay shows a picture of Kenji and Athena, but the airport managers insisted that only one contact person per missing passenger. Since Kenneth is the legal relative of Kenji,	Airport, KFC	Kenneth, Kelay	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>

	<p>he gets to be notified, not Kelay.</p> <p>Kenneth wants to find out who is the woman in the picture so he goes after Kelay. Kelay tells him that she will only tell him everything she knows if he is going to inform her if there is an update about Kenji.</p> <p>Kenneth agrees.</p>						
4	<p>Athena goes to a new school. She gets a first glimpse of Kenji and his barkada by getting bumped by one of Kenji's friends and then later on by Kenji while they were riding their skateboards. In return, she throws a book at Kenji and calls him, "Gangster!"</p>	Flashback, School	Athena, Sara, Kenji and his friends	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
5	<p>Kenneth cannot believe that his dad used to be a Gangster.</p> <p>Kelay further explains that Kenji used to be the</p>	KFC	Kenneth, Athena	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>



	<p>most notorious gangster before, but Athena inspired him to be better because she is his great love.</p> <p>The airport calls Kenneth to tell him an update about the aircraft which apparently, had to emergency land in CamSur. When Kelay hears about this, she asks Kenneth about it and explains that Kenji and her aunt, Athena, needs to see each other due to Athena's heart condition.</p> <p>Kenneth refuses.</p>						
6	<p>Although he knows that all flights are fully books, insists to go to Camsur, so he went to a bus company to see if there are still slots, but it is Holy Week, so all the bus trips are fully booked as well. He lists</p>	<p>Bus Station</p>	<p>Kenneth, Athena</p>	<p>No</p>	<p>No</p>	<p>No</p>	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book.</li> </ul>

	<p>himself to the waiting list instead.</p> <p>The following day, Kelay wakes him up. Apparently, she also thought of the idea of looking for Kenji in Camsur. They secured tickets for the both of them while Kenneth was sleeping.</p>						
7	<p>And they begin their trip to Bicol. On the way, Kelay shares stories about Kenji, Athena, and Abigail.</p>	Bus	Kenneth, Kelay	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
8	<p>Athena receives consecutive messages on her beeper, so she was asked to step out of her class.</p> <p>Apparently, that person is looking for “Athena” to tell that he is sorry and he is going to wait in their usual spot.</p> <p>Athena impulsive replies to that person.</p>	Flashback, School	Athena, Sara	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• Inspired by the scene in the book, but different time, location, and platform.</li> <li>• They used beeper instead of the book version’s text messaging, and the candymag version’s chat messaging.</li> </ul>

9	<p>Athena, Sara and Sara's boyfriend hang out after class in a place where there are billiards table. Athena also shares that she told Kenji to wait in their usual spot. When Athena started to play billiards, Kenji arrives and tells them to leave because it is his billiards table.</p>	Billiards place	Athena, Sara, Sara's boyfriend, Kenji	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
10	<p>Athena is about to confront Kenji because it does not look like he is going to play, but her friends stopped her and told her not to mess with Kenji because he is broken hearted. Athena cannot believe that that rude person had a girlfriend. Sara's boyfriend explains that he was not this rude to Athena (Abigail). And the reason why he is keeping his short long is because he promised not</p>	Billiards place	Athena, Sara, Sara's boyfriend, Kenji	No	No	No	<ul style="list-style-type: none"> <li>• Inspired by the scene in book where Kenji waited for Bee in Starbucks.</li> </ul>

	<p>to have a haircut until he gets back with Athena (Abigail).</p> <p>Sara and Athena realize that maybe this billiards place is “Athena and Bee’s usual spot” and that Kenji will really wait for Bee because Athena told him to do so.</p>						
11	<p>A group of gangsters approaches Kenji to tell him to get out of their way. He tells them that he is waiting for someone, but the group did not accept this reason and started punching him. He fought back initially, but when they insisted, he just let them hurt him physically.</p>	Billiards place	Kenji, Athena, gangsters	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
12	<p>Athena receives another message from Bee asking her why she did not show up.</p>	Athena’s room	Athena	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• Inspired by the scene in the book, but different time, location, and platform.</li> </ul>

