



TRANSMEDIA STORYTELLING: REINVENTING NOSTALGIA AND CREATIVE WORLD BUILDING IN '90S GENERATION POPULAR SERIES

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Abstract. The '90s Generation (in Indonesian: *Generasi 90an*, 2013) by Marchella FP series is a popular collection of books and transmedia products that utilize transmedia storytelling strategies. These products encompass the visual culture of nostalgia from the Indonesian 1990s Generation, employing fluxus visualization techniques and pop art illustrations. This study explores the practical application of transmedia storytelling strategies in reinventing nostalgia and creative world building within the '90s Generation popular series. The findings reveal three key aspects of the praxis: 1) the particularization and parallelization of the storyworlds in the '90s Generation series; 2) character immobility transitions in colossal inventory; 3) the escapism pseudo-compartment and remedial audiences to attract larger and more diverse audiences and comprehensive capitals.

Keywords: '90s Generation, creative world building, creativity, nostalgia, reinvention, transmedia storytelling.

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1. Introduction

The book series titled *'90s Generation* (Marchella FP, 2013) has gained popularity for capturing the nostalgia of Indonesian visual culture during the 1990s. The first installment of the *'90s Generation* popular series was launched by *Gramedia Popular Library* (in Indonesian: *Kepustakaan Populer Gramedia*), Jakarta, Indonesia, in 2013. Following the success of the initial release, Marchella FP, the creator, released a second book series titled *The '90s Generation: Yesterday's Kids* (in Indonesian: *Generasi 90an: Anak Kemaren Sore*) in 2015, which was later reprinted in 2018. Both series of *'90s Generation* (Marchella FP, 2013, 2015) books enjoyed immense popularity from 2013 to 2018 (Yuniar, 2018). These books can be categorized as fluxus books, employing techniques that combine elements from graphic novels, comics, and infographics.

In *'90s Generation*, Marchella FP beautifully captures the phenomenon of nostalgia within the visual culture of the Indonesian 1990s Generation. Each chapter of the illustrated book series reflects joy and innocence. The first series *'90s Generation* explores various topics in each chapter, such as the children's shows of the 1990s in the chapter titled "What We Watch", the favorite music or bands of 1990s children in "What We Hear", and the fashion styles and apparel of the 1990s in "What We Wear". The fourth chapter "Gadgets" delves into

the technology and digital games typical of 1990s children, while the fifth chapter "What We Read" explores the reading habits of the Indonesian 1990s Generation. The sixth chapter, "What We Play" discusses traditional 1990s games, toys, as well as other sub-topics like 1990s generation snacks, school equipment, jokes, myths, traditions, and more. In the second series *The '90s Generation: Yesterday's Kids* the first book revisits the same topics but incorporates a nostalgic storytelling concept with three new characters named Acel, Popi, and Lala (Marchella FP, 2013, 2015).

Telling stories through visual books and digital media, with a primary world (canon) focused on nostalgia for the 1990s generation by creator Marchella FP, constitutes a creative transmedia storytelling design strategy. According to Robert Pratten, transmedia storytelling is a design philosophy that aims to create synergy between content or canon (Jenkins, 2007), emotional engagement, and participatory experiences for the audience. This approach represents a response to media convergence and relies on the active participation of digitally engaged individuals, catering to the demands of modern consumers. Conceptually, Kinder (1993) was the first to use the term *transmedia* to describe the multiplatform and multimodal expansion of media content. Transmedia products that employ transmedia storytelling strategies often emphasize the unique characteristics of their offerings to attract specific audiences, thus creating culturally relevant entertainment experiences that appeal to a smaller target demographic while benefiting larger conglomerates. Various producers have successfully implemented this strategy, such as those behind the television series *East Los High* (2013–2017, directed by Carlos Portugal, Carlos Reza, Katie Elmore Mota, and Efrain Cortes) (Wang & Singhal, 2016), which expanded its central storyline in collaboration with numerous non-governmental organizations, including *Planned Parenthood*, United States. Bernardo (2011a, 2011b, 2012, 2014, 2015, 2025; Bernardo & Simoes, 2026), a notable practitioner, has written books, magazine articles, and trade publications, showcasing transmedia storytelling as a powerful tool for independent storytellers on a smaller scale (Cliff, 2017).

