



# Comparative Terminology Analysis Across Narrative Disciplines

This document compares key concepts from the user's working vocabulary against prevailing terminology and conceptual usage across eight major disciplines concerned with narrative: Narratology, Cognitive Science of Narrative Comprehension, Narrative Psychology, Computational Story Generation (AI), Interactive Storytelling, Creative Writing, Linguistics, and Composition Theory. The aim is to assess whether the user's definitions align with best practices in each field and highlight notable terminology or conceptual divergences.

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## Narrative Disciplines

The following disciplines are used as reference frameworks for the comparative analysis:

1. **Narratology** – A field within literary theory that studies the structure, elements, and function of narrative across media. It focuses on concepts such as story, discourse, narrative time, and point of view.
2. **Cognitive Science of Narrative Comprehension** – A psychological and cognitive domain that examines how humans understand, remember, and mentally model stories. Emphasis is placed on narrative coherence, story grammars, and situation models.
3. **Narrative Psychology** – A psychological subfield that investigates how people construct meaning and identity through personal narratives. Key concepts include life stories, turning points, and redemption arcs.
4. **Computational Story Generation (AI)** – A subdomain of artificial intelligence and natural language processing concerned with modeling and generating narratives using algorithmic or machine learning methods. It includes story planning, character modeling, and generative text.
5. **Interactive Storytelling** – A hybrid field spanning computing, game design, and media studies, focused on narratives that respond to user input or player actions. It deals with branching structures, drama management, and emergent storytelling.
6. **Creative Writing / Story Craft** – The professional and artistic practice of writing fiction or narrative nonfiction. It involves techniques such as scene construction, character development, plot arcs, and narrative voice.
7. **Linguistics** – The scientific study of language, which includes narrative discourse analysis. It focuses on the structural, pragmatic, and cohesive elements that shape narratives in speech and text.

8. **Composition Theory** – An academic and pedagogical field within the liberal arts that addresses how writing is taught and learned. Narrative composition is approached in terms of rhetorical purpose, reflection, structure, and genre.

These disciplines provide the foundation for analyzing the conceptual fit of user-defined narrative terminology and modeling strategies.

## Narrative Terminology Framework

Narratives for our purposes are natural language texts that frame an underlying dramatic story with context and commentary to provide the story with meaning.

- **Natural language** - a sequential medium for communicating concepts
- **Text** - a contiguous sequence of natural language considered as a unit
- **Story** - a sequence of events
- **Drama** - characters struggling with danger
- **Dramatic story** - a record of a character struggling with danger
- **Context** - information beyond the events of the story but within the story world
- **Commentary** - author-world information about a story beyond the story world

### Core Concept: Narrative

**User definition:** A natural language text that frames an underlying dramatic story with context and commentary to provide the story with meaning.

Discipline	Preferred Term(s)	Alignment with User Concept	Comments
Narratology	Narrative, Discourse	Strong	"Narrative" is the broadest level encompassing story + discourse; user's definition aligns with Genette's notion of narrative as story framed by discourse, including commentary and context. Genette's notion of narrative as story framed by discourse aligns well (see Genette, <i>Narrative Discourse</i> , 1980).
Cognitive Science	Narrative text, Story	Moderate	Often uses "narrative" to mean a coherent sequence of events, not always emphasizing commentary. Frame-based understanding of meaning is compatible but not central. Focus is on coherence and processing,

			less on commentary (Kintsch & van Dijk, 1983).
Narrative Psychology	Narrative, Life Story	Moderate	Emphasis is on self-construction and meaning-making, but less focus on structure. Commentary is part of personal reflection, though not formalized as a term. Focused on personal meaning, less on structural framing (McAdams, <i>The Stories We Live By</i> , 1993).
AI Story Generation	Narrative, Plot	Moderate	Narrative is treated operationally as the generated output; rarely explicitly frames in terms of commentary/context unless part of a planned structure. Commentary and framing usually implicit; see Meehan's TALE-SPIN (1977).
Interactive Storytelling	Narrative, Story Path	Moderate	Focus on emergent structure; context is critical, but commentary is often minimized unless implemented through NPCs or meta-narrators. Commentary typically delivered through NPCs or interface (Mateas & Stern, <i>Façade</i> , 2005).
Creative Writing	Narrative, Story	Strong	Writers distinguish between story (events) and narrative (how it's told, including context/commentary). Often aligns well with user's framing. Writers use commentary and context as essential framing (McKee, <i>Story</i> , 1997).
Linguistics	Discourse, Narrative Structure	Moderate	Labov's model (1972) includes evaluative commentary but typically focuses on structure.
Composition Theory	Narrative, Personal Narrative	Strong	Commentary emphasized as rhetorical strategy (Elbow, <i>Writing Without Teachers</i> , 1973).

