

Folk tale narration places of the digital era: A study on the plans to design folk tale story banks

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Abstract

The purpose of this paper is to propose folk tale story banks to accumulate the folk tales which have been discussed about the importance for a long time in the folklore world and the literary world effectively and inherit them to modern times. Modern inheritance of folk tales is possible when new folk tale narration places which reflects documentary literature and image culture which are today's cultural environment, not the past which was the age of oral literature, and the digital culture that is recently and rapidly developing is realized. Especially, it tries to recover interactivity and variability which cannot have been revealed for a long time as folk tales are accepted as documentary literature by proposing the digital story bank form based on its structural feature.

Keywords: *story bank, folk tale, interactivity, digital storytelling, interactive storytelling*

1. Introduction

Appearance of digital media changed the methods to store information in almost every field from offline to online. So did folk tales. The folk tale works collected from 1980 to 1988 in the audio materials of <Jangseogak Royal Archives> (Hereafter, Jangseogak) are being provided with you by the form of sounds and recording in books.¹

However, as the Outline of Korean Oral Literature of < Jangseogak > assumes the form of digital archive, the data furnished can simply be read and the most essential characteristics of folk tales were ignored. It's exactly variability shown the narration situation and the process of oral transmission.

This paper tries to propose folk tale story banks based on digital storytelling for variability which can be the essential characteristics folk tales and to inherit and reproduce folk tales which have recently discussed modernistically.

2. A Proposal about the Features of Folk Tales

The studies on folk tales are being handled as the research materials of the local characteristics and national consciousness revealed by reflection of basic culture and joint creation in the folklore world and the ones to clarify the origin of literature, especially the fundamental form of narrative literature and establish the process of development in the literary world. However, the characteristics of folk tales explained in the two academic world roughly accord with each other. A Compendium of Oral Literature accepted by common myths can be arranged as 6 things as follow:

First, folk tales are made-up stories with certain structures (fiction). Second, it is passed down orally (oral tradition), Third, it consists of prose (prose), Fourth, there is no

¹ < Jangseogak Royal Archives > <http://yoksa.aks.ac.kr/jsp/ur/Directory.jsp?gb=3>

any limit to narration chances and qualification of narrators. Fifth, it is done in the face to face relationship between narrators face listeners (interactivity). Sixth, it has the most opportunities (possibilities) which can be written by letters (Change to letters).²

And as the typical character of materials and structure which is the taxonomic characteristics about folk tales³⁴ is added in them, they are the most fundamental characteristics of 8 things.

Especially, oral tradition and interactivity, and the typical character of materials and structure of the characteristics of 8 things can be very important in the storytelling aspect. It's because these characteristics make folk tales variable and interactive stories unlike other documentary literature.

Folk tales are changed being handed down orally. They are added or omitted according to narrators. And they are changed according to response of listeners. As narration done in the face to face relationship between them naturally provokes reactions of the listeners and the narrators react their reactions again, stories get longer and shorter and perspectives gradually change. New versions⁵ that the original contents of stories can hardly be found are created in this process. But the stories are not complicated in the changes and are shown as the form which is easy for the listeners who hear the stories and the narrators who tell about them to remember them. The typical character of materials and structure makes this possible. That is, variations of folk tales are played in the particular structures and common materials.

As the research have just explained, there have been the studies on the principle of variability of folk tales or the original form but discussion on inheritance of the modern view of the variability has hardly been done. There is the Outline of Korean Oral Literature of < Jangseogak > which is the folk tale digital archive. But this place just classifies it into recording their various variations (versions) as the form of digital media, their classification of types and materials, and classification according to areas which are passed down.

Nevertheless, the development of digital technology made bidirectional storytelling that humanity has forgotten for a long time except convenience. It's exactly digital storytelling which utilizes it.

3. Folk Tale Narration of the 21st Century – Digital Storytelling

Digital storytelling can simply be storytelling which utilizes the digital technology – digital media. The digital technology mentioned in this doesn't simply mean the efficient storage techniques or the various techniques to express images and sounds. Janet Murray

According to the theory of Janet Marray, the digital media has the environmental characteristics as follow.⁶

First, it's the characteristics to deduct the process that the users give and receive information and react their behaviors based on the results. Second, it's the characteristics

² Jang, Deok-sun et al., A Compendium of Oral Literature, Ilchokak Publishing Co., Ltd., 2006, pp.37~39.