Starting with an archival book of childhood memories from the 1990s, the *'90s Generation* series is Marchella FP's final project, which has been transformed into a transmedial product, employing the characteristics of transmedia storytelling strategy. Other practitioners, such as Phillips (2012) and Pratten (2015), also discuss the advantages of transmedia storytelling strategies in facilitating small-scale producers by employing diverse methods to reach a larger audience. One alternative form of transmedia strategy, known as portmanteau storytelling, involves conveying a single narrative across multiple platforms instead of multiple narratives within individual story modes (Cliff, 2017). Many notable creators, including Stan Lee, Joanne K. Rowling, Tim Burton, Fujiko Fujio, Hajime Isayama, Raden Ahmad Kosasih, Hans Jaladara, and more, have successfully implemented transmedia storytelling strategies, validating their work and ensuring its enduring popularity.

Toys, games, and video games serve a similar purpose by enabling fans or active audiences (Jenkins, 2006, p. 131) to adapt and control characters within self-created narratives and personal world-building (Geraghty, 2020). According to one statement (Jenkins, 2006, p. 82), fans play a central role in the interplay between consumers and marketers. Simultaneously, creators are fostering more collaborative relationships with their consumers. Through this collaboration, active audiences or fans can process a greater amount of story information

than previously imagined. In pursuit of their goals, these storytellers have embraced a more collaborative authorship model, co-creating content with creators who bring different visions and experiences to the table, especially in an era when creators are equally proficient in various media (Jenkins, 2006, p. 96).

World building in transmedia storytelling originated from the creators themselves. Its purpose is to immerse the active audience or fans in a world crafted by the creators. Fans, reluctant to be separated from the primary world established by the creators, endeavor to reinvent nostalgia through adaptations and remakes, whether created by fans or by the original creators. An example of world building's concept development can be seen in Tolkien's (2012) remarkable work entitled *The Hobbit* (originally published in 1937).

Tolkien's primary world entices the audience to live and experience a specific time, culture, and thrilling adventure. The connectivity of *The Hobbit's* (Tolkien, 2012) primary world continues with the adaptation of that primary world to another through Tolkien's (2020) work *The Lord of the Rings* (single-volume edition originally published in 1968). A similar phenomenon occurs in the *Harry Potter* series (Rowling, 2014, originally published in 1997–2007) and *Fantastic Beasts and Where to Find Them* (Rowling, 2017, originally published in 2001), where the primary world interacts with various fantasies and the existence of diverse astral creatures.

A vital component of canon world building is the establishment of a robust storyworld in transmedia storytelling. This storyworld is essential to support transmedia works that captivate the hearts of fans, ensuring their continued enjoyment throughout the story or product. Transmedia storytelling is a key strategy employed in the '90s *Generation* popular series to reach a wider audience and foster comprehensive partnerships. This is exemplified by the storyworld model, which includes peritext (common elements within the manuscript or book), epitext (elements outside the manuscript or book), and paratext (a combination of peritext and epitext) (Genette, 1997; Hills, 2018). These elements can be observed in the '90s *Generation* series, along with the world building model that embodies the world of '90s *Generation*, crafted in the style of Marchella FP.

In popular culture, nostalgia is harnessed by entrepreneurs for market gain through advertising. Advertising often persuades consumers to purchase products that promise to fulfill their needs and desires. Consumers are influenced about what to eat, wear, watch, and even think about. This process of reinvention leads consumers to subconsciously assess their longing for self-improvement and address their perceived deficiencies (Murray, 2019). Sociologically, reinvention, or the act of reinventing, analyzes the emotional impact and consequences of the public's fascination with makeover culture (image culture) and the global proliferation of reinvention.

