Chapter 2
Toward a Post–Narratology or the Narratology of Narrative Generation

Takashi Ogata
Iwate Prefectural University, Japan

ABSTRACT

This new enhanced book, which includes this chapter, explores new possibilities and directions of narrative-related technologies and theories, as well as their implications for the innovative design, development, and creation of future media and contents such as automatic narrative generation systems; this exploration is carried out through interdisciplinary approaches to narratology that are dependent on computational and cognitive studies (i.e., computational and cognitive approaches to narratology). Concurrently, this book refers to "computational and cognitive approaches to narratology" as "post-narratology" to reflect its exploration of a new narratology. This chapter presents the concept of post-narratology and, in particular, describes "the narratology of narrative generation," which is an approach to the author's post-narratology. In particular, this chapter demonstrates an attempt toward post-narratology, post-narratological survey, and the narrative generation modeling, as well as a comparative discussion on previous approaches to narratology and post-narratology.

INTRODUCTION

Recently, in the world of artificial intelligence (AI) and cognitive science, the latter of which is an interdisciplinary academic field supporting AI, many studies have attempted to realize creative functions. The number of challenges to artistic and literary works that do not possess pragmatic functions like industrial products has also been increasing. Of course, these are not sudden phenomena and demonstrate a kind of technological progression that is supported by recent research and developments in the fields of AI, cognitive science, and media technologies. In fact, research and development related to generative and creative activities has been conducted on an ongoing basis, and include music generation, automatic composition, sentence generation, and narrative generation. Further, various theories, methods, and

technologies have been proposed. The author has also continued his research and development based on this flow of studies and their steady accumulation.

Previously, pioneering but subjective and fragmental research and development endeavors have been conducted in various places with a focus on creative AI technologies for literature, the arts, and narratives. Today, such research and development has been endeavored by the collaborative groups. Conversely, the likelihood of a research area or genre developing such that it is closely related to AI has been increasing. At the same time, another movement aims toward the pragmatic utilization of developed systems and content produced in the context of distribution mechanisms, such as businesses and other social systems. Thus, we are seeing innovative scenes that contrast with those from the previous situation of narrative generation.

In the current situation, the integration of various academic fields from the past into a new system of research and creation is required. The variety of academic disciplines should encapsulate the fields of AI and cognitive science, as well as the humanities and social sciences, which include narratology, literary theories, film theories, linguistics, philosophy and thought, mental medicine, marketing, and advertising. Moreover, research and development regarding the following topics should be managed synthetically: narrative generation phenomena including both the generation - production process and reception – consumption process, language, movies or images, etc. One key purpose of this research framework is to narrate a plan that has not been included in any prior research discipline and establish a new research field that includes system development and content creation. The author refers to this new plan or field as post-narratology.

The author has already co-authored, edited, and published four books in Japanese and English (Ogata & Kanai, 2010; Ogata & Akimoto, 2016; Ogata & Asakawa, 2018a; Ogata, Kawamura, & Kanai, 2018). These books revealed the plans for a new research system and use various, different-but-similar terms in their discussion, such as "informatics of narratology," "informational narratology," "cognitive and computational approaches to narratology," and "content generation." The term post-narratology is intended to synthesize the above terms or concepts. The objective of this chapter is to present the concept of post-narratology.

Post-narratology refers to a new research system that adopts a synthetic approach to narrative and content that are seen as comprising an organic object; it focuses on the generation and creation of narratives and content by inheriting the previous traditions of narratology and literary theories and emphasizing the substantial introduction of AI and cognitive science into the research system. It is also important for the research plan to be unified with the concrete practice of narrative generation or creation. By using the word "substantial," above, the author refers to the intentionality of connecting existing theories to the design and development of various systems and mechanisms, rather than merely drawing on them as critical references. The above description is related to the point that post-narratology aims to create narratology for generation and creation though the use of previous narratology, as human scientific genres have been biased towards roles that entail their implementation as tools for the reading and interpretation of narratives and literary works. The author himself maintains that one goal of the research and development of post-narratology is the development of narrative generation systems, namely, the "narratology of narrative generation." However, at the same time, post-narratology does not necessarily aim to precisely replicate the attempts of previous narratology and literary theories. Narratology was originally supported by philosophical thoughts related to the acquisition of meta-level viewpoints for seeing or recognizing humans and societies and was a research genre used to plan pluralistic and coexistent pictures of the world by elaborating on narrative concepts that were previously treated as vague

Related Content

Gender Construction in Transmedial Narration: Star Wars Transmedia and Fandom
Il Tombul (2020). *Gender and Diversity Representation in Mass Media (pp. 197-217).*
www.irma-international.org/chapter/gender-construction-in-transmedial-narration/233795

Rhetorical Analysis and Classification of Poem Text
Jhanvi Aroraand Santosh Kumar Bharti (2021). *International Journal of Semiotics and Visual Rhetoric (pp. 57-71).*
www.irma-international.org/article/rhetorical-analysis-and-classification-of-poem-text/272969

Beyond Web 2.0. Social Media and Urban Educated Youths Participation in Kenyan Politics
Julius Mwashimba M. Kirigha, Lynete Lusike Mukhongoand Robert Masinde (2018). *Media Influence: Breakthroughs in Research and Practice (pp. 176-193).*
www.irma-international.org/chapter/beyond-web-20-social-media-and-urban-educated-youths-participation-in-kenyan-politics/192619

Understanding Persuasion Mechanisms for Effective Communication in Online Educational Environments: Persuade Your Students by Empowering Them!
Camelia Marinela Radulescu (2022). *Basic Communication and Assessment Prerequisites for the New Normal of Education (pp. 103-119).*
www.irma-international.org/chapter/understanding-persuasion-mechanisms-for-effective-communication-in-online-educational-environments/292946

Transmediality and the End of Disembodied Semiotics
John A. Bateman (2019). *International Journal of Semiotics and Visual Rhetoric (pp. 1-23).*
www.irma-international.org/article/transmediality-and-the-end-of-disembodied-semiotics/232270