# Core Concept: Natural Language

**User definition:** A sequential medium for communicating concepts.

Discipline	Preferred Term(s)	Alignment	Comments
All Fields	Natural Language	Strong	Shared understanding; foundational in all fields.
Narratology	Language, Natural Language	Strong	Assumes narrative is conveyed in natural language; typically not analyzed per se unless in stylistics
Cognitive Science	Natural Language, Linguistic Input	Strong	Fundamental to processing models of narrative comprehension.
Narrative Psychology	Narrative Language	Strong	Language is the primary medium for personal narrative construction.
AI Story Generation	Natural Language	Strong	Central to generation and evaluation; often the output modality.
Interactive Storytelling	Dialog, Text, Language	Strong	Used in modeling input/output but may also include multimodal communication (visual/text).
Creative Writing	Language, Voice, Style	Strong	Central to craft; emphasis is on stylistic expression and control over sequencing.
Linguistics	Natural Language, Syntax, Semantics	Strong	Central to linguistic theory (Chomsky, <i>Aspects of the Theory of Syntax</i> , 1965).
Composition Theory	Language, Rhetorical Language	Strong	Viewed through a functional and rhetorical lens (Berlin, <i>Rhetoric and Reality</i> , 1987).

## Core Concept: Text

**User definition:** A contiguous sequence of natural language considered as a unit.

Discipline	Preferred Term(s)	Alignment	Comments
All Fields	Text	Strong	All fields treat text as the primary unit of analysis or creation.
Narratology	Text, Discourse	Strong	"Text" refers to the actual linguistic expression; aligns well.
Cognitive Science	Narrative Text	Strong	Used as the unit of comprehension.
Narrative Psychology	Narrative, Text	Moderate	Focus more on oral/written story rather than theoretical textuality.
AI Story Generation	Text Output, Story Text	Strong	The output artifact of the generator.
Interactive Storytelling	Script, Dialog, Text Asset	Moderate	Often refers to modular text pieces; less emphasis on cohesion as "contiguous".
Creative Writing	Text, Manuscript	Strong	Matches usage in publishing and authorial practice.
Linguistics	Text, Discourse Unit	Strong	Halliday & Hasan (1976) treat cohesion in text as central.
Composition Theory	Text, Essay, Draft	Strong	Viewed as a unit of writing for development and revision (Murray, <i>Teach Writing as a Process Not Product</i> , 1972).

## Core Concept: Story

**User definition:** A sequence of events.

Discipline	Preferred Term(s)	Alignment	Comments
All Fields	Story, Plot	Strong	Common structural unit.

Narratology	Story, Fabula	Strong	Defined exactly as a chronological sequence of events.
Cognitive Science	Story, Story Grammar	Strong	Understood as a structured event sequence with causal coherence.
Narrative Psychology	Story	Moderate	Stories are constructed events, but emphasis is on subjective meaning, not sequence fidelity.
AI Story Generation	Story, Plot	Strong	The backbone structure guiding generation.
Interactive Storytelling	Story Path, Plot Arc	Strong	Story refers to the underlying event sequence.
Creative Writing	Story, Plot	Strong	Generally consistent; sometimes “story” = underlying events, “plot” = structured order.
Linguistics	Narrative Sequence	Strong	Labov & Waletzky (1967): Abstract, Orientation, Complicating Action, Evaluation, Resolution.
Composition Theory	Story, Experience	Strong	Used in narrative writing; emphasis on sequencing (Calkins, <i>The Art of Teaching Writing</i> , 1986).

## Core Concept: Drama

**User definition:** Characters struggling with danger.

Discipline	Preferred Term(s)	Alignment	Comments
All Fields	Conflict, Struggle	Moderate-Strong	Conflict is a more general term often preferred.
Narratology	Conflict, Dramatic Arc	Moderate	Drama seen as a manifestation of conflict; “danger” not required but often implied.