Reinvention has become a significant force in personal, societal, and institutional domains, prompting a reevaluation of various social practices that are currently reshaping 21st century society (Elliot, 2013, p. 5). Visual images in advertisements serve as immediate triggers for consumer dissonance, while the persuasive rhetoric employed by advertisers fuels the compulsive consumption of branded products. Consumers embark on a process of self-examination and self-transformation by making purchases, thereby aligning themselves with the persuasive messages propagated by synthetic culture (Murray, 2019). The relationship between popular culture and synthetic culture is symbiotic: popular culture establishes authenticity

through pluralism and inclusivity, while synthetic culture projects distorted reflections within popular culture, inverting certain characteristics of its subjects (Murray, 2019).

At this transformative point, synthetic culture assumes an exclusively social character and captivates the audience as the original subject. Both in physical and virtual spaces, a symbiotic relationship between popular culture and synthetic culture has been observed. Unbeknownst to consumers, they have become a bridge between these two cultures. Their predetermined choices influence their hierarchical placement in antagonistic cultural forms that draw from the same value system within a society marked by disruption. According to French sociologist Baudrillard (2008), consumer culture is always connected to the accelerated and excessive proliferation of visual objects. Baudrillard's (2008) notion of a hyperreal world – a contemporary society fixated on possessing something excessive – represents one manifestation of addiction. From this perspective, consumerism and addiction intertwine (Elliot, 2013). In the reinvention of contemporary society, consumer culture, which corporations value as a gift, is burdened with reconciling the complex contradictions of desire and disappointment, emotion, and emptiness. If there is something intoxicating about consumerism, it lies not only in trading on exaggerated expectations but also in its deceptive and seductive nature (Elliot, 2013).

Contemporary nostalgia media are structured to evoke a long-lasting, melancholic form of individual nostalgia, distinct from comparative, collective, or radical views of history. This is accomplished by fostering the formation of a unified subjectivity of nostalgia, triggered by personal playlists across different media (Lizardi, 2016, p. 42). Playlists serve as a link between the nostalgia drive to access one's media past and the overarching need to create and maintain these connections. They function not only as nostalgia about a particular text but also as tools for creating and monitoring an archive-like access to these texts, enabling individuals to "stay up to date" with the past. Nostalgia, as a potent and unattainable emotion – a perpetual and eternal desire – becomes an easy target for commodification and exploitation (Lizardi, 2016, p. 43).

The concept of nostalgia remakes is mediated through derivative products based on canonical works. Through the technique of transmedia storytelling, the process of remaking canonical works becomes even more captivating. As Wasko (2012, p. 44) stated in his work, recycling ideas (remakes) in the film industry has proven to enhance marketability. By addressing these two objectives, this analysis of remakes from a political economy perspective aims to explore the motivations behind the emphasis on the past and examine how nostalgia is commodified through convergence. The first objective is to increase the characteristics of recycled products through remakes, which serves as an economic incentive. The second objective is to demonstrate how targeting derivative products from canonical works, specifically those catering to nostalgia audiences and consumers, creates opportunities for cross-media commodification.

The transmedia storytelling strategy has successfully transformed the *'90s Generation* series into a vast transmedia product with the motto of Indonesian popular culture *happiness is simple, nostalgia is one of them: here's the time machine* (in Indonesian: *kebahagiaan itu sederhana, nostalgia salah satunya: di sini mesin waktunya*). The convergence process takes place between the canonical products of the *'90s Generation* series and the fanon products

on social media, particularly *Instagram*. This is evident in the reinvention of the series' canonical theme through more than 7700 uploads on the *Instagram* feed (2013–2022), including stories and reels, which consistently receive positive comments and responses. *Instagram* serves as both a social media platform and a promotional medium that successfully fosters interactivity, engagement, and active participation among audiences, fans, and creators. This research focuses on examining the praxis of the transmedia storytelling strategy employed in the *'90s Generation* series, particularly in constructing a nostalgic world-building narrative for the 1990s.