³ The typical character of materials started from A. Aarne (1867 to 1925) and S. Thomson (1886 to 1976) has been divided into various forms according to the characteristics of each national folk tale by the concept of type and motif. For classification of materials of Korean folk tales, classification of Jo, Dong-il and Jo, Hee-wung is typical. Ibid...

⁴ And the structural typical character has been studied by Vladimir Propp (Владимир Пропп) (1895 to 1970) and Alan Dundes (1934 to 2005) and Kim, Hwa-Gyeong tried to clarify the structural typical character of Korean folk tales. Kim, Hwa-gyeong The study on Korean folk tales, the Publishing department of Yeungnam University, 1987

⁵ 'Versions' mean a story which is actually narrated by a specific narrator.

⁶ Written by Carolyn Handler Miller, Translated by Lee, Yeon-suk et al., Digital media storytelling, Communication books, 2006, Written by Janet Murray, Translated by Han, Yong-hwan · Byeon, Ji-yeon, Interactive storytelling, Angraphics, 2001

that the users can participate in the stories realized by the digital media. Third, it's the spatial characteristics that the digital environment can present the environment that the users can directly win through the inside. Fourth, it's the characteristics of encyclopedia that the users can easily and minutely experience stories around the stories which were omitted from the existing narrative stories by writers through the function to store stories massively and the network to be connected to the whole world.

In other words, we now get to change folk tales according to our questions or demands that we have experienced in the past through digital storytelling, not recording them simply, and furthermore, experience things as if we are the main characters and listen to the more widely and more deeply expanded stories.

However, there are two first-priority projects for this. First, structuralization of folk tales to be suitable for digital storytelling is essential to lead participation of the users that the research have just mentioned and changes of the stories according to them. Second, we should make the new narration places that the listeners who actually listen to the structuralized stories can easily approach, change, and experience them by themselves even though they don't study them professionally.

Fortunately, structuralization of folk tales has been mostly done through the studies of the folklore world and the literal world. We should more focus on composition of the stories to be suitable for record and their changes according to participation of the users.

4. Preparation of New Narration Places – Structuralization of Folk Tales⁷

As one of the traditional method to analyze stories, they are examined by dividing them into characters, events, and background which are the three elements of stories. It is also applied to folk tales.

Especially, it was Kim, Hwa-gyeong mentioned just before that researched folk tales focusing on characters and events. Kim, Hwa-gyeong largely arranged the structure of the Korean folk tales as 4 things based on the research results of Propp⁸ about the magic stories and Dundes who expanded and developed discussion of Propp. Rise which satisfies lack⁹, Descent which is the opposite form of Rise, Compromise which show Rise and Descent complexly, and Return which is changed from lack to satisfaction and then to lack again or from satisfaction to lack and then to satisfaction again.¹⁰ These structural types of Korean folk tales have the inevitable correlation with the functions of characters.¹¹ In other words, the structural types of folk tales decide order of events. But even though criticism of many arguers that this structural typology ignores diversity, one

⁷ Folk tales have the characteristics which transcend nation as the original culture and at the same time, the characteristics of regions and nation cannot be ignored. Discussion was developed by considering the Korean folk tales as the material which can be structuralized for the limit of the quantity and convenience of discussion.

⁸ Even though Propp shows the very different stories in the magic stories, he found that all the works show the very similar developmental methods except the characters, objects, or magical existences that compose the stories and arranged the characters as 31 functions. Written by Vladimir Propp, Translated by Lee, Geon-ju, Морфология сказки, ZMANZ, 2009, pp. 180 to 203

⁹ 'Lack' has continued to be discussed since his first study. It is one of the most important functions of the characters that he explains. The main characters of the magic stories get to know the 'lack' of them or the characters around them and the stories start by the form to be sent to them to satisfy it. Even in other folk tale genres, it is just located in the different places and the point that it is one of the most important functions is identical.

¹⁰ Kim, Hwa-gyeong, *op. cit.*, pp. 103 ~ 170

¹¹ The function of the characters that Propp first argued is that of the magic stories. It had the inevitable relationship between functions. However, when the entire folk tales, not the magic stories are considered, it is shown as the various forms. But, it can be found that it is out of order in the larger range but the inevitable relationship between the concrete functions is not changed.

of the important characteristics¹² is not considered, it is impracticable to structuralize folk tales with the flow of events only. It's because the events necessarily the characters who are faced with them or do something in them. And it's because the characters also act on certain places.

