

A Story Bank Design for Modern Succession and the Variability of Folk Tale

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Abstract. This paper briefly examined basic characteristics and storytelling of folk tales in order to implement variable particularities according to interactivity and oral tradition of folk tales and designed a fundamental direction of folk tale story bank. Until now, folk tale archiving and folk tale filing has been focusing on fossilization of folk tales, time has come for folk tales to be implemented in a new method of interactive storytelling thanks to the development of digital technology. Moreover, the concept of such a story bank will not end up being a story bank itself, it enables participants to have a new experience through folk tale contents that reflect participatory as well as spatial characteristics of the digital environment.

Keywords: story bank, Folk tale, interactivity, digital storytelling, interactive storytelling.

1 Introduction

The emergence of digital media helped convert information of almost all the fields into online archiving from offline one. This holds true for folk tales. Folk tales that are collected from Speech material Category of <The royal library materials Jangseogak digital archive(Jangseogak)> from 1980 till 1988 are provided in the form of speech and its recording

However, oral literature series of <Jangseogak> has a limit in functioning as a very basic digital archiving. Especially, oral literature series of <Jangseogak> fundamentally chose the system of digital archiving that they overlook the very essential characteristic of folk tales-variability that appears in the process of oral tradition and oral narration environment.

This paper suggests a basic design for a story bank of folk tales for folk tales' modern reproduction that is recently under discussion and folk tales' variability that is the essential characteristic.

2 Suggestions on the Characteristics of Folk Tale

Studies on folk tales are being conducted in the two circles-folk lore academia and literary world. While the former does to gain study materials for reflection of the

grassroots culture and for local features and the national consciousness revealed by the co-creation of folk tales, the latter does to gain study materials to find the origin of literature, especially the fundamental form of narrative literature and to establish the development process of folk tales. The two circles roughly coincides about characteristics of folk tales and those characteristics that were extracted from Introduction of Oral Literature, can be summed up as six points as mentioned below.

First, folk tale are fabricated stories with a certain structure(fictiveness).

Second, folk tales are passed on orally(oral tradition).

Third, folk tales are written in prose(prose style).

Forth, the number of oral narration and the eligibility of narrator has no limitation(unlimitedness of oral narration).

Fifth, all narration take place between the speaker and the listener face-to-face(interactivity).

Sixth, folk tales have the highest possibility of being converted into text among many other oral literature genres(text convertibility)

On top of these six characteristics, you can add folk tales' taxonomic characteristics such as material formalism and structural formalism, then you have the very essential eight characteristics.

Especially, out of these eight characteristics, oral tradition and interactivity as well as material formalism and structural formalism are very important in the aspect of storytelling. Because these characteristics make folk tales variable and interactive stories unlike other documented literature.

Folk tales change as passed on orally. More details can be added or omitted depending on who the speaker is and they can be changed following the listener's reaction. The oral narration that takes place within interactivity between the speaker and the listener face to face naturally draws the listener's attention and the speaker in return reacts to the listener's very reaction, making the tale longer or shorter and sometimes changing the viewpoint of the tale. In this process, a new 'rare story', which is completely different from the original storyline, can be born. However, this process doesn't complicate the story and helps make the story easier to remember for both the speaker and the listener thank to the material/ structural formalism. In other words, variations can be born within a certain form of structure and common materials.

While studies on the rprinciples of variability of folk tale and on its original form have been conducted as before-mentioned, the discussion for the succession of that variability in the modern viewpoint hasn't almost been conducted. In the domestic nation there are oral literature series pages of <Jangseogak>set aside as folk tale archive, these pages end up simply recording various variations of folk tale- rare stories- in the form of digital media and classifying them according to their type, materials and the regions where they have been orally passed on.

Thanks to the development of digital technology, however, not only the convenience of recording and classifying but also interactive storytelling that the human race has forgotten for a long time, is possible. This is digital storytelling utilizing digital technology.

3 Folk Tale Narration in the 21st Century – Digital Storytelling

Digital storytelling to put simply is digital technology -storytelling using digital media. Digital technology here doesn't necessarily mean efficient storing technology or various expression technology of images and voice. According to Janet Murray, environmental characteristics of digital media are four mentioned below.

The first characteristics is reasoning process to infer the process of sending and receiving information, and to respond to the user's actions based on the results, the second one is a participatory characteristic where the user can take part in the story implemented by digital media. The third one is spatial characteristic that the digital environment can guide the user go through the digital space, the fourth is an encyclopedia characteristic that allows the user to experience the peripheral stories the writer often omits within the original narrative story readily and in detail through enormous storing function and world-wide networks.

In short, we do not simply record folk tales but listen to the extended folk tale story in width as well as in the depth which allows us experience the story that was from the past and changes according to our inquiry and request and further makes us the hero of the story thanks to digital storytelling.

To this end, we must solve two prerequisites. First, in order to elicit story changes according to the user's participation I mentioned earlier, we need to make folk tales structured suitable for digital storytelling and second, we need to create a new narration venue that allows the listener easily access to, modify and experience for himself the structured folk tale without learning about the structured information in a professional way.

Fortunately, structuring of folk tales is almost completed by the folklore academia and literary circle. All we have to do is that making this structuring suitable for the user to enjoy various experiences and modifying this fit for digital media.

4 Preparation of a New Narration Venue – Structuring Folk Tale

One of the traditional approaches to analyze the story is to examine the three elements like figures, events, and background and this approach holds true for folk tales.

In particular, a scholar who studied the characters and events with focus on them is Kim, hwa-kyung who I previously mentioned. Kim outlined four structures of Korean folk tales based on the results of Prop's discussion on the magic tales and Dundes' extended discussion of Prop's discussion. The ascending flow that satisfies the lack, the descending flow that is the counter part of the ascending flow, the eclectic flow that shows the complex pattern of up and down flows and the recurrence flow that returns to satisfaction from lack or returns to lack from satisfaction back and forth.