2. Methodology

This research employs a constructive narrative approach and utilizes the transmedia storytelling strategy. The process involves a constructive narrative analysis, which entails the construction and in-depth reinterpretation of data presented in narrative form. This analysis incorporates transmedia storytelling techniques, particularly focusing on the world-building aspect. The analysis follows guidelines that involve reinventing the nostalgia of the 1990s through the *'90s Generation* series, utilizing the aesthetics of proliferation (Ryan, 2017) and the transformative nature of transmedial expansion (Wolf, 2012). The storyworld is naturally re-engineered to create a cohesive world-building experience. Within this storyworld, a highly structured and dynamic design facilitates the creation of a comprehensive narrative that includes a canon and multiple characters. Well-designed characters serve as the foundation for narratives that can result in adaptations or remakes.

3. Particularization and parallelization in the creative world building of the *'90s Generation* series

The particularization of specific products as popular cultural commodities in the 1990s, such as cartoon films, soap operas, console games from Japan and United States, and certain snacks exclusively available on the island of Java, Indonesia, were packaged and glorified in one container known as nostalgia books for Indonesian generations, catering to the nostalgia-driven memories of the 1990s. The *'90s Generation* series serves as a quasi-remedy created by a school alumnus who did not experience the challenging times of the 1990s. The reformation era in 1998 marked one of the dark periods of nostalgia during the 1990s in Indonesia and became a significant part of the country's history, seemingly untouchable yet serving as a platform for nostalgic reminiscences among the 1990s generation in Indonesia.

Popular specific products as transmedia commodities have been successfully implemented by Osamu Tezuka, considered the godfather of contemporary Japanese comics and animation. Anime itself does not solely create media commodities; rather, it acts as a catalyst for their proliferation and institutionalization as representative forms of late capitalism. Furthermore, the commodity media and their communication within the anime system heavily rely on the differences or divergences between sample characters, including toys, stickers, anime, and manga, rather than solely focusing on the resemblance demanded by the characters' appearance (Steinberg, 2012) and narcissism.

Specific products possess distinct characteristics, including the world they depict and the characters within it. This concept aligns with Eiji Ōtsuka's exploration of the world (in Japanese: *sekaï*) and the Italian theorist Maurizio Lazzarato's argument that capitalism no longer creates products but rather creates a world in which those products exist (Steinberg, 2012). The world, encompassing the sensory experiences of consumers, remains consistently captivating, addictive, and marketable.

The creative world-building nostalgia of the *'90s Generation* series retains traces of the pseudo-consumptive memory dilemma, unable to encapsulate all the memories of the 1990s generation at that time. For Indonesian individuals from the 1990s generation who were unable to partake in popular specific products due to economic and socio-cultural factors, the *'90s Generation* series serves as a means to rediscover lost inventory. Through the series, they attempt to consume nostalgic memories and explore the storyworlds that encompass the items they only became aware of as they grew older. This creates a paradox in the minds of readers of the *'90s Generation* series who have not fully experienced that era of nostalgia.

The mitosis of the nostalgia storyworld in the *'90s Generation* series is divided into various parts, presented as chapters or sections, each containing diverse content related to the myths and memories of the 1990s. These divisions serve to cover the overall product deficiencies and label the series as a collection of serialized books containing memories of the Indonesian generation from the 1990s.

The storyworld of past memories was initially packaged through canonical elements in the first series of *'90s Generation*. This included segments on what we watched (discussing 1990s children's shows), what we heard (focusing on 1990s children's favorite music or bands), what we wore (exploring 1990s children's clothing styles), gadgets (highlighting technology or digital games popular among 1990s children), what we read (examining typical reading materials for 1990s children), and what we played (delving into traditional games or toys enjoyed by 1990s children). Additionally, the series included sub-chapters on snacks, school equipment, jokes, myths, and traditions specific to the 1990s generation. Each round of the *'90s Generation* series creatively guided the audience towards a new adventurous transitional era as individuals who were psychologically and economically mature. The target audience had evolved from child readers to an adult audience.

