



The Sociology of Millennial Women Authors in Indonesia and the Moral Values in Best-Selling Novels

(Sosiologi Pengarang Perempuan Milenial di Indonesia dan Nilai Moral dalam Novel Best Seller)

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Article History

Accepted: May 02, 2025

Revised: October 24, 2025

Available Online: October 31, 2025

Abstract: This study examines the growing popularity of best-selling novels written by Indonesian millennial women authors, which, surprisingly, present complex moral values relevant to contemporary social dynamics. Contrary to the assumption that contemporary literature merely serves as entertainment, this research aims to uncover the ideological structures underlying these works. Using Lucien Goldmann's genetic structuralism approach, the study explores the dialectical relationship between textual structures and the authors' collective consciousness within specific socio-historical contexts. The research employs a qualitative descriptive method that combines textual analysis with interviews, observations, and documentation. The objects of the study focus on three best-selling novels selected based on their popularity, reader engagement, and social relevance. The findings reveal that moral values such as justice, empathy, gender equality, and social responsibility are represented through character conflicts, narrative structures, and the authors' worldviews. These aspects reflect the collective consciousness structure of the young women's social class. The study concludes that popular literature not only reflects the social realities of modern Indonesia but also plays an active role in shaping moral values that are contextual, reflective, and transformative for young readers, positioning millennial women's fiction as both a cultural product and a medium of moral education.

Keywords

Moral values, Genetic structuralism, Indonesian literature, Millennial Women writers, Contemporary fiction

Abstrak: Penelitian ini mengkaji meningkatnya popularitas novel-novel best seller yang ditulis oleh pengarang perempuan milenial Indonesia, yang secara mengejutkan menampilkan nilai-nilai moral yang kompleks dan relevan dengan dinamika sosial kontemporer. Bertentangan dengan anggapan bahwa sastra kontemporer hanya berfungsi sebagai hiburan, penelitian ini bertujuan untuk mengungkap struktur ideologis yang mendasari karya-karya tersebut. Dengan menggunakan pendekatan strukturalisme genetik Lucien Goldmann, penelitian ini menelaah hubungan dialektis antara struktur teks dan kesadaran kolektif pengarang dalam konteks sosial-historis tertentu. Penelitian ini menggunakan metode kualitatif deskriptif yang menggabungkan analisis teks dengan wawancara, observasi, dan dokumentasi. Objek penelitian berfokus pada tiga novel best seller yang dipilih berdasarkan popularitas, keterlibatan pembaca, dan relevansi sosialnya. Hasil penelitian menunjukkan bahwa nilai-nilai moral seperti keadilan, empati, kesetaraan gender, dan tanggung jawab sosial direpresentasikan melalui konflik tokoh, struktur naratif, dan pandangan dunia pengarang. Aspek-aspek tersebut mencerminkan struktur kesadaran kolektif dari kelas sosial perempuan muda. Penelitian ini menyimpulkan bahwa sastra populer tidak hanya mencerminkan realitas sosial Indonesia modern, tetapi juga berperan aktif dalam membentuk nilai-nilai moral yang kontekstual, reflektif, dan transformatif bagi pembaca muda, sehingga menempatkan karya fiksi perempuan milenial sebagai produk budaya sekaligus media pendidikan moral.

Kata Kunci

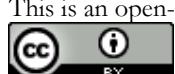
Nilai-nilai moral, Strukturalisme genetik, Sastra Indonesia, Penulis perempuan milenial, Fiksi kontemporer

How to Cite

Kemal, F., Yanti, P. G., & Sukardi, S. (2025). An Analysis of The Sociology of Millennial Women Authors in Indonesia and the Moral Values in Best-Selling Novels. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, Dan Pengajarannya*, 11(2), 1024–1039. <https://doi.org/10.22219/kembara.v11i2.41658>



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INTRODUCTION

Literary works emerge as reflections of human life, representing the experiences, values, and worldview of their authors. Authors have full control over the content and form of their literary creations, which are produced through the interaction between social reality and emotional expression. [Abrams \(1971\)](#) conceptualizes literature as a mirror of life, while [Siswanto \(2008\)](#) emphasizes that an author's uniqueness lies in the distinctive characteristics that set their work apart. In line with this, Wellek and Warren (in [Arifin, 2019](#)) state that literature represents both the subjective world of human beings and the reflection of life's reality. [\(Resti et al., 2020; Widyawati & Esther, 2023\)](#) add that literary works cannot be separated from the author's socio-cultural background, including life experiences and social interactions that shape creative imagination and moral orientation.

Within this framework, this study focuses on female writers who have historically been marginalized in mainstream literary discourse. [Folter \(2022\)](#) in Women's Media Center explains that many female writers in the past used pseudonyms to avoid gender bias, such as Charlotte, Emily, and Anne Brontë, who wrote under the names Currer, Ellis, and Acton Bell. [Yani \(2018\)](#) argues that female writers play a crucial role in shaping literary narratives by offering new perspectives and serving as agents of social change. [Showalter \(2012\)](#) Towards a Feminist Poetics asserts that women's literature possesses distinctive characteristics rooted in their social and biological experiences. Meanwhile, John Boyne (in [Cowdrey, 2017](#)) states that women often have a deeper understanding of human nature, enabling them to create authentic and emotionally resonant characters.

In the past two decades, Indonesia's millennial female authors have begun to reconstruct the national literary landscape through innovative creative expression and strong social awareness. According to Howe and Strauss (in [Latif et al., 2020](#)), the millennial generation refers to those born between 1982 and 2004, the first generation to grow up amid rapid technological development. [Wardani \(2018\)](#) identifies millennial women as a group with broad opportunities for creative self-expression, while Choi et al. (in [Onibala, 2017](#)) describe them as adaptive individuals open to various possibilities. [Shofa \(2023\)](#) adds that millennial women tend to be open-minded in economic, political, and social spheres, making them more responsive to shifting social values and moralities. In this context, it is essential to examine how moral awareness and social values are represented by millennial female authors through their literary works.

Several Indonesian millennial female writers include Dwitasari (1992), Okky Madasari (1984), Almira Bastari (1990), Rain Chudori (1994), Elvira Natali (1996), Nadhifa Allya Tsana (1998), Marchella FP (1990), Dewi Kharisma Michellia (1991), Kalis Mardiasi (1992), Lala Bohang (1985), and Stefani Hidajat (1985). However, this study specifically focuses on three authors, Dwitasari, Almira Bastari, and Okky Madasari, based on their popularity, social media activity, and the success of their best-selling works.

Dwitasari, born in 1992, was selected for her high social media popularity, with 126,000 followers on her verified Instagram account (@dwitasaridwita). She is also active on the digital platform Wattpad, with 9,200 followers and more than 804,000 readers. Her work *Raksasa dari Jogja* (2012) became a best seller and was a trending topic on Twitter (now X) in 2012–2013. Almira Bastari, born in 1990, was chosen for her achievements as a young writer who's novel *Ganjil-Genap* (2020) was adapted into a film by MD Pictures and released on June 29, 2023. According to <https://www.rri.co.id> ([Marlita, 2024](#)), *Ganjil-Genap* was recognized as one of the best and most recommended best-selling youth novels. Meanwhile, Okky Madasari, born in 1984, was included for her significant contribution to Indonesian literature. She has 44,200 Instagram followers (@okkymadasari) and has received several awards, including the Khatulistiwa Literary Award (2012) and the "Southeast Asia's Women of the Future" award for her contributions to cultural development. Her novel *Kerumunan Terakhir* (2016) was featured as a best-seller display ([Fahzaria, 2018](#)). The selection of these three authors also aligns with Howe and Strauss's (1982–2004) generational theory, categorizing them as millennial writers.

Contemporary Indonesian society faces increasingly complex moral dynamics due to globalization, digitalization, and shifting social values. [Ayu et al., \(2024\)](#) Highlight the phenomenon of moral degradation reflected in rising intolerance, verbal violence on social media, and individualism that erodes empathy and social solidarity. [Nurgiyantoro \(2018\)](#) Explains that moral values are normative principles guiding human behavior, while Robson (in [Fuad, 2000](#)) asserts that moral values in literature crystallize from the social

experiences of society. [Nurgiyantoro \(2018\)](#) Divides moral values into four main dimensions: human relations with oneself, others, the environment, and God. Through characters, conflicts, and narratives, authors often depict these dimensions, allowing readers to reflect on moral meaning and the essence of life.

According to [Nurgiyantoro \(2018\)](#), morality in literature is often understood as practical advice related to certain teachings that readers can obtain from stories. Moral values usually appear as explicit guidance from the author concerning attitudes, behavior, and manners in life. Robson (in [Fuad, 2000](#)) emphasizes that moral values in literature emerge from collective social experience and thought, forming the foundation for assessing good and bad behavior. These values relate to ethical human actions that respect goodness, truth, and beauty ([Novianti et al., 2013](#)).

Millennial authors, situated between traditional morality and modern ethics, attempt to reinterpret moral values according to their contemporary context. [Saputra et al., \(2023\)](#) state that the millennial generation tends to challenge old norms and reconstruct ethical frameworks based on their life experiences. Therefore, this study aims to examine the representation of moral values in best-selling novels by Indonesian millennial female authors: Kerumunan Terakhir (2016) by Okky Madasari, Raksasa dari Jogja (2012) by Dwitasari, and Ganjal-Genap (2020) by Almira Bastari.

[Kurniawan & Ladamay \(2025\)](#) emphasize that literature functions not only as a social mirror but also as an effective medium for moral education through narrative, characterization, and conflict. However, most previous studies, such as [Amil et al., \(2023\)](#), have applied structural, stylistic, or semiotic approaches without examining morality as a socio-historical construct rooted in the collective consciousness of the author's social group. [Endraswara \(2013\)](#) Critiques conventional ethical approaches in literary studies for being too normative and for neglecting the ideological and power relations embedded within texts.