First, the characters are controlled by the flow of the events and change it. Especially, the main characters have the close correlation with 'lack' which is the situation of opportunity when the events occur. The secrets about their birth or their special abilities make the situations of 'lack'. This gets to be clearer when the classification of types and motifs mentioned before is examined. The existences such as supermen, monsters, or children of mixed blood can be the most common examples. In other words, they are harmed or themselves are born having the conditions of lack(There is no an arm or he/she is expelled because it's a child of mixed blood.).

Nevertheless, even though a character is decided and he/she is faced with a certain event according to the fixed flow, he/she gets to be faced with different forms of events according to places that he/she moves to. It's the reason that backgrounds of stories are important. They include all the temporal and spatial backgrounds and the characters that main characters get to meet and concrete events are decided according to them(Meets a Taoist as a helper in a mountain, or gets the medicine that he/she has looked for entering a palace of see kings beneath the sea.).

When the above three elements of folk talks are again arranged, they can be shown as the following variables and above items.

Table 1. The Constants and Variables of Folk Tale Work

	son of the sea king	seashore village	seashore village	sea
ex.	the disable	the woods next to the pond	Hanyang houses	the state exam test place
	genius	mountain village	mountain valley	a tiger's den
V	main figure	place	movement	movement
C				
Role	Lack	being dispatched	meeting with a helper	test and trial...

In other words, a folk tale work first belongs to the certain type's structure and order of events and functions is naturally decided. But the concrete forms of each event are first changed and shown according to main characters' status and features and they are done according to places that they go to in the process that they moved to results. It's because the status and features of the main characters have the relationship with the 'lack' which becomes the opportunities of the entire stories in the events and the places are connected to the characters around the main characters related to the flow of the events. If one more thing is added, the form of satisfaction is changed to that of lack and vice versa as the structural type of stories is changed in the special case.

But the very important point found in the analysis of these folk tale elements is that arrangement of the functions, the important flow of versions of folk tales has the close relationship with space.¹³

¹² Propp also took criticism from Claude Lévi-Strauss. And expansion of discussion developed by Dundes and Kim, Hwa-gyeong can be part of an effort to try to escape from this limit.

¹³ And this can be the important characteristics which can help the ordinary persons who don't understand folk tales theoretically understand the structure of folk tale stories enough and change them by participating in

Another important fact is that the relationship between types, characters – main characters, and space plays the role as the equal big item which classifies folk tale work groups. In other words, a work simultaneously has the above three characteristics and the classification standard which is first selected can classify the rest items into subclassification.

Table 2. Elements and their Classification

Type	Space	Main character
Rise	Real space	Superman
Descent	Different space	Great man
Compromise		Malformation
Return		Good man
		Bad man
		Man of talent
		Animal

However, a work itself needs more detailed structuralization of stories for variability according to their accumulation and participation of users. To be more concrete, a folk tale work has the minimal functions for stories, space that they are realized, and the characters who appear in it.¹⁴

Table 1. The Constants and Variables of Folk Tale Work 2

Folk tale work 1				
Function 1		Function 2		Fution...
Space	Character	Space	Character	...

5. The New Form of Narration Places – Folk Tale Story Banks

If above discussion is the process to prepare realization of folk tale story banks as the new folk tale narration places that variability and interactivity are realized, concrete discussion on the practical functions and roles of folk tale story banks is needed now.

For this, understanding of story banks is first essential. Story banks originated from archives. Archives are the term which embraces three concepts of ‘real record which should be preserved’, ‘the institutions which are responsible for collection and management of record with permanent value,’ and ‘the places which preserve historical record’. But they are usually used as the two concepts of ‘the institutions which are responsible for collection and management of record with permanent value,’ and ‘the places which preserve historical record’.¹⁵ When they are arranged, archives mean the

them. That is, the users can participate in changes of the most fundamental stories by doing the space that main characters head for. And as the variations of space are expanded to the functional changes or the changes of types themselves, the users can create new versions.

¹⁴ The more detailed structuralization and establishment of relationships between items is important to realize the variations of folk tales in the digital environment. But it is not enough to develop discussion of all the aspects in this place because of the limit on paper. For the detailed contents of the applicable materials, please see The study on plans to design folk tale story banks which utilizes digital storytelling, Graduate School of Creative Industry, Andong National University, 2012(Master’s Degree).

¹⁵ Written by Elizabeth Yakel, Translated by Gang, Myeong-suk, Starting an Archives, The Quest for Truth,

institutions and places which collect and manage record with permanent value to be preserved.