Cognitive Science	Conflict, Goal Obstruction	Moderate	Discussed in terms of character goals and conflict; danger is a subset of obstruction.
Narrative Psychology	Struggle, Trauma, Life Challenge	Strong	Focused on personal difficulty; aligns well with "struggle" idea.
AI Story Generation	Conflict, Obstacles	Strong	Planning models simulate goals vs. obstacles, often operationalized as dramatic tension.
Interactive Storytelling	Conflict, Tension	Strong	Drama often used to modulate user engagement.
Creative Writing	Conflict, Stakes, Drama	Strong	Drama as conflict with stakes (often danger); very close match.
Linguistics	Problem-Solution Structure	Moderate	Hoey (1983) analyzes problem-solution patterns in text.
Composition Theory	Conflict, Emotional Tension	Strong	Common in creative writing instruction (Egri, <i>The Art of Dramatic Writing</i> , 1946).

## Core Concept: Dramatic Story

**User definition:** A record of a character struggling with danger.

Discipline	Preferred Term(s)	Alignment	Comments
All Fields	Narrative with Conflict	Strong	Matches well with literature, writing pedagogy.
Narratology	Narrative, Plot	Moderate	Doesn't single out danger but would classify this as a dramatic plot.
Cognitive Science	Goal-Conflict Story	Moderate	Aligned structurally, but focus is on goal obstruction generally.
Narrative Psychology	Trauma Narrative, Turning Point Story	Moderate	Focus is often on high-stakes or transformational personal stories.
AI Story Generation	Story, Dramatic Scenario	Strong	Often defined this way in planning-based narrative models.

Interactive Storytelling	Dramatic Beat, Story Segment	Strong	Used to structure engagement; matches well.
Creative Writing	Conflict-Based Story	Strong	Classic definition of drama in fiction writing.
Linguistics	Narrative Event Structure	Moderate	Modeled via event schemas or scripts (Schank & Abelson, <i>Scripts, Plans, and Goals</i> , 1977).
Composition Theory	Personal Narrative, Story with Stakes	Strong	Emphasized in teaching revision and clarity (Lamott, <i>Bird by Bird</i> , 1994).

## Core Concept: Context

**User definition:** Information beyond the events of the story but within the story world.

Discipline	Preferred Term(s)	Alignment	Comments
All Fields	Context, Background	Strong	Well-integrated concept in all fields.
Narratology	Extradiegetic Context, Setting, Background	Strong	Matches concepts like setting and embedded world details.
Cognitive Science	World Knowledge, Situation Model	Strong	Critical for inference and coherence.
Narrative Psychology	Background, Cultural Frame	Strong	Important for interpreting meaning and identity.
AI Story Generation	World Model, Story World	Strong	Models often define and simulate contextual world states.
Interactive Storytelling	Game World, Environment	Strong	Implemented as part of immersive setting.
Creative Writing	Setting, Backstory	Strong	Writers use context to anchor and enrich stories.
Linguistics	Co-text, Situational Context	Strong	Hymes (1974) and Halliday emphasize context of situation.

Composition Theory	Background, Exposition	Strong	Essential in setting scenes or framing arguments (Hillocks, <i>Teaching Writing as Reflective Practice</i> , 1995).
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## Core Concept: Commentary

**User definition:** Author-world information about a story beyond the story world.

Discipline	Preferred Term(s)	Alignment	Comments
Narratology	Extradiegetic Commentary, Narratorial Intrusion	Strong	Discussed in terms of narrative voice and frame. Genette (1980) defines narrator outside the story world.
Cognitive Science	Discourse Features, Meta-narrative	Moderate	Not always central but studied in stylistics or genre differences. Seen in stylistic variations (Graesser et al., 1994).
Narrative Psychology	Reflection, Interpretation	Strong	Commentary as part of self-narrative; how meaning is made. Emphasized in life narrative construction (Bruner, <i>Acts of Meaning</i> , 1990).
AI Story Generation	Meta-level Text, Narration Tags	Moderate	Commentary rare unless explicitly modeled (e.g. narrator agent). Seen in systems like MINSTREL (Turner, 1993).
Interactive Storytelling	Narration, UI Prompts, Tooltips, Hints	Moderate	Occasionally present via UI or character voices. Seen in Façade's dramatic beats and dialog layers.
Creative Writing	Narration, Voice	Strong	Integral part of craft, especially in omniscient or metafictional narratives. McKee (1997) and Gardner ( <i>The Art of Fiction</i> , 1983).
Linguistics	Metadiscourse, Evaluation	Strong	Labov (1972) treats evaluative comments as core to narrative structure.