To address these limitations, Lucien Goldmann's theory of genetic structuralism is employed as the analytical framework. [Goldmann \(1977\)](#) States that every literary work is a coherent structure that reflects the worldview of a particular social group. This perspective emphasizes that literary meaning does not arise individually but is formed through a dialectical relationship between individual creativity and collective social consciousness. In the Indonesian context, [Riana \(2021\)](#) expands Goldmann's ideas by stressing the importance of linking textual structures with the author's socio-historical background. This approach views literature as a dynamic system of ideas that not only reflects but also shapes the author's moral and ideological values.

Based on this foundation, the present study aims to examine how moral values such as empathy, justice, social responsibility, and gender equality are constructed in the works of Indonesian millennial female authors through Lucien Goldmann's genetic structuralism approach. By connecting textual structure, social context, and the collective consciousness of millennial women, this research seeks to reveal the ideology, life experiences, and moral awareness articulated in literary works that not only reflect but also critique social reality. The findings are expected to contribute to the development of Indonesian literary studies by positioning morality as a social discourse rather than merely a normative message. Practically, the study's results are also expected to strengthen moral literacy and character education, particularly in the teaching of literary theory in higher education through integration into the Semester Learning Plan (RPS), fostering reflective, critical, and relevant literary learning for younger generations.

METHOD

This study employs a descriptive qualitative approach with content analysis to reveal and describe the moral values embedded in best-selling literary works written by Indonesian millennial female authors. The descriptive qualitative method was chosen because it allows the researcher to gain a deep and contextual understanding of the meanings and moral messages contained within literary texts ([Moleong, 2017](#)).

The material objects of this research consist of three novels by Indonesian millennial female authors: Raksasa dari Jogja ([Dwitasari, 2012](#)), Ganjal-Genap ([Bastari, 2020](#)), and Kerumunan Terakhir ([Madasari, 2021](#)). The formal object of the study is the moral values reflected in these three works. The research data include quotations, narratives, and dialogues in the novels that contain moral elements. Data collection was conducted through careful reading of the texts, noting relevant

sections, and grouping the data according to the categories of moral values proposed by [Nurgiyantoro \(2018\)](#): human relationships with God, oneself, others, and nature. Data analysis followed the interactive model developed by [Miles et al., \(2014\)](#), which consists of three stages: data reduction, data presentation, and conclusion drawing or verification. The validity of the data was strengthened through theoretical triangulation [Damono \(2002\)](#) by comparing the research findings with theories of moral values in literature as well as relevant theories of literary sociology ([Wellek & Austin, 2016](#)).

The main theoretical framework used in this study is genetic structuralism, developed by Lucien Goldmann. This approach views literature as an expression of a collective mental structure (*vision du monde*) that emerges from a collective subject, namely the social group to which the author belongs. The analysis was carried out by tracing human facts reflected in the works, identifying the collective subject as the ideological background of the author, and establishing a dialectical relationship between the structure of the text and the socio-historical context in which the work was created ([Goldmann, 1964](#)).

This research analyzes three best-selling novels by millennial female authors selected based on three main criteria: popularity (measured through readership and film adaptation), thematic relevance to contemporary social reality, and the presence of moral values within their narrative content. The sections containing moral messages were analyzed using an interpretative approach, and the findings were linked to the socio-cultural contexts that shaped the authors' lives. Through this approach, the structure of each novel is viewed as an inseparable part of the underlying social structure.

RESULTS AND DISCUSSION

Results

The findings of this study indicate that best-selling novels by Indonesian millennial female authors represent the collective consciousness of young women negotiating between traditional and modern moral values. Moral values such as justice, empathy, gender equality, and social responsibility emerge dialectically within the texts through character conflicts and narrative structures rather than as mere normative moral messages. Within the framework of Genetic Structuralism, these characters act as a collective subject reflecting the worldview of the millennial women's social class. The tension between dominant norms and alternative values is clearly visible in the characters' interactions.

In *Raksasa dari Jogja* [Dwitasari \(2012\)](#), the protagonist Bianca undergoes a moral transformation as she moves from Jakarta to Yogyakarta and meets Gabriel, a gentle and empathetic figure. The novel emphasizes human relationships as the central arena of moral formation: through her dialogues with Gabriel and her cultural surroundings, Bianca practices empathy, tolerance, and honesty. Local wisdom (Javanese culture) is presented as an ideological element supporting her moral change, while self-reflective dialogues are minimal, indicating that Bianca's moral awareness is shaped more by social experiences than by direct introspection. The non-linear narrative structure, which combines social, cultural, and historical dimensions, makes *Raksasa dari Jogja* a clear example of Genetic Structuralism in contemporary literature, showcasing a new collective consciousness amid shifting societal values.

Ganjil-Genap [Bastari \(2020\)](#) portrays an urban woman, Gala, who refuses to be judged by her marital status and resists patriarchal structures. The novel reconstructs female identity by illustrating Gala's process of freeing herself from social stigma through solidarity among friends and reflective daily dialogues. Her interactions with friends and family nurture empathy, emotional control, and appreciation for diverse life choices. Spiritual or religious values in *Ganjil-Genap* appear only implicitly, through Gala's inner reflections during moments of crisis, suggesting that her moral development is guided more by personal and autonomous awareness than by institutional teachings.

Kerumunan Terakhir [Madasari \(2021\)](#) explores the moral and existential crisis of the digital generation. The main character, Jayanegara, a philosophy student, experiences inner alienation due to excessive dependence on social media. The novel highlights the breakdown of authentic human

relationships: interactions among characters take the form of digital performances, eroding empathy, honesty, and solidarity. As a result, Jayanegara's inner conflict becomes the narrative focus as he questions his own authenticity and the meaning of life amid online judgment. From a Genetic Structuralist perspective, **Kerumunan Terakhir** represents a crisis-ridden social structure, with the digital world functioning as a repressive system that traps young people in a dilemma of moral disorientation.

Overall, popular fiction written by millennial women goes beyond entertainment; these works function as ideological arenas that voice progressive, contextual, and transformative moral values. The authors consciously raise issues of gender equality, empathy, and social solidarity, making morality in these novels collective and reflective in nature. This approach enriches contemporary literary studies by emphasizing the importance of Genetic Structuralism in analyzing popular literature. It opens a dialectical reading model that connects the author's worldview with the social structures shaping the text. These findings affirm that millennial popular literature not only reflects social reality but also actively shapes the ethical discourse of modern society.

Moral Representation and Genetic Structuralism in the Novel Raksasa dari Jogja

The novel *Raksasa dari Jogja* represents the moral journey of its main character, Bianca, who moves from Jakarta to Yogyakarta and experiences a transformation of values through her encounter with Gabriel, a gentle and empathetic figure who plays a key role in her maturation process. Within the framework of Genetic Structuralism, Goldmann asserts that a literary work is the result of a dialectical relationship between socio-historical structures and the collective consciousness manifested in the structure of the text (Haq et al., 2025). From this perspective, Bianca serves as a representation of the collective subject of urban millennial women who face tension between modern urban culture and the local wisdom of Yogyakarta. She neither fully submits to traditional cultural norms nor rejects them outright; instead, she chooses a path of negotiation that reflects the author's worldview, a critical attitude toward dominant social structures, and a search for moral and cultural solutions within a local context.

The dominance of moral values rooted in human relationships indicates that interpersonal relations between Bianca and Gabriel, her university peers, and the surrounding cultural environment serve as the main arena for the character's moral awareness formation. Goldmann (1964) Emphasizes that the structure of a literary text arises from real social conflicts and generates new consciousness within a collective group. In this context, Bianca demonstrates empathy, tolerance, and honesty through emotionally and culturally meaningful dialogues. These findings are consistent with those of Exsfarudin et al., (2022), who identified the presence of religiosity, cultural nationalism, independence, cooperation, and moral integrity as the core value structures in the novel.

Furthermore, the representation of local wisdom through Yogyakarta's cultural setting functions as an ideological element that supports the protagonist's moral transformation. Siswara et al., (2020) Affirm that both the novel and its film adaptation of *Raksasa dari Jogja* reinforce cultural identity through the depiction of contextual and meaningful local wisdom. Interestingly, only one dialogue involves self-reflection, indicating that Bianca's personal awareness is shaped more by social interaction than by direct introspection. This aligns with Goldmann's view (in Nugraha, 2020), which asserts that self-awareness is a product of social structures rather than an abstract entity within a literary text.

Overall, *Raksasa dari Jogja* offers not only an emotional love story but also a complex moral and ideological discourse on how urban millennial women reconstruct humanistic values through love, spirituality, and active engagement with local culture. Through a narrative structure that integrates social, cultural, and historical dimensions, the novel stands as concrete evidence of the application of Genetic Structuralism in contemporary literature, presenting a new form of collective consciousness amid the shifting values of modern society.

Moral Representation and Genetic Structuralism in the Novel Ganjl Genap

The novel *Ganjil Genap* by Almira Bastari portrays the experiences of urban millennial women through the character Gala, who serves as a concrete symbol of the struggle against structural social pressures,

particularly the stigma attached to being single at the age of thirty. The narrative exposes deeply rooted patriarchal structures that define women's success by marriage and challenges this notion through Gala's growing awareness of emotional independence and self-worth. From the perspective of Genetic Structuralism, Gala's experiences reflect a human fact, representing the socio-historical condition of modern urban women. As Goldmann (in [Alistri et al., 2025](#)) asserts, great literary works are structural expressions of a social group's worldview in tension with dominant social structures. In this context, Gala represents a self-empowered woman who resists cultural pressure yet chooses a reflective and affirmative path toward rebuilding her life with autonomy and meaning.