The construction, psychology, social dynamics, and culture of youth tend to be viewed as a period of transition – from childhood to adulthood, from education to work, and from families of origin to families of destination (Woodman & Wyn, 2015). With the inconsistent and randomized approach of the *'90s Generation* series, the first book becomes a strong syndication of patterns, constructing a parallel world on *Instagram* for *'90s Generation*. Supported by the active participation of the *'90s Generation Instagram* series audience, who craved the topics discussed in the first book of the *'90s Generation* series, the administrator of the *'90s Generation Instagram* series reinvented the creative world-building nostalgia from the first series. This was achieved by utilizing the nostalgic content randomization pattern of the 1990s.

With the support of *Instagram* features such as stories, reels, and mini blog audio media mix, the process of parallelizing the storyworld of the *'90s Generation* series is facilitated, as it mutates through the narrative network of the Internet with *Instagram* as its apparatus. The creators of *'90s Generation* present a proliferation of aesthetic nostalgia from the past,

incorporating audio, audiovisual elements, and animated gifs to captivate their audience. This mechanism creates a unique magnetic field that attracts both veteran time travelers and new “time traveler” candidates, keeping them entranced in a parallel world dimension resulting from the mitosis of the storyworld created by the *'90s Generation* creators. By capturing the memories of the audience, a culture of aesthetic expression is cultivated, depicting the identity and self-existence of the audience as they engage with the *'90s Generation* series (Ferreira, 2016). The audience, initially attending as spectators, gradually becomes active participants or fans who also engage communally through commenting rituals and respond to further content uploaded in the *'90s Generation Instagram* series.

The existence of the *'90s Generation* audience's memories has become a significant inventory within the *'90s Generation* book series. The recognition of the self-existence of the *'90s Generation* audience culminates in obtaining satisfaction or pseudo-happiness, aligning with the series' slogan *happiness is simple, nostalgia is one of them: here's the time machine*. It is as if the audience's memories of the *'90s Generation* era also participate and are present within the nostalgia container of the book's memory directory. The nostalgia memory directory for this series was initiated by six main canons, engaging in a virtual memory simulacrum game dance through a narrative network derived from artificial nostalgia myths built by the creators.

As long as the mitotic mechanism of the parallel world can create a magnetic field that fosters aesthetic proliferation, the commodity product resulting from the nostalgic reinvention of the *'90s Generation* series will become a consistent and enduring offering. The parallelization of the interconnected system between the *'90s Generation* series and *Instagram '90s Generation* is complex and intertwined with the logic of capitalism, which emerges, develops, and is embedded in the construction of the world and its widespread dissemination as the foundation for commodity consumption.

4. Character immobility transition in colossal inventory directory

The nostalgia memory objects in the *'90s Generation* series possess their own distinct character figures that represent the mitotic parallel world of specific products. These particular products from the past are packaged in a retro aesthetic style typical of that era. Various characters, especially those frequently discussed in the parallel worlds of the two *'90s Generation* book series, such as Doraemon, Dragon Ball, Sailor Moon, Power Ranger, and Remi, appear immobilized or silent. This is in stark contrast to their original incarnations, where they exhibit mobility in their primary worlds (action movies and cartoons), characterized by dynamism and movement. Alongside the immobility of these spectacle characters, the dynamic immobility of the illustrated visualizations and the centrality of the characters also establish connections to the immobility of music, reading, traditional and digital games, and food and beverages, as well as other media commodities within the nostalgic parallel world of the *'90s Generation* series. This serves as a transitional strategy, developing a media mix or media fusion (Ito, 2007; Steinberg, 2012) to fulfill the consumption needs of consumers, whose position is crucial for the continued existence of these particular products, ensuring their eternal and enduring status as colossal, limitless offerings.