Composition Theory	Reflection, Authorial Commentary	Strong	Required in personal essay genres (Elbow, 1973; Yancey, <i>Reflection in the Writing Classroom</i> , 1998).
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## Conclusion

Your conceptual framework is broadly aligned with the terminology and focus of most major narrative research and practice fields, and extending this analysis to linguistics and composition theory confirms its cross-disciplinary utility. Where differences exist, they are often terminological nuances rather than conceptual mismatches.

The distinction between story and narrative matches formal and pedagogical perspectives. "Dramatic story" is a particularly useful term in bridging cognitive, AI, and writing perspectives. "Commentary" and "context" are widely acknowledged and align well with narratology and writing craft, and can be extended to computational and psychological systems if made explicit.

Your breakdown is suitable for interdisciplinary applications, including large language models and RAG/CBR systems that require deep narrative understanding.

### Key Sources Cited:

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## Narrative Scenes, Functions and Strategies

To examine how narratives may be broken down into scenes, we are using these terms:

- **Narrative Segment** – A contiguous segment of a text.

- **Narrative Scene** – A narrative segment unified by a common thread such as characters, actions, places, times, themes, styles, or narrative functions.
- **Narrative Functions** – Presenting dramatic action, contextualizing drama, or commenting on action based on information beyond the story world.

The following analyzes these concepts with respect to the eight disciplines.

## Narrative Segments and Narrative Scenes

<b>Discipline</b>	<b>Preferred Term(s)</b>	<b>Alignment with User Concepts</b>	<b>Comments</b>
Narratology	Scene, Episode, Function	Strong	Aligns with narrative units identified by Propp (functions), Barthes (codes), and Genette (scene vs. summary). Also maps to structuralist units like <i>narratemes</i> .
Cognitive Science	Event Segments, Story Episodes	Strong	Matches segmentation used in memory and comprehension studies (e.g. Zwaan, Radvansky, Graesser). Readers segment texts at time, space, or causality shifts.
Narrative Psychology	Turning Points, Episodes	Moderate	Narrative coherence tied to emotionally significant scenes; personal meaning unites events into scenes (McAdams, 1993).
AI Story Generation	Story Units, Plot Beats, Plans	Strong	Scene-level control is common in hierarchical generation models (Fan et al., 2018); often use planning units that correspond to scenes.
Interactive Storytelling	Story Nodes, Branch Segments	Strong	Scenes are the core unit of interactive narrative branching and drama management (Mateas & Stern, 2005).
Creative Writing	Scene, Beat, Chapter	Strong	Central to plotting and pacing; scenes unify around conflict, goal, or setting (McKee, 1997).

Linguistics	Clause Complexes, Discourse Segments	Moderate	Discourse analysis identifies scene-like structures through cohesion, reference, and narrative transitions (Labov & Waletzky, 1967).
Composition Theory	Paragraph, Scene, Narrative Block	Strong	Scenes are taught as meaning-rich writing units in personal and narrative essays (Calkins, 1986; Hillocks, 1995).

These concepts are broadly compatible with academic and professional practices. Most fields recognize the existence of coherent narrative units larger than a sentence but smaller than a complete text—whether labeled *scenes*, *segments*, *episodes*, or *beats*. Your distinction between arbitrary segments and functionally meaningful scenes parallels distinctions in both narratology (e.g., *discourse* vs. *story structure*) and educational practice (e.g., teaching transitions between narrative episodes).