13	<p>Their teacher calls their name one by one. Surprisingly, Kenji shows up in class. When Athena's name was called, Kenji looked at her, and there goes the realization.</p> <p>After class, Kenji goes to the nearest telephone station. After a while, Athena's beeper receives a message which confirms that Kenji really did send the message to the wrong Athena.</p> <p>Kenji confronts Athena and kisses her.</p>	Flashback, School	Athena, Kenji	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• Inspired by the scene in the book, but different time, and platform.</li> <li>• In the book, Kenji just realized it when he heard Athena's name. In the movie, he had to confirm it by sending her another message.</li> <li>• A kiss scene was added.</li> </ul>
14	<p>Kelay expresses her happiness with that backstory. Kenneth, on the other hand, expresses his annoyance and questions how Kelay's aunt got his mom's beeper. Kelay explains that it is his dad</p>	Bus	Kelay, Kenneth	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>

	who got the wrong number.						
15	Kenji kissed Athena to make Abigail jealous. He also tells Athena that from now on, they are together to again, make Abigail jealous.	Flasback, School	Kenji, Athena	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• Inspired by the book, but different time.</li> <li>• In the book, Kenji did not kiss Athena when he told her about his plan.</li> </ul>
16	Kenji goes to Athena's house and introduces him as his suitor	Flashback, Athena's house	Kenji, Athena, Athena's family	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
17	Athena gets bullied by Kenji and his friends so she will agree to Kenji's plan. Athena still refuses, but when Kenji attempts to kill himself by trying to jump off the building, Athena finally agrees. Abigail was able to witness this.	Flashback, School	Kenji, Athena, Sara, Abigail	No	No	No	<ul style="list-style-type: none"> <li>• In the book, she just agreed. In the movie version, scenarios were planted to have a rationale why Athena agreed to Kenji's plan.</li> </ul>
18	Athena introduces Kenji to her family as her boyfriend.	Flashback, Athena's house	Athena, Kenji, Athena's family	No	No	No	<ul style="list-style-type: none"> <li>• It was not necessarily shown in the book, more on implied when</li> </ul>

							Kenji surprised Athena in her house.
19	Athena still cannot believe that she is in a relationship with the Gangster. Sara reminds her the reasons why she agreed and to not fall in love with Kenji.	Flashback, Athena's room	Athena, Sara	No	No	No	<ul style="list-style-type: none"> <li>• It was not necessarily shown in the book, more on implied</li> </ul>
20	Athena gets special treatment from Kenji's friends. Kenji hands her a shirt, and asked her to change. Kenji reveals that he is also wearing the same shirt.	Flashback, School	Athena, Kenji, and his friends	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
21	After school, Athena and Kenji go to the billiards place. Athena asks Kenji if he can teach her how to play. Kenji refuses, telling her that Abi just sits there and watched quietly. Being the stubborn girl that she is, Athena makes noise.	Flashback, Billiards place	Athena, Kenji, Abigail	No	No	No	<ul style="list-style-type: none"> <li>• Kenji's hangout place in the book is 310. In the movie, it was changed to a billiards place.</li> </ul>

	When Abi suddenly enters the place, Kenji pulls Athena to play and they both act sweet to make Abi jealous.						
22	Athena gets startled by a car so she dropped all her things. This is where she meets Lucas. After helping Athena, Lucas asks where the College of Tourism is.	Flashback, School	Athena, Lucas	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• In the book, Athena was just bumped by a person.</li> <li>• Lucas still goes to another school. In the movie, he is a new student.</li> </ul>
23	Athena gets bullied by Kenji's fangirls. She is sitting outside when Kenji finds her. Kenji immediately brings her to his house to cure her wounds. They both share stories of their lives. Athena shares why she agreed to Kenji's plan.	Flashback, School, Kenji's house	Kenji, Athena	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• It was inspired by the book, but unlike in the book where she was slapped, the physical actions were milder.</li> <li>• There were more moments like this in the book. During the first encounter, Kenji did not do anything. In the second one, he tells Athena not to get affected by what</li> </ul>