In the first series of the '90s *Generation* series, the immobility of characters in each chapter is visually represented with a semi-realistic style, often utilizing water-liquid coloring and embracing a classic retro aesthetic enhanced by irregular and traditional line art forms. The immobility of many characters is associated with fluxus techniques found in comics, graphic novels, and infographics, such as splashes, panels, gutters (empty spaces between panels), word/text balloons, and phenomenally specific themes. The presentation of various characters in the first series of '90s *Generation* creates an impression of immobility with an underlying sense of movement or animated souls, utilizing exponential mediums to convey ideas and provide information to the audience (Patricia, 2021). In addition to the immobility of characters in the spectacle, the immobility of music takes a prominent place as a popular exponential medium reinvented in this first series of books.

The '90s *Generation* series incorporates a mixed pattern of media, not only discussing music and musicians but also exploring the digital device technology used to listen to this diverse range of music. Each chapter of the storyworlds focuses on simple nostalgia memories from the 1990s, which are presented in a time machine system. '90s *Generation* possesses its own uniqueness that will be further reinvented in the second series and '90s *Generation Instagram*, incorporating trivia modifications and even tips and tricks. The collection includes trivia that provides insights and tips on quickly solving trivial problems. For instance, there is a trivia about cassette tapes and pencils. This trivia establishes a connection within the audience's subconscious memory regarding past experiences. During the 1990s, when someone repeatedly played their favorite tapes without pauses, the tape would occasionally come out irregularly through the cassette's hole and become tangled. The quickest way to fix this problem was by using the familiar tool of a pencil. The pencil proved useful for separating and re-rolling the twisted cassette tape. In addition to trivia, there are also tips and tricks on creating a compilation of favorite songs using a mixtape.

5. The escapism pseudo-compartment and remedial audiences

Nostalgia, often referred to as cultural nostalgia in the era of digital disruption, has dynamically converged with the Internet. The Internet has provided unrestricted access to complete archives of cultural memory, replacing the scarcity of the pre-digital past with abundant availability. The manifestation of nostalgia as a culture is highly diverse worldwide, particularly in relation to nostalgic works from the 1990s. This was an era when the traditional generation transitioned into the digital age, with widespread use of the Internet (Reynolds, 2011). The '90s *Generation* series serves as a memorial space, functioning as a directory of cultural nostalgia from the 1990s. It exists in two parallel worlds: conventionally, in the form of the '90s *Generation* series, and digitally, through the '90s *Generation Instagram* series. The conventional space, represented by the two '90s *Generation* series, has limitations in terms of reaching and engaging audiences, necessitating the creation of multiple pseudo-spaces to support the robust world-building dynasty of the '90s *Generation* series.

This conventional compartment gives rise to several impacts for the subsequent remake/remodel of the storyworld, including: 1) noninteractivation; 2) deinteractivation; 3) character immobility; 4) less auralization; 4) less visualization; 5) less proliferation; 7) narrative

proliferation; 8) ontological proliferation. As a result, the digital parallel world serves as an ambassador, tasked with expanding the range of nostalgic content from the conventional '90s *Generation* series. The '90s *Generation Instagram* series provides a space for escapism, offering a respite from the fast-paced digital era and allowing a momentary pause through fictional stories of the past (Robson, 2018). Nostalgia, in this context, serves as a space for escapism, providing brief therapy and pseudo-healing, catering to the longing for memories of the past.

As the audience of the '90s *Generation* series breaks free from the shell of childhood innocence or infantilism (Dimuro & Oleksinski, 2019) and confronts the challenges and responsibilities of the real world, with its relentless speed and overwhelming pressures, feelings of hopelessness, and uncertainty arise. During this period, the audience of the series is often enveloped in sentimentality and melancholy. Nostalgia provides a valuable escape through the digital parallel world of *Instagram*. This vast directory encourages audiences to actively participate on a massive scale, fully immersing themselves in the presented nostalgic content. By continuously engaging with the intuition and emotional connection to sentimentality and nostalgic memorabilia from the 1990s, they find solace and escape in this cultural phenomenon.