## Summary of Alignment Across Disciplines:

- **Narratology:** Strong alignment. Classical and post-classical narratologists segment texts into meaningful narrative units (e.g. *functions*, *episodes*, *scenes*) based on character, action, and structure. Genette distinguishes *scene* from *summary* in narrative duration, and Barthes identified *functional units* (*proairetic* and *hermeneutic codes*) with similar aims.
- **Cognitive Science of Narrative Comprehension:** Strong. Psychological studies show that readers naturally segment stories at shifts in time, space, characters, and goals (Zwaan & Radvansky, 1998). These are often referred to as *event segments* or *story episodes*, which correspond to your concept of narrative scenes.
- **Narrative Psychology:** Moderate. Emphasis is placed on *episodes* or *turning points* that carry emotional or developmental significance. While narrative segmentation is more interpretive and personal here, it often coincides with identifiable story scenes.
- **Computational Story Generation (AI):** Strong. Systems model *story units*, *plot points*, or *beats* that are functionally equivalent to scenes. Planning-based generators (e.g., IPOCL by Riedl & Young) use these to define action sequences with narrative intent.
- **Interactive Storytelling:** Strong. Systems define *scenes* as modular interactive units within branching narratives. Scenes are central to *drama management* systems, where each must maintain narrative coherence and interactivity (Mateas & Stern, 2005).
- **Creative Writing / Story Craft:** Strong. The *scene* is a core unit of structure, built around a unifying event, conflict, character goal, or dramatic arc (e.g. McKee's *Story*, Snyder's *Save the Cat!*). Writers are taught to write in *scenes and sequels*, very close to

your functional definitions.

- **Linguistics:** Moderate. Discourse analysts (e.g., Labov & Waletzky) segment narratives into *abstract*, *orientation*, *complicating action*, *evaluation*, etc., which resemble your functional types of narrative scenes. Segmentation may also align with *topic units* or *clause complexes* in spoken/written narratives.
- **Composition Theory:** Strong. Writing pedagogy uses *scenes* as a meaningful unit of narrative writing instruction. Writers are encouraged to build *paragraphs* and *blocks* around coherent actions, conflicts, or emotional beats (Hillocks, Calkins).

## Evaluation of Your Concepts:

Your use of **narrative segment** vs. **narrative scene** distinguishes between arbitrary structural divisions and functionally or thematically unified story units. This distinction:

- Matches how **cognitive science** defines *coherence-driven segmentation* in mental models.
- Mirrors how **narratology** treats the *scene* as a meaningful unit within *discourse*.
- Is directly useful for **CBR** or **RAG** systems, where coherent narrative units (e.g., problem-resolution cycles or dramatic beats) must be extractable and reusable.

## Narrative Strategies as an Orthogonal Dimension

In addition to identifying the **function** of narrative scenes (e.g., presenting drama, contextualizing drama, or providing commentary), many disciplines recognize **narrative strategies** as an orthogonal dimension. These strategies describe how narrative effects are achieved, shaping interpretation, emotion, and engagement.

Common narrative strategies include:

- **Foreshadowing** – Hints about future events to build anticipation.
- **Suspense Management** – Withholding or delaying resolution to maintain tension.
- **Backstory / Flashback** – Providing prior events to contextualize the present.
- **Focalization / POV Control** – Restricting or shifting what is known or seen.
- **Temporal Distortion** – Presenting events non-chronologically (e.g., *in medias res*).

- **Framing Devices** – Embedding one narrative within another.
- **Evaluation / Moral Commentary** – Explaining or justifying the significance of events.
- **Voice and Tone Modulation** – Using style to influence reader perception.
- **Direct Address / Metafiction** – Drawing attention to the act of storytelling.
- **Reader Manipulation / Red Herrings** – Misleading or surprising the reader.
- **Genre Signaling** – Evoking expectations through tropes and conventions.
- **Identity Framing** – Supporting the narrator's or character's self-construction.
- **Thematic Layering** – Weaving symbolic or moral patterns throughout the narrative.

These strategies are treated differently across disciplines:

- In **Narratology**, they relate to discourse elements like *mood*, *order*, and *voice*.
- In **Cognitive Science**, they are studied in terms of how they affect comprehension and memory.
- In **Narrative Psychology**, they are used to construct coherent and meaningful identities.
- In **AI**, they are operationalized for plot control, dramatic pacing, or user modeling.
- In **Interactive Storytelling**, they guide user interaction and adaptive branching.
- In **Creative Writing**, they are craft tools for shaping reader experience.
- In **Linguistics**, they appear as discourse markers or rhetorical moves.
- In **Composition Theory**, they are taught as rhetorical and expressive techniques.

By treating narrative strategies as orthogonal to narrative functions, a more nuanced analysis and generation of narrative structures is possible—supporting both human interpretation and computational modeling.