This finding aligns with the study by [Wahzudi et al., \(2024\)](#), which argues that *Ganjil Genap* reconstructs female identity by rejecting patriarchal narratives through social critique, fostering solidarity among women, and defining life's meaning through social dialogue rather than normative moral preaching. Through interactions with friends, colleagues, and family, Gala cultivates moral values such as empathy, emotional regulation, and respect for diverse life choices. Her light yet meaningful conversations serve as spaces for interpersonal moral formation, reflecting [Nurgiyantoro's \(2018\)](#) view that moral values in literature represent human social relations imbued with ethical messages, even when not expressed explicitly. Similarly, [Arimbi \(2017\)](#) emphasizes that urban women's narratives in popular fiction no longer depict women as passive social objects but as active subjects capable of reflecting upon and negotiating their positions within oppressive social systems.

Although moral values concerning human self-relationship appear in only about five percent of the text, these moments serve as crucial turning points in Gala's character development. Here, she redefines herself beyond marital status, transitioning from seeking external validation to achieving internal reflective awareness. This process represents not mere "separation" but "liberation from the system," a rejection of the social narrative that equates marriage with female completeness. This view aligns with findings by [Kartika & Efendi \(2024\)](#), who note that novels by millennial women often exhibit a form of "personal spirituality," a reflective and contextual morality arising not from rigid religious norms but from autonomous inner awareness.

Although moral values concerning the human–God relationship appear in eleven excerpts, *Ganjil Genap* does not position religion as a central theme. Instead, spirituality surfaces subtly through Gala's reflections during moments of crisis and hope, revealing that her moral development stems from internal dynamics rather than institutional doctrine. Within the framework of Genetic Structuralism, this can be interpreted as the internalization of values within a flexible social structure open to change. The urban Jakarta setting, though only briefly referenced in moral contexts, remains integral as a space generating social pressure on Gala, particularly regarding mobility, productivity, and societal judgment. Bastari does not personify the city but constructs it as a nonverbal ideological system, which Goldmann describes as a background structure operating through narrative atmosphere and form.

Research by [Mulyani et al., \(2025\)](#), published in *Diksatrasia*, supports this interpretation by identifying values of cooperation, self-reflection, and tolerance toward diverse life choices in *Ganjil Genap*. The novel demonstrates that morality in literature can emerge through dialogical and social negotiation rather than through explicit moral acts. Overall, *Ganjil Genap* succeeds in presenting the moral narrative of Indonesian millennial women by integrating psychological, social, and cultural dimensions into a cohesive structure. Its moral values are not conveyed through wise figures or grand tragedies but through everyday conversations, honest life choices, and the search for meaning in complex relationships. Within the framework of Genetic Structuralism, this novel stands as a significant document of value transformation among urban middle-class women who actively construct a new worldview more reflective, inclusive, and open to diverse meanings of womanhood in the modern era.

Moral Representation and Genetic Structuralism in the Novel *Kerumunan Terakhir*

The novel *Kerumunan Terakhir* by Okky Madasari is a profound reflection on the moral and existential crisis of modern humanity amid a digital society. Its main character, Jayanegara, is portrayed as a philosophy student who experiences a loss of meaning due to his excessive engagement in social media spaces. His intellectual interest in philosophy and existence gradually gives way to the desire to become

"viral," to be seen, and to be acknowledged by an anonymous digital crowd. In this novel, morality is not conveyed explicitly through a wise figure. However, it emerges as a tension between the yearning for authenticity and the pressure to conform to a world of simulacra.

Human relationships in this novel are not authentic. The characters interact not to know, understand, or love one another, but to perform and be consumed digitally. Relationships become performances, while values such as empathy, honesty, and solidarity are eroded by the demand for virality. In this regard, Madasari asserts that social moral values in the digital world are paradoxical visible to the public yet empty in substance.

The dominance of values related to the relationship between humans and themselves emphasizes that the protagonist's inner conflict is the core of the narrative. Jayanegara questions who he is, what the meaning of life is, and how values can endure when all aspects of existence are measured by the number of followers and audience reach. His inability to recognize his own authenticity reflects a generation that experiences profound alienation. This aligns with [Kartika & Efendi's \(2024\)](#) observation that spirituality and personal reflection in contemporary millennial women's novels often appear as inner anxiety rather than as normative teaching.

From the perspective of Lucien Goldmann's Genetic Structuralism, Kerumunan Terakhir represents a social structure in crisis. First, the human fact underlying the novel is the existential alienation of individuals in a world dominated by the logic of social media. This reality is collectively experienced by the digital generation, who live under the pressure to appear perfect while losing substance in relationships and the meaning of life. Second, the collective subject represented by Jayanegara is the urban millennial generation, detached from conventional moral values and no longer able to anchor their existence in spirituality or community. They are aware of this emptiness but cannot escape the system that ensnares them. Third, the worldview conveyed by Okky Madasari is highly critical of the performative logic of digital capitalism. The world in Kerumunan Terakhir is not one of freedom but a repressive system disguised as freedom of expression. This system shapes individuals who have lost moral orientation, replacing it with the logic of the information market, data consumption, and hollow popular aesthetics. This view aligns with the study by [\(Diwa & Septiana, 2025\)](#), which asserts that great literary works arise from the tension between the ideal value structures of a social group and the dominant social structures that suppress them, as well as with [Nensilanti et al., \(2024\)](#), who identify this novel as a critical expression of social structures and new values shaped by media constructions.

The narrative structure of Kerumunan Terakhir reinforces this portrayal of reality. The story unfolds slowly, filled with contemplation, reflection, and despair. There is no comforting resolution, only the confirmation that the protagonist is engulfed by the very system that shapes and destroys him. The stagnant plot, loss of character control, and unstable setting illustrate the internal structure of crisis that, according to Goldmann, reflects the ideological crisis experienced by the collective subject [\(Faruk, 1994\)](#). In this novel, technology is not merely a background but an ideological agent shaping systems of knowledge, emotion, and belief. Okky Madasari does not merely tell an individual's story but articulates a radical transformation of social consciousness.

Although moral values related to the relationship between humans and God account for only six percent, their presence is significant because they appear as deep questions about the role of spirituality in modern life. The protagonist does not affirm but questions the existence of God. This supports [Pradipta's \(2024\)](#) critique that spirituality in this novel is portrayed more as emptiness than as a source of strength. Meanwhile, moral values related to the relationship between humans and the environment are not ecological but refer to the digital social environment, the algorithmic world that creates psychological and cognitive pressure. [Annisa \(2022\)](#) describes this phenomenon as a digital panopticon, where subjects are watched by everyone through social media, forming compliance through fear and social pressure.

Through the integration of moral value analysis and the Genetic Structuralism approach, it can be concluded that Kerumunan Terakhir is not merely a story of personal tragedy but an articulation of the collective tragedy of a generation growing within a false value system. The novel not only reflects social reality but also deconstructs the fragile ideological structure of modern morality. By combining the ideas of Goldmann and Nurgiyantoro, this work becomes both an aesthetic and ideological document about the condition of modern humanity estranged from morality, spirituality, and identity.

Morality and Genetic Structuralism of Millennial Women Writers

In contemporary literary studies, particularly in works written by Indonesian millennial women authors, there is a strong tendency to redefine moral values through reflective and contextual narratives critically. [Anggoro & Fatonah \(2021\)](#) argue that women in Indonesian literature are often confronted with moral issues that are not merely personal but also rooted in unequal social expectations. New moral values in this context emerge when female characters are able to construct alternative perspectives toward themselves and their surroundings, resulting in a shift from passive compliance with dominant norms to a resistant and autonomous moral consciousness. This demonstrates that morality in literature is not merely a reflection of society but also the result of negotiation between identity, ideology, and existence.

In *Ganjil Genap* by [Bastari \(2020\)](#), the protagonist Gala faces social pressure related to age and marriage, which becomes the main source of moral conflict. [Wiyatmi et al., \(2019\)](#) note that the novel conveys values such as solidarity, self-reflection, and empathy rooted in the protagonist's lived experiences within a modern urban context. Gala's moral journey is not linear; it unfolds through emotional experiences that show how moral awareness can grow out of resistance to narrow patriarchal norms. In this sense, morality emerges as a process rather than an endpoint, and as an internal dialogue rather than a dogmatic message.

A similar dynamic appears in *Kerumunan Terakhir* by [Madrasari \(2021\)](#), which explores the theme of hyperreality, a condition in which human identity is no longer shaped by authentic experience but by digital impressions, social media algorithms, and public image. [Wiyatmi et al., \(2019\)](#) state that the novel presents moral values as a profound reflection on spiritual emptiness and existential crisis in digital society, while also inviting readers to return to an authentic sense of self. The protagonist, Jayanegara, does not attain morality through social or religious structures, but rather through failure, alienation, and the collapse of values he experiences in a socially meaningless digital space.

Meanwhile, *Raksasa dari Jogja* by [Dwitasari \(2012\)](#) portrays a moral conflict between the competitive urban culture and the calmer cultural environment of Yogyakarta. The protagonist, Bianca, arrives from Jakarta with a pragmatic worldview but gradually undergoes moral transformation after interacting with Gabriel and the local community, who warmly welcome her presence. In this context, moral values such as empathy, honesty, and acceptance of differences are not instilled through indoctrination but developed through warm and meaningful interactions. [Nirmala & Wahyu \(2022\)](#) assert that the novel raises social issues such as openness to diversity, resistance to rigid social standards, and the importance of shaping morality through affective and relational experience.

[Dermawan & Adinda \(2024\)](#) Emphasize that in millennial women's literary works, there is a shift from classical moral structures marked by a rigid dichotomy between right and wrong to a more problematic, dynamic, and interpretive moral approach. Morality in these works no longer functions as an authoritative instrument of instruction but as a means to foster awareness and create reflective space for readers. The three novels analyzed, *Raksasa dari Jogja*, *Ganjil Genap*, and *Kerumunan Terakhir*, serve as clear examples by presenting characters who grow through ambivalent and realistic experiences that do not always yield a final moral resolution.