Both the '90s *Generation* book series and *Instagram* social media play a central role in the commodification of traded goods. The three key domains that support the central process of commodification collaborate through trivia, *versus*, and features within the '90s *Generation Instagram* series. These include feeds, reels, videos, stories, tagging, and story archives, creating an inevitable medium for escapism and serving as a remedy for the audience. Trivia and *versus* as imperative pyrotechnics (Steinberg, 2012), artificially addictive elements continuously generated in this *Instagram* series. They involve simple questions, memory challenges, games, summaries of nostalgic storyworlds from the 1990s, discussions of hobbies, reflections on sadness, humorous events from the 1990s, birthdays, and popular phenomena that positively impacted the '90s *Generation* audience. Trivia and *versus* are present in every feature of the '90s *Generation Instagram* series.

The mitosis and proliferation of various trivia and *versus* in the *Instagram* media convergence result in: 1) interactivation; 2) character mobility; 3) auralization variations; 4) variation of visualization; 5) textual and medial proliferation; 6) audience immersive participation. These six paratextual characteristics validate the '90s *Generation Instagram* series as a distinct transmedia product. This condition acts as a gravitational pull, creating a sense of familiarity and attachment for the audience towards this *Instagram* series. It provides the consumption of artificially addictive material, fulfilling the audience's need for pseudo-escapism and repeated remedies. The collaboration between trivia, nostalgia for the 1990s, and the features on *Instagram* serves as a permanent support system for the '90s *Generation* series, enabling it to thrive as a convergent culture in the disruptive era. It is worth noting the paradox when the creator introduced the concept of a past time machine in the first series of '90s *Generation* and a future machine in the second series, while incorporating a mixture of all 1990s nostalgia time machines on their *Instagram*. This concept of past and future time machines is fictional, untouchable, hyperrealist, and transmedial. Furthermore, it is created in a way that makes it feel alive and animated, resonating with the nostalgia that was present during the 1990s decade.

6. Conclusions

The convergence of contemporary popular culture products, narratives, nostalgia, and toys suggests that the timeline between the past and the present is increasingly influenced by technology and the platformization of collective intelligence. Collective knowledge in the form of memory serves as the primary catalyst used by the creative industry to captivate fans' hearts, such as the fans of *'90s Generation*, who are devoted consumers of visually nostalgic content. Memory forms the main component for shaping canon narratives in media connectivity, aligning with the characters and materiality of the world, resulting in a continuous proliferation of product seriality. Nostalgic memories from the 1990s are reinvented and presented in the *'90s Generation* popular series, taking verbal-visual forms in both the *'90s Generation* series and verbal-audio-visual forms on the *'90s Generation Instagram* mini-blog within social media.

Particularization is employed in the process of transforming 1990s nostalgic memories into distinctive products with unique features. It involves creating a series of diverse and parallel products/texts/stories based on the nostalgic narrative world of the 1990s, incorporating mythological alterations within derivative or possible worlds alongside their characters. The innovation stemming from particularization lies in the creation of special and unique products, imbued with an aesthetic of proliferation that provides immersive effects, a space for escapism, and personal remedies for the audience to engage with and consume the *'90s Generation* series. The *'90s Generation* popular series products serve as physical constructs that take on new significance in contemporary media culture, enabling adult fans to reinvent themselves through their past and define fan characteristics through ephemeral, digital immersive interactions.

Furthermore *'90s Generation* is a series that has a monomythic world or a world with various monomyths, multiplied in various conventional and digital media to produce a parallel world in the form of derivative products with the characteristics of seriality, remakes, and adaptations is called a transmedial product. Transmedial products are contemporary commodities used by digital capitalists through an experience economy system or affective economy with paratextual production practices in transmedia storytelling, to obtain stable and sustainable economic profits. Transmedial products can also be referred to as particular products born in a convergence culture, which has the characteristics of a parallel world of transition.

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