Such structuring types of Korean folk tales have the inevitable connection with the function of characters. That means that structure types of folk tales will determine the order of events.

However, structuring folk tales based on only one element-the flow of events-is unreasonable even if we ignore criticism from many commentators saying diversity is one of the important features of folk tales since there are the other two elements such as 'figures' and 'background'.

First, figures are sometimes controlled by the flow of events and other times they change the flow of events. Especially, in the case of the main figure, this character has a deep-rooted connection with the 'lack' such as the secret of the birth or a very special gift. If you take a closer look at the classification of the type/motif, you can get a clear idea, the most common examples are that the main figures are a superman or a monster or a half-blood. This means that the main figures are innately born with the conditions of lack by their own identity itself and to be persecuted by their natural identity.

Even if a certain main figure is confirmed and follows the certain flow of events, what kind of background place the main figure is in will change the course of events. Here we find the importance of the third element-background.

If you allow me to outline the three elements once again, they will be represented as a variable(V) and a constant(C) as below

	son of the sea king	seashore village	seashore village	sea	palace of sea kings
ex.	the disable	the woods next to the pond	Hanyang houses	the state exam test place	palace
	genius	mountain village	mountain valley	a tiger's den	heaven on earth
V	main figure	place	movement	movement	movement
Cole	lack		being dispatched	meeting with a helper	test and trial...

The specific development of each event will be modified initially according to the identity and characteristics of the main character and the course of reaching the final result will be modified according to the places where the hero goes and appears. since the identity and characteristics of the protagonist has a relation with 'lack'-the source of the whole story and places have relations with peripheral characters who are associated with the flow of events.

However, the classification and hierarchy such as data and meta-data between each element is required for better structuring of folk tale elements fit for digital

environment. Especially, upper category that classifies detailed elements like places and characters is required and classification like Table 2 is possible because of formalism of folk tales.

main figure > superman	place>transcending place	structure type >ascending
> the great man	> real place	> descending
> the deformed		> eclectic
> the good man		> recurrence
> the evil man		
>a man of talent		
> animal		

The two categories combined with functions create a folk tale work and this folk tale belongs to a certain structural type.

What's important now is how to enable the listener/the participant to change the story with structured folk tale elements, This is possible thanks to a new folk tale narration venue(or a new speaker). the space where folk tale works are accumulated and unlimited rare variations are created by the participants is the very story bank of folk tales.

5 Direction of a New Narration Venue – Folk Tale Story Bank

In order to clearly understand the story bank we must delve into the archives, the original form of story bank. Even though the terminology of Archive include three concepts such as 'actual records to be preserved', 'an institution which is responsible for the collection and management of permanently valuable records', and a place to preserve the historical records, the latter two concepts are usually circulated. In short, Archive means a place as well as an institution where permanently valuable records to be preserved are collected and managed.

Story bank is also a kind of archive. while you place all documentary and records in the common archive, story bank only deals with the 'story' -it is one of the topic-centered archives.

While the general archive functions include collecting and managing the data and providing the data to users as an effective form, story bank has one more function on top of the general functions. Another feature is that it must be the provider of the information of the original story at the same time the producer of the info and must provide services in conjunction with the story and provide community space in order for the story culture to be activated in. . Along with the uniqueness in the aspect of data collection and management by turning stories into database, the core uniqueness of story bank can be found in the function as a 'producer' I mentioned right above. However it doesn't necessarily mean that as institution called archive itself creates a certain story. As Jang, Mi-jin mentioned, story bank as a space that activates the story

culture not only provides users with information about the story but also leads users to create their own variations and reflect the varied stories into the archive. Structuring of folk tales that I mentioned earlier can be a preparation step for this process.

Of course, folk tale story bank cannot be operated only with structuring of folk tales. As the current archive theory puts emphasis on the management role that connects the provider and the user, one step forward from simply providing professional information through categories and keyword search, Story bank of folk tales must be made to provide the information participants want and allow them to enjoy various experiences using the features of digital environment. I would like to outline here briefly the big direction folk tale story bank should take.

The first is participant-led information reading utilizing the encyclopedia characteristic of digital media. It includes providing not only basic information like narrative voice, original dialect and its interpretation, related term dictionary and so on, but also secondary information associated with folk tales or re-fabricated information like secondary information revealed through folk tales or academic classification about folk tales, or classification by materials or interest.

The second is the simplest interactive function that utilizing the participatory characteristic of digital media of story bank. This is story editing function which enables other participant selectively edit structurally accumulated folk tale and store the newly-created work as an associated work of the original, boosting interest in a new content and recreation of the work.

The third function makes the participant the main figure of the folk tale and experience and use the spatial characteristics of digital media. This function allows the participant choose the main figure by utilizing accumulated data of the folk tale and the participant leads the story. What is important here is that this function helps the participant can be immersed in the story itself, without concerning professional knowledge or specific structure of the folk tale unlike the story editing function, making this function participant-centered contents.

6 Conclusion

Until now, this paper briefly examined the fundamental direction of folk tale story bank for modern succession and variability and essentially necessary parts to do this. Story bank can be an alternative plan for us to experience in a modern and efficient way the variability of folk tales that was overlooked in the process of fossilization of voice data and text data.

However there are many tasks to be done such as how to make the structure of folk tales and how to make networks among detailed items as well as what kind of interface should be for a participant who will experience folk tale story bank in person. Especially, the former requires a further study on database and for the latter, you need to review, in advance, studies on interface and studies on interactive contents that are currently published in many places and then you can draw a concrete picture of a folk tale story bank that is suitable for both the characteristics and the needs of the participant.

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