Within the framework of Lucien Goldmann's Genetic Structuralism, literature is viewed as a manifestation of the collective consciousness of a social group in conflict with the dominant social structure. Goldmann (in [Faruk, 1994](#)) divides his analysis into four categories: human fact, collective subject, worldview, and structure of the work. In *Raksasa dari Jogja*, the human fact presented is the social alienation experienced by urban women entering a new space and seeking new meaning through interpersonal relationships. Bianca represents the collective subject of young urban women who seek alternatives to structural pressures in big cities and discover that values such as love, acceptance, and kindness can form the basis of a new morality. Gabriel, as a symbol of local morality, serves not only as a romantic partner but also as a mediator in reconstructing a more humanistic and egalitarian value system.

Similarly, in *Ganjil Genap*, the collective subject is an independent woman who refuses to be defined by marital status. In contrast, in *Kerumunan Terakhir*, the subject is an individual alienated from spiritual reality due to the dominance of the digital system. All three represent a millennial generation that questions and renegotiates inherited value systems. The authors' worldviews are reflected through narratives that reject moral simplification and instead portray the complexity of human experience, particularly from a female

perspective. The structures of these three novels tend to be non-linear, allowing for inner tension and ambiguity that reinforce literature's role as a dialectical space for moral formation.

Referring to the Genetic Structuralism approach and Nurgiyantoro's theory of moral values, it can be affirmed that Indonesian millennial women's literature functions as an articulation of a shifting collective consciousness. Literature no longer merely conveys moral messages. However, it becomes a medium of resistance against dominant ideologies that suppress female subjectivity. Therefore, the study of moral values in literature not only broadens understanding of the ethical dimensions of literary texts but also opens a pathway to trace how new values are formed, negotiated, and disseminated in an ever-changing contemporary society.

The Contribution of Teaching Literary Theory in Higher Education

The development of literary theory studies in higher education, particularly within the framework of the Rencana Pembelajaran Semester (RPS, or Semester Learning Plan), is strongly supported by the findings of this research. The integration of Nurgiyantoro's moral value approach and Goldmann's Genetic Structuralism, as applied in the analysis of three novels by Indonesian millennial women authors (Raksasa dari Jogja, Ganjal Genap, and Kerumunan Terakhir), provides a concrete contribution to enriching learning outcomes in courses such as Literary Theory, Fictional Prose Analysis, and Literature and Moral Education. The curriculum can be designed so that students not only study classical literary theories but are also able to read contemporary texts critically, contextually, and through a moral lens.

[Hatima et al., \(2025\)](#) Assert that "literary learning through morally charged texts can enhance the internalization of values such as tolerance, honesty, and responsibility" within dialogical classroom settings. Similarly, [Nuraeni et al., \(2024\)](#) demonstrate that "young adult novels contain moral values of honesty, tolerance, and social awareness that can be effectively used as teaching materials in secondary schools." These findings reinforce the urgency of including millennial women's literary texts in the RPS so that students can practice analyzing moral values in literary works.

Furthermore, [Alfiah \(2023\)](#) emphasizes that "analyzing character values in literary texts trains higher-order thinking skills such as interpretation and internalization," which directly supports the achievement of RPS learning outcomes in universities. [Fadli \(2024\)](#) concludes that literature-based learning using novels is effective in improving students' religiosity, integrity, and moral independence. Similarly, research by [Kemal et al., \(2024\)](#) shows that the application of literature in learning can enhance students' character awareness, including religiosity and nationalism.

Direct pedagogical support for RPS is also found in [Rosita, 2013](#), who states that "the teaching of moral, ethical, and character values through literary works should be a core component of higher education, not merely an aesthetic aspect." This is further strengthened by [Taha & Al-Afandi \(2024\)](#), who explain that critical literary appreciation strategies can reinforce character formation among students. Likewise, Hafidzoh (2024) highlights the importance of using novels as teaching materials to internalize moral values such as honesty, responsibility, and tolerance values which align with the objectives of character education in higher education.

In an academic context that demands curriculum relevance to social realities, there is an urgent need to position literature as a bridge between theory and practice. [Sukirman \(2021\)](#) emphasizes that "through literature learning, values such as religiosity, honesty, discipline, hard work, and patriotism can be developed holistically." Meanwhile, [Annur et al., \(2023\)](#) note that popular novels, although not always centered on moralistic themes, are rich in character values that are important to explore through discussion and critical reflection.

Discussion

The findings of this study reveal that best-selling novels by Indonesian millennial women authors not only present engaging narratives but also represent the collective consciousness of young women negotiating between modern and traditional moral values. Through the lens of Genetic Structuralism, it is identified that the representation of moral values in these texts emerges dialectically through conflicts between characters who embody conventional values and those who express emancipatory, just, and

autonomous moral ideals. This collective consciousness is consistently reflected in the authors' documentation, which indicates that their works are born out of reflection on real-life experiences as young women confronting patriarchal cultural pressures and modern social expectations. Interview data also show that these writers position their novels as spaces for moral advocacy that are both personal and political. Reader responses further demonstrate that these texts stimulate reflective ethical interpretation, particularly concerning issues of equality, empathy, and social responsibility. This reinforces Goldmann's (1977) view that literature is not merely an individual aesthetic product but a manifestation of the collective mental structure of a social group within a specific historical context. The representation of moral values in these novels is not presented as static moral teaching but as a dynamic discourse that illustrates the tension between dominant and alternative values championed by a new generation (Rachman & Susandi, 2021). Overall, the study shows that popular fiction in the hands of millennial women can serve as a vital instrument for shaping progressive, contextual, and empowering ethical discourse (Setiawan, 2015; Muyassaroh, 2021).

Compared to previous studies, this research occupies a distinctive position by strengthening the contribution of Genetic Structuralism in examining moral representation more contextually and ideologically. While earlier studies, such as Andriani & Nuraini (2019), highlighted the presence of moral values in Indonesian novels, their analyses tended to be normative and focused on didactic aspects of the text. Similarly, Adiliya & Ramdhani's (2023) study on women's roles in fiction emphasized character and symbolism without connecting them to the author's collective consciousness or socio-historical context. The strength of this research lies in its ability to uncover the ideological consciousness structure underlying literary production. Through Genetic Structuralism, it maps the relationship between millennial women writers' worldviews and the social structures that shape and constrain their narratives (Rahmawati, 2024). This methodological rigor enables a deeper reading and opens new discursive spaces on how moral values are collectively constructed and interpreted. Thus, these findings not only reaffirm the importance of morality in literature but also offer a model for reading literature that is dialectical, historical, and reflective, a perspective still rarely applied in Indonesian popular literary studies (Intan, 2021; Nisa & Andalas, 2021). Academically, this enriches moral analysis by positioning social consciousness at the core of literary interpretation.

Reflection on these findings further emphasizes that popular literature, particularly best-selling novels by Indonesian millennial women, plays a crucial role as a medium for articulating complex, contextual, and negotiative moral values. The awareness that these women authors consciously use fiction to address issues of gender justice, empathy, social solidarity, and resistance to patriarchal norms indicates the presence of an active and transformative collective moral consciousness (Nenabu, 2025). This reflection is supported by interview and documentation data showing that the authors aim not merely to educate readers but to invite them to experience and reflect upon ethical conflicts through characters and storylines grounded in social reality. This aligns with Goldmann's (1977) notion that literature reflects the collective mental structures of social groups seeking meaning within specific historical conditions. Accordingly, these novels are not simply works of fiction but ideological testimonies of millennial women on how moral values are interpreted and sustained amid the complexities of contemporary life. This reflection is significant as it challenges the long-standing assumption that popular literature is merely entertainment; instead, it demonstrates that popular works can function as instruments of social transformation, reaching broad audiences and engaging their ethical consciousness (Widodo, 2020; Sugiarti, 2021). Therefore, this study asserts that morality in literature is not about static universal values but about how humans, through collective experience, actively construct and negotiate morality within ever-changing social contexts (Bentahila et al., 2021).

The implications of these findings extend across multiple domains, particularly literary studies, moral education, and contemporary socio-cultural discourse. Theoretically, the study underscores the urgency of revitalizing Genetic Structuralism in Indonesian literary studies, especially within the realm of popular fiction, which has often been marginalized in academia. Goldmann's framework not only offers a historically and ideologically grounded interpretive model but also enables the mapping of collective consciousness structures within texts traditionally dismissed as mere entertainment (Goldmann, 1977). Practically, its implications are evident in education, especially in teaching literature at secondary and tertiary levels. Best-selling novels by millennial women writers, shown to contain contextual and progressive moral values, can serve as teaching materials to foster moral literacy, critical thinking, and reflective attitudes among students regarding social

realities (Suryanto, 2021). Teachers and lecturers can move beyond structural and intrinsic analyses by engaging students in argumentative discussions and debate-based learning that explores the moral and ideological dimensions of texts. Socially, these implications reveal that popular literature holds vast potential as a medium of social advocacy and moral transformation, particularly among younger generations who are more familiar with fiction than with formal discourse (Widodo, 2021). Therefore, this research calls upon academics, educators, and policymakers to recognize the significance of popular literature as a space for the production and dissemination of ethical values relevant to modern society (Noor, 2017).