Story banks can be also a type of these archives. But if general archives are intended for all the documentaries, the story banks just handle the 'stories' in them. The archives which just handle a certain type like this are defined as the theme-typed archives. And most of archives are the theme-typed ones or include the material-oriented characteristics that they have even though they are not.

However, another function is added in the general archive function of story banks which collect, manage, and preserve the materials and provide them for users by the effective form. They should be the information provider which provides the original form of stories and at the same time, the producer and the community space which can vitalize the story culture.¹⁶ This can be the core of story banks with the distinct characteristics in the aspects of collection and management to manage stories by database. If it is explained with the producer of stories mentioned above and the words which are suitable for folk tales, it's the function as the narration places. Of course, it is not to say that the institution called archives should produce a story. Like the words of Jang, Mi-jin, story banks should provide story information for users, lead them to produce stories, and reflect them in archives again as the space which vitalizes story culture. Structuralization of folk tales discussed in the previous part can be the process to prepare this.

Nevertheless, understandably, folk tale story banks cannot be operated only by structuralization of folk tales. As the present archive theory considers the role of intermediaries which connect providers to users with simple provision of professional information by categories and search keywords as important¹⁷, it is important to make it to be suitable for getting the users to enjoy various experiences by utilizing the space which can provide the information that they want for them and the characteristics of digital environments. This paper tries to mention the rough direction briefly.

First, it's the user-led information viewing method which utilizes the characteristics of encyclopedia of the digital media. It's the function to provide the second information related to folk tales or the reprocessed information including classification which focuses on materials or interest except the second information that folk tales can be grasped through various ones as well as the basic information such as sounds, original texts, dialects, interpreted copies, and relevant terminology dictionaries or academic classification about them.

Second, it's the simplest interactive function which utilizes the participation characteristics of digital media. Other users get to be more interested in new contents and reproduction as it makes them audit structurally accumulated folk tale works selectively as the function to edit stories and the works which were reproduced are stored as the other separate works connected to the applicable work.

Third, it's the story experiences of users who utilize the spatial characteristics of digital media. The users decide the main characters and the events that they are faced with selectively by utilizing the materials of accumulated folk tales. The important thing is that the users can be immersed in the story experiences themselves by hiding exposure of

2003, pp.10~21

¹⁶ Jang, Mi-jin et al., The plans to operate story banks, Korea Cultural Policy Institute, 2000, pp.iii~v

¹⁷ OAIS reference model was certified and presented as the standard of ISO in the field to preserve digital information in 2002. OAIS has found that archives interact with producers, management, and consumers and the management which connects producers of information to the users plays the most important role in them. Because the management mentioned in OAIS has the limitation of location that the information provided by producers is producers, it plays the role of inputting, analyzing, or classifying the information that the users want additionally. And it includes the representation information which is helpful for understanding professional information. Lee, So-yeon, Standardization of Digital Archiving and OAIS Reference Model, The study on information and management Vol. 33, Issue 3, Korea Institute of Science and Technology Information, 2002. pp. 45 to 68.

professional knowledge or the concrete structure about folk tales to the maximum unlike the function to edit stories.

For lack of space, this study will intensively discuss a reproduction function of folk tales which has been mentioned above.

6. Productive Structure of Folk Tale Story Banks

If folk tale story banks can realize the initial purpose of modern succession and reproduction of folk tales, users need a function of editing the accumulated stories and producing another or their own new stories, which is named here a “story editing” function for convenience’ sake of discussion.

Choi Un-sik said that the variation of folk tales basically takes place in the manner of embodiment or simplification of process and addition to the existing story. The most basic variation of folk tale story banks will also follow the two traditional ways.

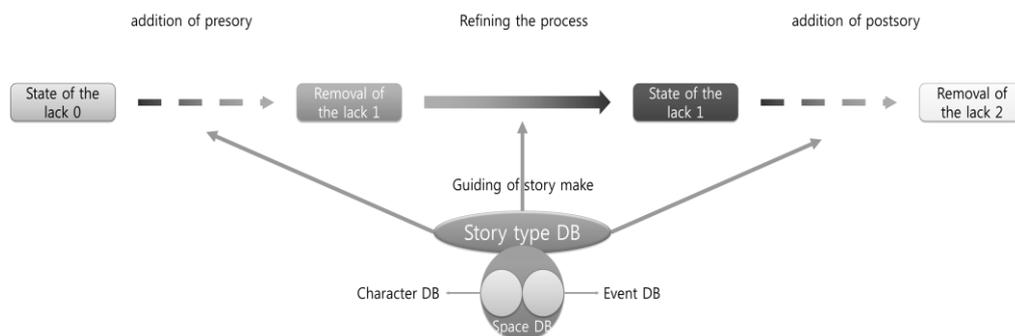
The first embodiment of process is to present a task assigned to protagonist and the solution process in detail, and especially, the users assume the part of a folk tale dealt with simply and produce new alternant of the existing folk tales by reproducing them through their imagination.