							other people are saying.
24	Athena gets a make-over care of Kenji.	Flashback, Salon	Athena, Kenji	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
25	It is Day 1 of the Athena's transformation in school. Kenji gets her a new pair of eyeglasses (similar to his). He also looked for the girls who bullied her, and gave Athena a ball to throw at the girls, but she did not.	Flashback, School	Athena, Kenji, <i>barkada</i> , fangirls	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
26	The big basketball game came after. Kenji is not in the mood to play, but when he sees Athena, his mood became better, then the best when he sees Athena's placard. After the game, Kenji offers a ride to Athena and Sara, but Sara emphasized that it is not	Flashback, School	Kenji, Athena, Sara	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• In the book, the placard was a consequence. In the movie, it seemed like Athena did it voluntarily.</li> </ul>

	necessary since Abigail is not around. Sara questions Athena with her emotions and feelings towards Kenji.						
27	Kenji plays arcade games while Athena just sits there. When she got bored, she excuses herself to the CR where she saw Lucas with Abigail. Lucas talks to her when suddenly someone punched him. It was Kenji. Kenji warns Lucas to not talk to Athena anymore. Athena and Kenji go out of the arcade area. Kenji tells Athena to stop talking to Lucas because he gets jealous.	Flashback, Arcade area	Kenji, Athena, Lucas, Abigail	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• In the book, Kenji did not punch Lucas.</li> </ul>
28	When Athena reaches their house, her father tells her to be cautious about her condition. He also asked if she already	Flashback, Athena's house	Athena, her father	No	No	No	<ul style="list-style-type: none"> <li>• There was a similar confrontation scene in the book but with her brother, Nathan.</li> </ul>

	told Kenji. Of course, she has not.						
29	Athena did not go to school, so Kenji waited for Sara after school. He asks where Athena is, but Sara just said that maybe she went somewhere with her family.	Flashback, School	Kenji, Sara	Yes	Yes	Yes	<ul style="list-style-type: none"> <li>• No changes made</li> </ul>
30	Athena gets attacked by her condition. Her doctor advises her to just stay at home.	Flashback, Athena's house	Athena, Sara, Athena's family	No	No	No	<ul style="list-style-type: none"> <li>• Athena's condition was changed to Dilated cardiomyopathy.</li> </ul>
31	Athena wants to back out of their deal, but Kenji does not want to. Athena tells him that she cannot anymore do it because everything is becoming real. Kenji reciprocates her feelings by telling her that he also feels the same.	Flashback, Billiards place	Athena, Kenji	No	No	No	<ul style="list-style-type: none"> <li>• There was a similar scene in the book, but different scenario.</li> </ul>
32	Kelay continues to tell the story to Kenneth, but Kenneth does not want to hear any of it anymore.	Bus then truck	Kelay, Kenneth	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>

	<p>They both got dropped out of the bus when the two of them causes commotion.</p> <p>Kelay still emphasizes that her aunt did not do anything wrong.</p> <p>Kenneth admits that everything he knew was all lies. He is sorry for wishing Kenji to be the dead one instead of his mother. Now, all he wants is to see his father alive.</p> <p>Kelay and Kenji hitch on a truck to Bicol.</p>						
33	<p>Kenji had his hair cut. After class, Athena and he went to the arcade center for the neoprints.</p>	<p>School, then arcade center</p>	<p>Athena, Kenji</p>	<p>Yes, but with changes</p>	<p>Yes, but with changes</p>	<p>Yes, but with changes</p>	<ul style="list-style-type: none"> <li>• In the Wattpad/book version, he was accompanied by Athena when he had his hair cut. In the movie version, he surprised Athena.</li> </ul>
34	<p>Kenneth looks at his dad and Athena's picture, and tells Kelay that</p>	<p>Truck</p>	<p>Kenneth, Kelay</p>	<p>No</p>	<p>No</p>	<p>No</p>	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the</li> </ul>

	<p>maybe this is what true love looks like. To avoid the awkward situation, Kelay fixes Kenneth hair to match that of Kenji's. Afterwards, they take selfies and even dance.</p>						Wattpad version/book
35	<p>Kenji and Athena dance together. Afterwards, Athena tells Kenji that she loves him. Kenji replies, "I can't breathe."</p>	A place which looks like a bar	Kenji, Athena	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• Athena and Kenji's dance moves were describes as sexier in the book.</li> <li>• Athena confessed in front of Kenji's house not when they were dancing.</li> </ul>
36	<p>Kelay and Kenneth started to feel different towards each other.</p>	Truck	Kenneth, Kelay	No	No	no	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
37	<p>Kenji takes Athena to a surprise road trip.</p>	Car	Kenji, Athena	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>