The progressive moral representations in novels by Indonesian millennial women do not occur by chance but are consequences of the social, ideological, and historical conditions that shape the authors' subjectivities. One of the main formative factors is the dual pressure faced by millennial women: on one hand, they are expected to conform to deeply rooted patriarchal norms; on the other, they face modern expectations of independence, equality, and critical reflection on reality (Asri & Arief, 2020). This tension is evident in the narrative structures of the novels analyzed, where moral conflict transcends the personal realm and extends into socio-structural dimensions such as gender inequality, class oppression, and identity fragmentation. Moreover, digital culture has influenced both the writers' and readers' collective consciousness, creating broader engagement with discourses on feminism, social justice, and human rights implicitly and explicitly articulated (Mudzakkir, 2022). This aligns with the Genetic Structuralist principle that literature reflects the collective mental structure of social groups responding to specific historical situations (Goldmann, 1977). Thus, the findings of this research are not coincidental but the result of a complex social process in which authors act not merely as creative individuals but as ideological agents voicing the collective consciousness of young Indonesian women navigating ongoing moral and cultural transformations.

Based on these findings, several strategic steps can be taken to maximize the role of popular novels by millennial women as media for moral formation in society. First, the education sector, particularly universities and secondary schools, needs to reformulate literary learning approaches by integrating contemporary popular works into the curriculum, not only as aesthetic objects but also as ideological texts containing contextual moral values (Jubas, 2023). Reflective and debate-based learning approaches can be implemented to explore the ethical dimensions of texts, enhance analytical skills, consider diverse moral perspectives, and cultivate social sensitivity adaptive to changing times. Second, publishing institutions, literary communities, and social media platforms should strengthen ethical literary literacy by highlighting moral discussions in literary promotion and reviews rather than focusing solely on popularity. Third, for policymakers, these findings provide a foundation for developing value-based literacy policies that position literature not merely as a tool for reading and writing but as an instrument for nation-building amid global moral crises and the post-truth era (Septiningsih, 2015). This underscores that the necessary action is not just recognizing the importance of literature but mainstreaming it as a critical and emancipatory space for the dialectic of values. Consequently, this study transcends academic discourse and calls for collaborative action among scholars, educators, authors, publishers, and the state to restore the ethical function of literature in public life.

CONCLUSION

The most surprising finding of this study is that best-selling novels written by Indonesian millennial women authors contain moral value structures that are far more complex and progressive than the general assumptions often attached to popular literature. Contrary to the belief that popular fiction merely offers shallow entertainment, this study reveals that these texts function as ideological arenas that encompass inner struggles, collective consciousness, and critiques of traditional, patriarchal, and conservative moral norms. Through their characterization and narrative construction, these novels consistently present moral values such as empathy, justice, equality, and social responsibility articulated subtly yet profoundly. The moral force within these works is not didactic or moralizing but evolves organically from conflicts rooted in the social realities faced by millennial women. This finding demonstrates that popular literature not only reflects social awareness but also serves as a symbolic force that shapes a new moral discourse, one that is more contextual, reflective, and adaptive to the complexities of the modern era. This is the most significant and striking discovery

of the research: behind the tenderness of popular narratives lies a powerful courage to voice a liberating morality.

This study makes an important contribution to the development of literary studies, particularly through the application of Genetic Structuralism, an approach rarely employed in the analysis of contemporary popular literature. Theoretically, it broadens the scope of understanding by showing that collective consciousness structures can be traced not only in classical or “serious” works but also in popular texts written by millennial women with distinct ideological awareness. This research proves that Genetic Structuralism remains relevant for addressing critical questions about the relationship between text, author, and social structure. Practically, the findings contribute significantly to education and moral literacy. Teachers and lecturers now have a solid foundation for adopting popular novels as teaching materials capable of enhancing students’ critical thinking and moral sensitivity. Furthermore, literacy communities and policymakers can use these findings as a basis for designing value-based literacy strategies that reach younger generations through media closely aligned with their daily lives. Thus, this research not only addresses scholarly questions but also opens avenues for social transformation through a contextual and transformative literary approach.

Despite its valuable findings, this study has several limitations that should be acknowledged as a basis for future research. First, the scope of the analyzed novels is limited to best-selling works within a specific time frame, which may not fully represent the diversity of moral discourses found in less commercial but more ideologically driven texts. Second, as this research focuses on millennial women writers, the dynamics of moral values from other groups, such as male authors, regional writers, or minority voices, remain unexplored. Third, the Genetic Structuralism approach itself emphasizes social determination within texts, which means that intertextuality and reader reception have not been fully examined. Nevertheless, these limitations should not be viewed as weaknesses but as opportunities for future studies to expand the corpus, approach, and depth of analysis. Future research could explore reader reception toward moral values in texts, adopt interdisciplinary frameworks, or investigate other forms of popular literature such as online short stories, Wattpad fiction, or even fan fiction. In doing so, the potential for further scholarly exploration remains wide open, keeping pace with the evolving practices of reading and writing literature in the digital era.

DECLARATIONS

Author contribution	In this study, Faisal Kemal plays a role in formulating ideas, collecting data, analyzing data, and writing scripts. Prima Gusti Yanti plays a role in providing supervision, suggestions for improvement, and discussion partners, while Sukardi has a role in providing supervision, suggestions for improvement ideas and deepening analysis, review and editing
Funding statement	: This research was self-funded by the authors
Conflict of interest	: All authors declare that there are no conflicts of interest, either financial or non-financial, that could affect the conduct or publication of this study.
Ethics Approval	: The authors have agreed to publish this article in the KEMBARA Journal in 2025.
Additional information	: No additional information related to this article

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Improving Language Creativity through AI-Assisted Generative Reading of Digital Fiction

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Abstract. The aspect of creativity is one of the main competencies needed by students to solve problems in real life. This study aims to investigate the effectiveness of the generative fiction story reading method assisted by Gen-AI technology and online platforms on students' language creativity levels. This study used a quasi-experimental method involving 250 high school students in Tangerang, Indonesia. Students were divided into two groups; the experimental group received an intervention of the Gen-AI assisted fiction story generative reading method, while the control group used the conventional fiction story reading method using print media. The data analysis used in this study was the t-test and one-way ANCOVA test to investigate the impact of the intervention on students' ability to continue the story and make a tabloid reading fiction story. The research findings show that Gen-AI assisted fiction story generative reading strategy and online platforms can improve students' language creativity more significantly than traditional reading methods. The increase in creativity is seen in all dimensions, such as the use of language, plot, characters, and complex events in the continuation of the story it produces. The increase in language creativity occurs due to the use of Gen-AI technology, online platforms, and stages of generative reading strategies (preliminary, personal, group, and reflective reading) in exploring creativity and accessing resources. Therefore, the generative reading strategy of fictional stories assisted by Gen-AI technology can improve language knowledge and creativity. This study implies that generative reading strategies must be integrated into the instructional design of learning to improve students' language creativity and the use of technology. The recommendation is that creative development must be accommodated in the curriculum design and learning practices at senior high school level.

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Keywords: generative reading strategies; Gen-AI; fiction story; language creativity; language knowledge

1. Introduction

Their lack of creativity competency, the main competency needed by students to adapt to and face today's challenges, means that most students have difficulty in overcoming problems or challenges in their academic studies , Most (Zhang et al., 2024, 2025). As technology has advanced, information and communication technology has been incorporated into the current curriculum to enhance students' skills and creativity. Language acquisition in the context of digital education significantly affects students' creative growth according to a number of earlier researches (Ballerini et al., 2024; Zhang et al., 2023).

Depending on the pedagogical strategy employed, digital technology use can have both positive and negative effects on students' creativity. Previous studies examining digital storytelling interventions found they were able to improve students' creative thinking (Biju et al., 2024; Rezapour-Nasrabad, 2025; Weng et al., 2025). After participating in intervention activities such as asking questions, predicting causes, and giving opinions, students' creativity increased significantly, especially in the aspects of fluency, flexibility, and originality.

However, when the use of technology is inadequate or just an addition that is not integrated, the technology can distract students' attention rather than increase creativity (Bender, 2024). Another study using Minecraft technology without instructions still had an impact on increasing students' creativity (Lin & Chen, 2024). However, there was no discernible creativity among students who were presented with digital usage materials without actually using them, despite being encouraged to think creatively. So, if students are placed in the context of learning knowledge without experiencing it, the effectiveness of using digital technology will not have an impact.

Several previous studies have confirmed that there is a strong correlation between reading skills and creative thinking (Alazemi, 2024; Biju et al., 2024). One of the internal creative activities is reading, which requires a variety of skills, including sensitivity levels, processing reading, and critical and creative activities through text processing and decoding to understand reading results (Ferrara, 2024; McIlroy et al., 2024). Open language use activities, such as making hypotheses and asking questions, can improve interpretation skills and produce good creative responses. Students with more intensive reading and writing activities show better levels of creativity.

Therefore, increasing student creativity through reading activities has strong evidence from previous studies. Creativity is not only produced by individual internal activities, but also as a result of interactions between individuals and the learning environment in the long term (Bender, 2024; Gooding et al., 2019). Currently, the reading method has shifted from manual printed text format to digital text or short-format videos. Naturally, this becomes a barrier to fostering students' creativity and presents new difficulties for educators in fostering the growth of reading literacy skills. However, several previous studies have proven

that reading and writing exercises can facilitate students to improve their ability to think creatively (Newsome, 2024; Schleser & Kerrigan, 2024; Xiong & Ren, 2024).

Generative reading learning strategy is one of the reading strategies that can encourage reading comprehension. This strategy includes several components of improvement, such as attention, motivation, and memory, that have been proven effective in the reading process (Kawamura & Okazawa, 2023; Strandén & Ommundsen, 2023). Generative reading is a reading method that focuses on the process of improving dynamic text understanding and encourages students to construct personal understanding through their interactions with peers, teachers, texts, and the technological environment (Barandiaran & Pérez-Verdugo, 2024; Choi et al., 2024).