The second method of adding a story has two detailed forms. The first form is to add another story in the front of the folk tale work. This is to add a cause to the beginning situation triggering off main character’s behavior. Especially in folk tales of great men, it is very similar to the form in which classifies definitely a part before the protagonist’ birth and a part of achievement after the birth.

Another method of adding a story is to add new story to back of folk tales, making a starting situation out of a termination situation. Because this form especially makes it possible for users to independently transform a tragic end, it will give users big interest.

And the reproduction process of this story will be naturally made based on the structural accumulation of folk tales discussed above. Particularly, the ‘function’, the most important factor necessary to have the storytelling completion of a folk tale, will also play a central role in the process of story editing.

Exposure of folk tales’ function itself, however, will be dangerous here as well. It’s because technical terms can not only hinder users’ comprehension, but also if the function comes to the surface, which will rather restrict users’ imagination, specific characters, incidents, and backgrounds of folk tales’ content can be skipped. Therefore, it will be appropriate to put functions containing rules and inevitability in deep structure to induce users to make completed folk tale forms naturally, and to make basic form of story editing in forms of transforming characters, incidents, and backgrounds familiar to users and adding on surface. In other words, users choose details of the reunited folk tales focusing the space DB in the process of producing stories, and add a story using story guiding system based on function DB.



Structure of Story Editing

Users, I add, through the above structure, can easily embody each process with characters encountered, places to move, and incidents a leading character will face as the center. In particular, these will help users to create a story by providing lists of a typical character, place, and event of folk tales by each category. And these, like discussed above, will appear with association, in spite of choosing any item among these as axis, which will considerably help users maintain probability and unity, in the story editing process.

And the starting situation of the existing folk tales will be the ultimate result of a story to be created by a user, either prestory creation or poststory creation: a starting situation of prestory is the starting point of the existing folk tales and that of poststory is the ending point of the existing folk tales. That is, when a protagonist and a starting situation are set, automatically according to the relation with the starting situation of the existing folk tale (conclusion of prestory), the outcomes of tasks, tests, good deeds, or bad deeds are supposed to be decided. It's because, if the starting situation of the original folk tale is a state of lack (1) and that of prestory a user set is also a situation of lack (1), the protagonist will fail to perform tasks, if it is a test, he won't escape, if a good deed, wrong results will be brought by misunderstanding, and if a bad deed, he will be purged of his sins. The user, however, can create a story of a new conclusion different from a fixed one in the process of creating a story. Finally, the story and the starting situation a user produces build a relationship in two types. One is a continuance type¹⁸, which returns to the starting situation, and the other is a change type¹⁹, which overcomes the starting situation²⁰.

Especially in a change type, the newly created story by a user will exist as a new folk tale sharing only a protagonist and backgrounds with the existing folk tales.

But in order to make the process of story editing like above and for story banks to play a faithful role of reproducing stories practically, the environment of story editing and interface users actually experience will be very important. The discussion, however, will be carried over to the next study, as it needs study on interactive contents and interface in advance, different from structurization of folk tales and functions of story banks.

7. Conclusion

The paper briefly examined the basic direction and the most fundamental parts for the variability of folk tales and their modern inheritance until now. The folk tale story banks based on digital story telling can be the plan to experience and inherit the variability of folk tales which were ignored as we fossilizes the audio and letter materials.

But for this, how to accumulate folk tale works materially and make users experience them is also very important. That is, concrete discussion about the interface forms of the folk tale story banks including the search window that users actually get to experience or the function to edit stories is needed. Especially, to build the structure of folk tales to be suitable for the digital environment, the additional studies on the database and the logical structure to meet it are required. And for the parts about substantive story banks, review about the interface and the interactive contents which are being presented in the many places should be preceded.

¹⁸ In meaning, a term of 'return type' may be more appropriate, but as the term already has a place as an important metadata of a logic model, a continuance type is used to distinguish.

¹⁹ 'A reversal type' may be more appropriate, but, by the same token, 'a change type' is stood in.

²⁰ It means that 4 structure models are reclassified by the relationship of a starting situation and conclusion.

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