38	Kelay sees a news update about the plane crash. Kenneth immediately calls the airline.	Truck	Kelay , Kenneth	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
39	It is revealed that Kenji took Athena to the Mayon Volcano. They both promised to go back here and marry one another.	Mayon	Kenji, Athena	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
40	<p>Kenneth now understands why his father went back to Bicol.</p> <p>When the truck reached Legazpi, the two got off the truck. The two go to a church to pray for Kenji's safety.</p> <p>Kenneth then asks Kelay if she knows why his dad and her aunt did not end up together. Kelay said no, but her aunt said that their love story is an example of bad timing.</p>	Truck	Kenneth, Kelay	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>

41	Athena gets scolded by her family after their Bicol trip. Her father emphasizes that her feelings towards Kenji will be the cause of her death, but Athena says otherwise. She tells them that the mere reason why she is still alive is because of the love that is getting from her family, and Kenji.	Athena's house	Athena, her family	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
42	It has been days since Kenji went to school. Athena is starting to get worried so she looked for him in places where he usually goes.	School	Athena	Yes	Yes	Yes	<ul style="list-style-type: none"> <li>• Different time</li> </ul>
43	Kenneth and Kelay is in a hospital looking for Kenji when Kenneth receives a call from his Tito Lucas. Lucas apparently knows where Kenji is, so he is bringing Kenneth and Kelay there.	Bicol	Kelay, Kenneth, Lucas	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>

44	Athena was fetched by Lucas in the billiards place. They both go to the hospital where Kenji is.	Billiards place	Athena, Lucas	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• Same plot but different execution. Athena hears how Abigail's family treats Kenji, so she decides to break up with him.</li> </ul>
45	Lucas accompanies Athena to Abigail's room. Athena learns that Abigail is sick with Gastric cancer.	Hospital	Athena, Lucas, Abigail	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• In the Wattpad and the book, Athena and Abigail talked in the garden.</li> </ul>
46	Abigail's mother informs Kenji about Abigail's real condition. She tells him that he will make Abigail happier that she will want to live longer.	Hospital	Kenji, Abigail's mom	Yes, but with changes	Yes, but with changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• Abigail's family was crueller in the book.</li> </ul>
47	Kenji does not want to agree to what everyone is telling him. He is still choosing Athena over Abigail, but Athena insists that Abigail needs him more.	Hospital	Kenji, Athena	Yes, but with changes	Yes, but changes	Yes, but with changes	<ul style="list-style-type: none"> <li>• Kenji finds out about Athena and Lucas, but asked Athena to get back together when he learns about her condition.</li> <li>• In the movie, he only knew after he married Abigail.</li> </ul>



48	<p>Lucas tells Kenneth and Kelay about the ending of their story. Kenji and Abigail got married after a few months. Suddenly, Kelay receives a call informing her about her aunt's condition so she needed to head back to Manila. Kenneth asks his Tito Lucas to bring Kelay back to Manila.</p>	Bicol	Kenneth, Kelay, Lucas	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
49	<p>Finally, Kenneth finds his Dad in a certain hospital. He also finds a letter addressed to him in Kenji's wallet. He also sees a photo of Kenji carrying him when he was born. Kenji wakes up and the two of them reconcile.</p>	Hospital	Kenneth, Kenji	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>
50	<p>Kenneth brings Kenji to a house. When they got inside, Kenji sees his high school barkada to reminisce the old times.</p>	House	Kenneth, Kenji, <i>barkada</i> , Kelay, Athena	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>

	After years of waiting, Kenji and Athena finally see one another.						
51	The following day, Kelay receives a call from the airlines that Kenneth plane crashed. She rushes off to the airport to check what really happened. She gets surprised when Kenneth appears and tells her if they can start their own great love story.	Kelay's house, then airport	Kelay, Kenneth, Kenji	No	No	No	<ul style="list-style-type: none"> <li>• Different treatment, no such thing in the Wattpad version/book</li> </ul>