Reading various fictional stories, such as short stories, fables, fairy tales, etc., is believed to be able to develop reading skills as well as students' language creativity. Fictional stories are complex narrative stories and have character development, complex storylines with various genres (Smyrnaou et al., 2020; Xu et al., 2023). The novelty of this study, compared to previous studies, lies in the integration of generative reading methods with Gen-AI technology. In addition, this study also investigates its impact on language creativity, which is very much needed by students. The current study, unlike previous studies, focuses on the use of generative reading in Gen-AI-assisted fictional stories that present various forms of fictional stories. In addition, the aspects of creativity that are the focus of this study are students' language knowledge and language creativity. Based on this explanation, the researcher formulated several problems, as follows.

- a) How does Gen-AI integration in the digital fiction story generation reading method impact language knowledge?
- b) How does Gen-AI integration in the digital fiction story generation reading method impact language creativity?

2. Literature Review

2.1 Increasing language creativity through fictional story reading activities

Creativity is a basic competence for developing innovative talents. Previous studies have investigated various methods to improve students' language creativity. One such is by designing special classes (Y. Liu, 2024; Zhao et al., 2024). In addition, increasing student creativity can be improved through creative teaching such as storytelling, using digital games, and role-playing integrated into certain subjects. Curriculum development, pedagogical training, and creative training are specific tactics employed by educators or practitioners to encourage student language creativity.

Prior research has indicated a good relationship between student language creativity and literacy activities (Begus, 2023; Ferrara, 2024). According to another study, students' attitudes toward writing and reading and their level of creativity are significantly correlated (Xiong & Ren, 2024). Additionally,

students' creative performance improves with increased reading and writing time. The fantasy dimension is considered to be one way to improve students' language creativity through the integration of interaction, transformation, imagination, and fantasy (Gander & Gander, 2022; Wen & Chu, 2025). One approach is through reading fantasy literature. One of the literary works that contain fantasy is fairy tales, which refer to fictional stories that contain various illogical and supernatural stories. Thus, fairy tale reading activity is one of the effective methods in improving students' language creativity.

Fairy tale fiction is a story that integrates elements of fantasy, complex characters, contains morals, and aims to attract the interest of all groups (C. Liu et al., 2024; Zhang et al., 2024). Fairy tale fiction not only displays a traditional narrative style, but also displays various themes such as adventure, self-discovery, complex storylines, and deep characters. Previous studies have revealed that most students who were given more opportunities to read fantasy fiction books said that fantasy fiction stories were able to increase their creativity compared to reading non-fiction books (Guo et al., 2025; Zhang et al., 2023). So, this fantasy fiction reading activity can facilitate students to think more intensively in abstract thinking, generate more ideas, so that they can increase language creativity.

The majority of short fiction research has been extensively explored, but long fiction has not been explored as much. Fantasy stories have an important role in increasing language creativity, but there are still a few empirical studies that investigate the impact of long fiction reading activities on language creativity levels. Thus, the exploration of generative reading methods through reading long fiction stories such as novels and fables to increase creativity will be explored in this study in regard to a generative reading method to improve students' language creativity.

2.2 Increasing student language creativity through technology

Along with the development of the technology era, more and more learning accommodates various types of technology to optimize the quality of the learning process. One such is Gen-Ai technology. This technology plays a very important role in optimizing students' creative thinking skills (Ballerini et al., 2024; Lin & Chen, 2024). Several previous studies have revealed that there is a positive relationship between creativity and the level of proficiency in using technology including Gen-AI technology (Kieslich et al., 2024; Xu et al., 2024).

Previous studies investigated the impact of technology use on idea formation which found that the use of this technology media contributed to the quantity and quality of idea formation (Guo et al., 2025; Zhang et al., 2023). So, this technology is considered a tool or media to encourage student participation in a highly creative process. Gen-AI technology can support a variety of creative activities, such as ideation, connection-making, creation, collaboration, communication, and evaluation. With the aid of this artificial intelligence technology, students are provided with access to digital resources that contain substantial materials and offer opportunities for interaction, participation, and

imaginative production, goal-achieving, increased originality, and value-adding (Wen & Chu, 2025; Zhang et al., 2024).

Several previous studies have revealed the impact of electronic learning assisted by AI technology or online which has been proven effective in increasing student creativity (Ferrara, 2024; Xiong & Ren, 2024). Some cognitive scaffolds supported by the use of technology and Gen-AI include concept maps, augmented reality, and digital games. Technology-assisted cognitive scaffolding is believed to minimize cognitive load, increase creative cognitive resources, student motivation, and develop creativity (Gander & Gander, 2022; Zhang et al., 2025). So, teachers and educators can integrate technology into the learning process to train students' creativity.

The generative reading strategy is believed to be a successful method of improving reading comprehension and creativity when reading fictitious stories integrated with Gen-AI technology (Cheung et al., 2024; Ivcevic & Grandinetti, 2024; Smyrnaou et al., 2020). Prior research has primarily looked at generative reading learning activities and using technology to boost creativity independently (Gallese, 2024; Schleser & Kerrigan, 2024). Based on several previous studies, there have been no studies exploring generative reading activities integrated with AI technology to improve students' language creativity through reading fictional fairy tales.

3. Methodology

3.1 Design and Participants

This study used a quasi-experimental research method involving 250 high school students at State Senior High School 13 Tangerang Regency, Indonesia. The gender composition of the participants was 55% female and 45% male. The group participants were divided into two groups with the same number, the experimental group received Gen-AI integration intervention in reading generative fairy tale fiction stories, while the control group used traditional reading. Ethical considerations of research were conducted in this study by providing a consent form for students to participate in the study voluntarily.

This study has also received permission from the participating State Senior High School 13 Tangerang Regency and Universitas Muhammadiyah Prof. Dr. Hamka, Indonesia. Independent means in both groups, an effect size of 0.12, a significance threshold of 0.05, a power of 0.82, and a sample ratio of 0.95 between the two groups, were obtained from the data analysis of this study using an independent sample t-test.

Furthermore, the F test and ANOVA were conducted with an effect size of 0.4, a probability of error α of 0.05, a power of 0.96, two groups, four measures, and a correlation between measurements of 0.5. The G*Power calculation indicates that a sample size of 55 is required. Therefore, it can be said that the sample size satisfies the requirements for examining how the intervention affected both groups.

The abilities investigated in this study are language knowledge and language creativity. The experimental group received an intervention of generative reading instructions for fictional stories assisted by Gen-AI and an online platform as a resource and discussion media. The main fictional stories used were entitled "Hikayat Panji Kuda Semirang," "Hikayat Mustika Naga," and "Hikayat Patani" with several additional fictional stories read as additions. The control group received traditional reading intervention in printed form. In the initial stage, students wrote down several questions to be explored.

These questions were compiled by the teacher to be used as reading topics and instructions to explore them at the personal and group reading stages. Reading topics were given to each group. The experimental group used resources assisted by Gen-AI and an online platform to discuss the results of reading fictional stories while the control group used manual printed media. Specific reading topics in both groups are presented in Table 1.

Table 1: Explanation of reading topics in both groups

Reading topics	Questions Sample
Experimental group reading topics	
Changes to the Panji Kuda Semirang	<ol style="list-style-type: none"> 1) If you were a king, what would you think about when you wanted something? 2) What changed when the horse banner disguised itself? 3) What event made the horse banner patient and strong?
Friends of Panji Kuda Semirang	<ol style="list-style-type: none"> 1) Chart the relationship between Panji Kuda and his pals, taking into account significant occasions and character attributes. 2) What is the role of Panji Kuda? What parallels and divergences exist between him and the heroic figures in other books you've read?
If you are a princess	<ol style="list-style-type: none"> 1) What are the beautiful imaginations in the story? 2) If you were a princess, what tasks would you give to your men?
Control group reading topics	
Description of environment	Which locations did the horse banner travel through, and what was the topography of those locations?
Content details	Where does the disguise of the horse banner occur?
Character description	<ol style="list-style-type: none"> 1) Who are the main characters throughout the narrative? 2) What character traits do you believe he possesses? 3) Based on what incidents do you perceive his traits to be?
Storyline	<ol style="list-style-type: none"> 1) Which parts of the narrative stand out the most? 2) What is the primary idea?

3.2 Intervention Procedure

The researcher designed the instruction design for the generative reading method of fictional stories through four stages, namely introduction reading activities, personalized reading, group reading, and reflective reading.

Preliminary reading is the first stage carried out by teachers to describe the text with various methods, such as reading stories, providing video shows, creating a relaxed atmosphere, describing characters in the story, and increasing students' interest in the reading process. The source media for fictional stories used is Gen-AI which can display various fictional fairy tales. Furthermore, students take notes on the online module during the preliminary reading process.

Furthermore, personalized reading is a reading activity that is guided by a certain topic by reading independent fictional stories and being asked to think back on the stories that have been read from various perspectives. Students are asked to connect the story with the schema they already have to produce their own summary. Students' understanding of fictional story reading is posted in an online forum. Teachers browse the posts and provide comments in the form of inspiring understanding and reflection.

Furthermore, students discuss with their friends to gain a more comprehensive understanding. The results of individual and group reading of students can bring up the potential for creative ideas so that they are able to produce creative works using organized visual modes of knowledge. Students can also create it in the form of a reading tabloid and upload it to an online platform. This generative reading method can be improved through the assistance of Gen-AI technology and an online platform that can be accessed by students and presents reading modules, discussion modules, and various works.

The design of the generative reading method of fictional stories is carried out based on the conceptual framework of generative reading. This generative reading instruction is carried out using the assistance of Gen-AI as a source of media for reading fictional stories and an online platform (known-blackboard). All of these technologies help researchers in providing resources, reading assignment instructions, online discussions, and collecting assignments. The types of literary works used in this generative reading method are fictional stories, fables and fairy tales.

Gen AI is able to present various primary and additional sources of reading fictional stories so that it can train students' creativity. The online platform is used to share ideas, take notes, and express opinions. In the discussion forum, students can discuss their friends and teachers about their understanding so that they obtain a more comprehensive understanding. In addition, students can also submit assignments online. The stages of designing generative reading instructions with the assistance of Gen-AI and an online platform are presented in Table 2.