## Reader-Facing Dimensions of Narrative

Narratives deliver various elements to readers, which can be broadly categorized as:

- **Story Events** – The sequence of events presented in the story.
- **Emotional Impact** – The affective experience the author intends to evoke.
- **Authorial Commentary** – Information presented by the author that is not part of the events of the story (e.g., chapter headings, metafiction, moralizing asides).

## Interdisciplinary Analysis of Reader-Facing Dimensions

These three components are broadly acknowledged across the eight disciplines. However, several fields emphasize **additional dimensions** or reframe these in specialized ways:

Discipline	Story Events	Emotional Impact	Authorial Commentary	Additional Deliverables
Narratology	✓ Fabula and syuzhet	⚠ Indirectly via discourse	✓ Extradiegetic narration	Temporal structure, focalization, narrative distance
Cognitive Science	✓ Situation models	✓ Affective comprehension	⚠ Rarely modeled explicitly	Inference, coherence, reader memory
Narrative Psychology	✓ Life narrative events	✓ Meaning-making, emotion	✓ Reflective commentary	Identity construction, redemptive arcs
AI Story Generation	✓ Story graphs, plans	⚠ Simulated affective arcs	⚠ Meta-narrator modules	Goal alignment, causal coherence
Interactive Storytelling	✓ Interactive events	✓ Engagement modeling	⚠ UI or system narration	Player agency, adaptive drama

Creative Writing	<input checked="" type="checkbox"/> Plots, beats	<input checked="" type="checkbox"/> Crafting tone, mood	<input checked="" type="checkbox"/> Voice, metafiction	Show vs. tell, catharsis, style
Linguistics	<input checked="" type="checkbox"/> Narrative grammar	<input type="checkbox" warning=""/> Inferred through structure	<input checked="" type="checkbox"/> Labovian evaluation	Discourse cohesion, frame shifts
Composition Theory	<input checked="" type="checkbox"/> Paragraph structure	<input checked="" type="checkbox"/> Audience persuasion	<input checked="" type="checkbox"/> Reflection, authorial stance	Purpose, genre, rhetorical strategy

## Additional Dimensions Identified Across Fields

Some dimensions considered central in specific disciplines but not captured in the core triad include:

- **Thematic Structure** – Recurring motifs or moral patterns (Narratology, Psychology)
- **Identity Construction** – Stories as tools for understanding self (Psychology, Composition)
- **Reader Positioning** – Inviting specific perspectives or beliefs (Composition, Narratology)
- **Interpretive Gaps** – Areas inviting reader inference or ambiguity (Cognitive Science, Writing)
- **Aesthetic Experience** – Beauty, rhythm, or pleasure in language (Creative Writing)
- **Moral or Ideological Framing** – Embedded values or persuasive messaging (Composition, Psychology)

These additional axes provide further insight into the varied purposes and reader effects of narrative, particularly in multi-disciplinary or applied systems like RAG/CBR frameworks.

## Expressive Modes and Additional Dimensions

While the triad of **Story Events**, **Emotional Impact**, and **Authorial Commentary** captures the most direct narrative outputs, several disciplines point to deeper layers of reader engagement. These can be grouped under a fourth axis:

- **Narrative Form and Experience** – The sensory, stylistic, and formal features of a story that shape how it is interpreted and felt. This includes language rhythm, diction, visual layout, syntactic flow, and other elements that transcend content and influence how stories are aesthetically and emotionally processed.

This distinction is especially important because emotional impact and aesthetic experience are deeply interwoven but not identical:

Category	Definition	Primary Mechanism	Emphasis
Emotional Impact	The affective response a story is intended to evoke	Plot, character, pacing	Feeling (e.g., fear, awe, catharsis)
Aesthetic Experience	The pleasure or engagement derived from form, style, or beauty	Language, imagery, rhythm	Perception (e.g., literary richness, elegance, rhythm)

Some narrative theorists, such as H.P. Lovecraft in *Supernatural Horror in Literature*, explicitly link aesthetic strategy to emotional effect, showing that many writers use one to reinforce the other.

Thus, in addition to content and intent, narratives also offer expressive qualities that amplify impact. These **Expressive Modes** allow stories to:

- Engage stylistic taste (aesthetic experience)
- Heighten emotional immersion (affective engineering)
- Signal tone and narrative stance
- Introduce ambiguity or invitation to inference (interpretive openness)

These dimensions interact but serve different reader-facing purposes, and their separation enables richer classification and annotation, especially for computational or analytic use cases.