Table 2: Generative reading strategy intervention procedure

Steps	Gen-AI Technology and Online Platform	Assistance	Key elements of generative reading	Timeline (Week)
Reading introduction	The teacher guides the reading activity. Students read fictional stories to be studied on AI media and take notes on the online platform (known blackboard)		Attention grabbing, curiosity arousing and motivation	1-2
Reading personalization	The teacher gives a topic on the online platform (known blackboard). Students reread individually and share their reading results on the online platform		Student generative actions: Self-explanation. Evoking existing memories	3-5
Reading group	The teacher and students can provide comments and input on their friends' posts online or directly		Student generative actions: Self-explanation. Evoking motivation through communication and sharing in groups	6-7
Reading reflection	Students provide a summary of the knowledge they have acquired, reading strategies, reading habits, and the reading process		Student generative actions: summarizing, describing, and imagining. Evoking Motivation: Evoking interest in describing and creating fantasy stories. Evoking memories: stimulating students' existing knowledge and experiences	8

3.3 Research instruments

3.3.1 Language knowledge level assessment

Researchers employed a language ability test (70 points) in conjunction with reading comprehension and essay writing ability tests (30 points) to evaluate students' language proficiency. Five seasoned educators chose the test questions according to the cognitive level that matches the academic level. The validity and reliability of the instrument were examined by testing the questions through empirical testing on participants directly. With a correlation coefficient value of .562** ($p < .01$) between the two test types, the test results showed a moderate relationship (0.4~0.6) between the content of the preliminary test and posttest.

3.3.2 Language creativity assessment

Several previous studies have found a strong relationship between language ability and students' creativity levels. In addition, researchers have also found that language creativity is a special domain of creativity. Therefore, this study considers linguistic skills, language expression in measuring students' creativity. Based on the theory of language creativity, there are four dimensions used to measure creativity through reading and writing activities, namely the dimensions of flexibility, originality, and elaboration. The instrument used to measure creative thinking skills uses these four dimensions by developing two assessment scale schemes for students' language creativity. The first scale was used to assess the continuation story is presented in Table 3. The second scale

was used to assess the reading tabloid that is presented in Table 4. The creative assessment scale for the continuation story includes 13 items consisting of two items to assess fluency, four items for the flexibility dimension, three items for the originality dimension, and four items for the elaboration dimension.

Each dimension has a score level of 1-3 with an overall assessment interval of data of 0-36. Furthermore, the tabloid reading creativity assessment scale includes eight assessment dimensions, consisting of two items for the fluency dimension, two items for flexibility, two items for original, and two items for elaboration. Each dimension has a score range of 1-3 with a data interval of 0-24. The validity and reliability test of the language creativity assessment instrument was conducted through empirical testing on participants directly. Based on the results of the validity and reliability test, the test result value showed reliability that met the criteria with a Cronbach's alpha value of 0.94. Based on this value, the instrument used can be used in research.

Table 3: Language creativity assessment scale in creating continuation stories

Scores	1	2	3
Fluency	Under 250 words	Between 250 and 400 words	Over 400 words
	One or two components (time, place, characters, story cause, story progression, and tale outcome) make up an incomplete story	Comparatively full narrative with three to four components	Tells a full story with five or six components
Flexibility	There is no mention of time	Establishes the story's setting	Contains two or more temporal shifts
	The setting where the narrative is set is not specified	Location is clearly indicated	Has two or more changes in location
	Character relationships are isolated and incidental, and only characters from the original plot make an appearance	Only the original story's characters show up, however there are two- or three-character interactions	Adds additional people to the original plot, and the characters have a lot of relationships with each other (four or more)
	A straightforward tale without a climax	There is a climax or plot twist in the story	There are many turns and turns in the plot
Originality	There is no creation of new characters	makes up new characters	Makes at least two new characters
	Absence of creativity	Demonstrates a vivid imagination	Demonstrates some creativity
	Expressions don't convey novel concepts	Conveys some novel concepts	Fully expresses novel concepts
Elaboration	The story's events are incidental or unrelated to one	A number of events are connected and share a common goal	A tale is made up of a sequence of logically connected events

another			
No fancy words	Includes one or two complex terms	Includes three or more complex words	
Absence of rhetorical devices such as personification, metaphor, parallelism, etc.	Uses one or two rhetorical statements	Involved using at least three rhetorical statements	
No use of complicated sentences (such as transitional, conditional, or juxtapositional)	Includes one or two complicated sentences	Includes three or more intricate sentences	

Table 4: Creativity assessment scale in making tabloids reading

Scores	1	2	3
Fluency	Fully expressing one or two concepts	Using three to four concepts in a row	Sequentially expressing five or more concepts
	There is a lack of coherence and an uneven overall pattern	In general, the arrangement is harmonious and well-balanced	The entire design is quite well-balanced and well-organized
Flexibility	Reading the narrative from a single perspective	The story can be interpreted from two or three points of view	Reading the narrative from four or more distinct angles and points of view
	Only one format, such as text or images, can be used to communicate the same information	Able to convey the same information in multiple formats, including text and visuals, however the text and graphics do not correspond	The same information is presented in a variety of ways, including well-matched text and images
Originality	The content of the tabloids is not unique	Though original, the text is dull and lacks original ideas	Creating a unique impression through reading, character assessment, event planning, and character interactions
	Only the text is listed; no mind maps, tables, or other creative alteration elements are used as structural elements	Stickers and backdrops are examples of creative artistic components, whereas tables and mind maps are examples of structural aspects	Displaying unique perspective, contrast, and developing vision. Both artistic and structured components are employed
	The example of tabloid reading is still difficult	Although the artwork is lovely overall, it is devoid of detail	The illustrations' details are exquisite

3.4 Data collection process

Data collection begins with collecting language ability data and continues with collecting language creativity data. The researcher collected language ability data through language ability tests, reading comprehension ability tests and essay writing tests. Furthermore, the researcher collected data on students' language creativity with instructions to continue the story and create a tabloid reading. The language creativity assessment scale includes the dimensions of fluency, flexibility, originality, and elaboration.

3.5 Data analysis

The data analysis used in this study was the t-test to investigate the impact of the intervention on language knowledge and the one-way ANCOVA test to investigate the impact of the intervention on students' ability to continue stories and make tabloids reading fictional stories. The normality test was also carried out as a requirement for other analysis tests. Data analysis focused on quantitative analysis to answer all research problem formulations.

4. Result

4.1 The Impact of Gen-AI integration in the generative reading method of digital fiction stories on language knowledge

A linguistic knowledge test was used to determine the pupils' starting proficiency levels. Table 5 displays the findings of the analysis which showed that there was no discernible difference between the two groups' language proficiency, with the experimental group's value ($M = 102.82$) and the control group's value ($M = 103.76$) ($t = -1.758$). Based on this score, it can be said that both groups' levels of language proficiency are equal. The experimental group's score ($M = 124.51$) was higher on knowledge than the control group's ($M = 105.04$) ($t = -2.142$, $p < .05$, $d = 0.602$), indicating a substantial increase in the students' language knowledge level after the outcome of the intervention. This research suggests that generative reading exercises including Gen AI-assisted fictional story reading are superior to manual printed media reading in terms of enhancing students' language proficiency.

Table 5: Sample T-test of students' language knowledge scores

Test	Group	N	Mean	SD	t	p	Cohen's d
Pretest	Exp	125	102.82	6.959	-1.758	.110	0.412
	Cont	125	103.76	5.400			
Posttest	Exp	125	124.51	7.708	-2.142*	.052*	0.602
	Cont	125	105.04	6.636			

Note. * $p < .05$, ** $p < .01$; Exp: Experiment, Cont: Control

After reading the fictional story texts entitled "The Tale of Panji Kuda Semiring," "The Tale of Mustika Naga," and the Tale of Patani" alongside several additional fictional stories as additional reading. The level of creativity was assessed by instructing students to continue the story they read using Gen-AI media and uploading it using an online platform (known as blackboard). The students' continued stories were analyzed to investigate the creativity of the

language and ideas they used. The level of student creativity before and after the intervention was carried out using a creativity assessment scale.

The assessment was carried out by two people with the results of the reliability test between assessors being a consistency coefficient of 0.947, fluency consistency coefficient of 0.730, flexibility of 0.951, originality of 0.905, and elaboration of 0.864. Before the analysis was carried out, the basic assumptions in the statistical testing procedure were assessed thoroughly.

An evaluation of the homoscedasticity assumption and the data distribution normality test verified the results' dependability. Comparable variances were discovered in both groups with a value ($p>.05$) according to the Levene test results, indicating that the data distribution is stable. Furthermore, according to the Kolmogorov-Smirnov test results, the data had a value ($p>.05$) and was regularly distributed. The analysis's findings indicate that the parametric test used in this investigation is dependable and satisfies the requirements.

4.2 The impact of Gen-AI integration in the generative reading method of digital fiction stories on language creativity

To investigate the variations in the two groups' perceptions of the importance of ongoing story invention, a one-way ANCOVA test was used. Table 6 displays the findings of the one-way ANCOVA analysis. The overall posttest value of the experimental group and the control group in prolonged tale creativity differed significantly ($F=9.432$, $p<.01$) with a high effect size (η^2) of 0.108, according to the analysis results by controlling the pretest creativity value. The control group's average value was 26.21, whereas the experimental group's average was 35.24. In particular, the experimental group had a medium effect size (η^2) of 0.123 and a greater flexibility dimension value ($F=8.645$, $p<.01$) than the control group. Therefore, compared to the control group, which solely uses the traditional reading method, students who employ the generative reading method with the help of Gen-AI technology and online platforms exhibit better levels of creativity in the follow-up tales they produce.

Table 6: Results of one-way ANCOVA test on story continuation creativity scores

Aspect	Group	N	M	SD	Adj Mean	Adj SD	F	p	η^2
All	Exp	125	34.35	6.241	35.24	.782	9.432**	.009	.108
	Cont	125	25.81	4.435	26.21	.791			
Fluency	Exp	125	8.35	1.050	5.41	.142	.000	.973	.000
	Cont	125	6.73	.804	4.32	.138			
Flexibility	Exp	125	9.78	1.753	9.68	.289	8.645**	.005	.123
	Cont	125	7.45	1.705	7.52	.298			
Originality	Exp	125	7.34	1.962	7.40	.282	3.082	.085	.050
	Cont	125	5.42	1.521	6.45	.292			
Elaboration	Exp	125	8.67	1.852	8.31	.331	.875	.347	.016
	Cont	125	6.45	1.430	7.62	.340			

Note. * $p < .05$, ** $p < .01$; Adj: Adjust

After reading several fairy tale titles, students were asked to choose one title and make a summary of the story that could be accompanied by pictures based on the reading experience they had gained. The tabloid readings resulting from students' reading in the experiment and control groups were analyzed. Two examiners evaluated the creativeness of tabloid reading assessments and the findings demonstrated that both values' creativity ratings had a consistency coefficient of 0.978. Fluency = 1.04, flexibility = 0.981, originality = 0.730, and elaboration = 0.952 were the consistency coefficients for each subscale. These numbers show that the assessors' consistency and dependability are good and meet the requirements. A one-way ANCOVA test was used to gauge how creatively pupils created their reading tabloids. Table 6 displays the findings of the one-way ANCOVA analysis.

According to the analysis findings, there was a significant difference between the experimental group's and the control group's posttest creativity scores in the area of creating tabloids with a value ($F = 9.086$, $p <.01$) and a substantial effect size (η^2) of 0.152. The control group's average value was 17.32, but the experimental group's average was 21.46. Additionally, the variations in posttest scores of the four aspects of student creativity were examined using a one-way ANCOVA test. The results of the analysis are shown in Table 7. The results of the study showed that the two groups differed significantly in the following areas: fluency ($F = 8.974$, $p <.01$, $\eta^2 = 0.146$), flexibility ($F = 7.534$, $p <.05$, $\eta^2 = 0.095$), and originality ($F = 4.442$, $p <.01$, $\eta^2 = 0.066$). As a result, students in the experimental group were able to improve their creativity better in developing tabloid readings than students in the control group.

Table 7: Results of ANCOVA test of creativity in making tabloid readings

Aspect	Group	N	M	SD	Adj M	Adj SD	F	p	η^2
Total	Exp	125	20.46	3.509	21.46	.487	9.086**	.005	.163
	Cont	125	17.36	2.951	17.32	.480			
Fluency	Exp	125	5.02	1.058	5.14	.189	8.974**	.005	.146
	Cont	125	5.14	2.245	4.20	.198			
Flexibility	Exp	125	4.31	1.034	5.24	.172	7.534*	.016	.095
	Cont	125	3.46	.878	3.82	.164			
Originality	Exp	125	5.26	1.462	6.21	.160	6.352*	.042	.075
	Cont	125	4.72	1.051	4.34	.145			
Elaboration	Exp	125	5.02	1.273	5.72	.197	5.654	.392	.014
	Cont	125	3.72	1.046	4.68	.135			

5. Discussion

The impact of the generative reading method assisted by Gen-AI technology and online platforms on language skills is more significant than the control group. The language skills of students in both groups in the pretest phase did not show a significant difference. However, in the posttest phase, the experimental group showed a significant increase in students' language skills. These findings strengthen the theory that increasing student creativity is strongly correlated with improving students' language skills (Guo et al., 2025; Zhang et al., 2024). The results of the study are also in line with previous studies which found that

reading activities greatly contribute to student creativity, especially in the context of collaborative and technology-assisted reading (Xu et al., 2023; Zhan & Jiang, 2024).

The difference in language ability results in the two groups was partly due to the generative reading guide questions. The questions used in the control group focused on extracting details and summaries of fictional stories. However, in the experimental group, they were divergent and associated. This type of question is more able to stimulate students' imagination and information extraction (Lin & Chen, 2024; Weng et al., 2025). The knowledge and language ability test includes reading comprehension and essay writing. The results of this study are in line with previous research findings that confirm that question guidance in generative reading activities greatly determines the level of students' understanding of the content of the reading and can enrich students' language knowledge (Ballerini et al., 2024; Xu et al., 2024; Zhao et al., 2024).

The next finding is that the generative reading strategy assisted by Gen-AI and online platforms contributes significantly to improving students' language creativity. Students' linguistic creativity in the follow-up stories they write can be enhanced by the generative reading stages, which include introductory reading as a prelude, personalized reading as an idea development process, group reading as a means of confirming creative, and reflective reading used as an assessment of creative reading (Ferrara, 2024; McIlroy et al., 2024). The findings of the study show that generative reading activities are able to improve overall language creativity and the flexibility dimension of students' writing of follow-up stories. The transformation of students' creativity can be seen in the flexible dimensions of time and place in creating follow-up stories. In addition to developing a storyline with a richer and more intricate sequence of events, students are able to introduce additional characters that are not in the original novel. The results of this study are consistent with other research showing that reading fictional stories enhanced the creative nature of developing plots and events (Xu et al., 2023; Zhan & Jiang, 2024). These findings also confirm previous findings which prove that various fictional stories can encourage students to use their imaginations so that they produce better creativity (Begus, 2023; Zhao et al., 2024).

Students were given the chance to express their creativity through written language through fanciful plots, ridiculous settings, and imaginatively stimulating happenings. This is supported by the notion that claims that a high degree of interpretation of the story's important elements, the reader's background, and the primary aspects characterize an individual's psychological distance. The fictional stories created were very different from the students' real lives, creating a large psychological distance. However, with their level of creativity, students were able to produce abstract transformations after reading the fictional story (Dixon & Cox, 2025; Fisher et al., 2024; Mahmoudi et al., 2024). The ability to transform the story can increase students' creativity. Students can build emotional relationships with the characters in the fictional stories they

read. This helps students to create sequels to the story and some images according to their imagination (Wen & Chu, 2025; Xiong & Ren, 2024).

In the reading process, these students mobilize their imagination when they understand the story so that they can increase their creativity. Students have more confidence in the power of magic or unreasonable events in fictional stories. However, this belief will decrease when students become adults. So, developing student creativity at a higher level requires instructional design (Zhang et al., 2023). The theory is in accordance with the findings of the current study; students at the high school level were instructed to create a continuation of the story and make a tabloid reading after receiving instructions on technology-assisted generative reading strategies (Gander & Gander, 2022; Zhang et al., 2025).

Based on the theory that in improving student creativity, a learning strategy is needed that encourages students' verbal and spatial abilities (Ballerini et al., 2024; Zhang et al., 2025). In this study, students were instructed to create a reading tabloid from the results of reading fictional stories. The creation of students' reading tabloids encouraged not only to create verbal content but also the layout of images and content. The findings of the study showed that the creativity score for making tabloid readings in the experimental group was higher than the control group.

In addition, it was also found that the effect size value of the intervention on student creativity was in the high category. Significant differences lie in the fluency dimensions, flexibility dimensions, and originality dimensions with a fairly high effect size. This finding is in line with earlier research that demonstrated that high levels of fluency and originality, which may be assessed on challenging assignments, are indicators of students' capacity for creative thought (Bender, 2024; Schleser & Kerrigan, 2024). Verbal and spatial creativity in this evaluation requires more complex generative strategies such as writing, placing, and making images that encourage students to rearrange reading results into more creative expression content. Therefore, this technology-assisted generative reading strategy can improve students' language creativity, which can be seen through creative ideas to continue the fictional stories they have read and create tabloid readings.

6. Conclusion, Implication, and Recommendation

Based on the results of the study, the generative reading strategy of fictional stories assisted by Gen-AI technology and online platforms can significantly improve students' language knowledge and language creativity more than traditional reading methods. The increase in students' language creativity is evident in their ability to produce story sequels and create tabloid readings after reading fictional stories in the characteristics of originality, elaboration, fluidity, and flexibility. The use of complex language, plot, characters, and events in the continuation of the story resulting from the results of fiction reading activities is a measure of language creativity.

The increase in students' language creativity occurs because Gen-AI technology and online platforms make it easier for students to explore creativity and access resources. In addition, the stages of the generative reading strategy (preliminary, personal, group, and reflective reading) can increase participation so that students' language creativity abilities also increase. This study implies that generative reading strategies must be integrated into the instructional design of learning to improve students' language creativity, the use of technology, and creative development must be accommodated in the curriculum design and learning practices to improve the quality of the learning process and the development of students' creativity.

This study has several limitations, including that the companion variable of student creativity studied only focuses on language knowledge skills and tests. Reading ability and personal factors such as reading interests and attitudes have not been studied, which may contribute to student creativity. Furthermore, the study's evaluation of students' creativity is solely dependent on their performance; the discussions, queries, and viewpoints that go into cultivating students' creativity have not been examined. Lastly, this study ignores student-designed instructions in favor of concentrating on instructional design from the viewpoints of researchers and teachers.

Based on these limitations, the researcher formulates several suggestions for further research and for the parties involved, as follows. More research is required to explore unexplored reading interests and attitudes that may foster student creativity; assessments of creativity must also be conducted on the discussions, queries, and viewpoints that are part of the process of fostering creativity; and instructional design must be accommodated from the viewpoint of the student, which may be difficult in and of itself. In addition, the researcher also recommends that educational institutions and teachers adopt the use of technology in curriculum design and teaching practices. Stakeholders also need to integrate student creativity into competencies that need to be developed in addition to knowledge and skills.

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