

# Εφαρμογές των Η/Υ σε αφηγήματα

*Social media*      *Fake news*

*Role - playing games, Ανάλυση σεναρίων*

## 9th International Workshop on Narrative and Hypertext

Workshop website: <http://nht.ecs.soton.ac.uk/2021/>

### Description:

This workshop aims to provide an interdisciplinary forum to bring together individuals from the humanities and technological communities to share work and discuss state-of-the-art research on narrative from both a technical and aesthetic perspective. The focus of this year's workshop will be "The Narrative Systems and Interactive Digital Narrative Research Community," which covers **hypertext, interactive storytelling, electronic literature, game based storytelling, and computational narrative**.

## Report on the third international workshop on narrative extraction from texts

### Abstract

The Third International Workshop on Narrative Extraction from Texts (Text2Story'20 [<https://text2story20.inesctec.pt/>]) was held on the 14th of April 2020, in conjunction with the 42<sup>nd</sup> **European Conference on Information Retrieval (ECIR 2020)**. During the course of the day, an average of more than 60 attendees had the opportunity to follow-up and discuss the recent advances in **extraction and formal representation of narratives**. The workshop consisted of two invited keynotes and thirteen paper presentations. The proceedings of the workshop are available online at <http://ceur-ws.org/Vol-2593/>

**Aaron Balick** THE PSYCHODYNAMICS OF SOCIAL NETWORKING  
Connected-up Instantaneous Culture and the Self (2013)

CHAPTER FIVE Being in the mind of the other

“ ... In many ways, as we have discussed above, the online environment operates as an extension of the self where aspects of the self are put online and then responded to by others. These objects (whether they be aspects of the ego, false self, persona, etc.) are seeking something: recognition. As the self is multiply constructed by these objects, it is likely that the recognition needs of each object or self-state may be different; in other words, a single individual may be motivated to seek various forms of recognition, some of which may be at odds with others.

By going into an online social environment, the individual is seeking to be in the mind of the other, although, in this case, the other is also multiple, both in terms of their own object relational worlds and of all the possible other individuals within the total online environment. Hence, the self extends into a virtual space that is somewhat unknowable, multiply constructed, and outside of an individual's control, making such an environment liable to invite mechanisms of the ego to seek control. The unconscious dialogue here might be something like:

How do I remain in the mind of the other(s) in a way that feels safe and gratifying to me?  
How is the other represented to me and what sense do I make of how they reside in my mind?

How can I control how I can best show up online (and thereby in the mind of the other[s])?

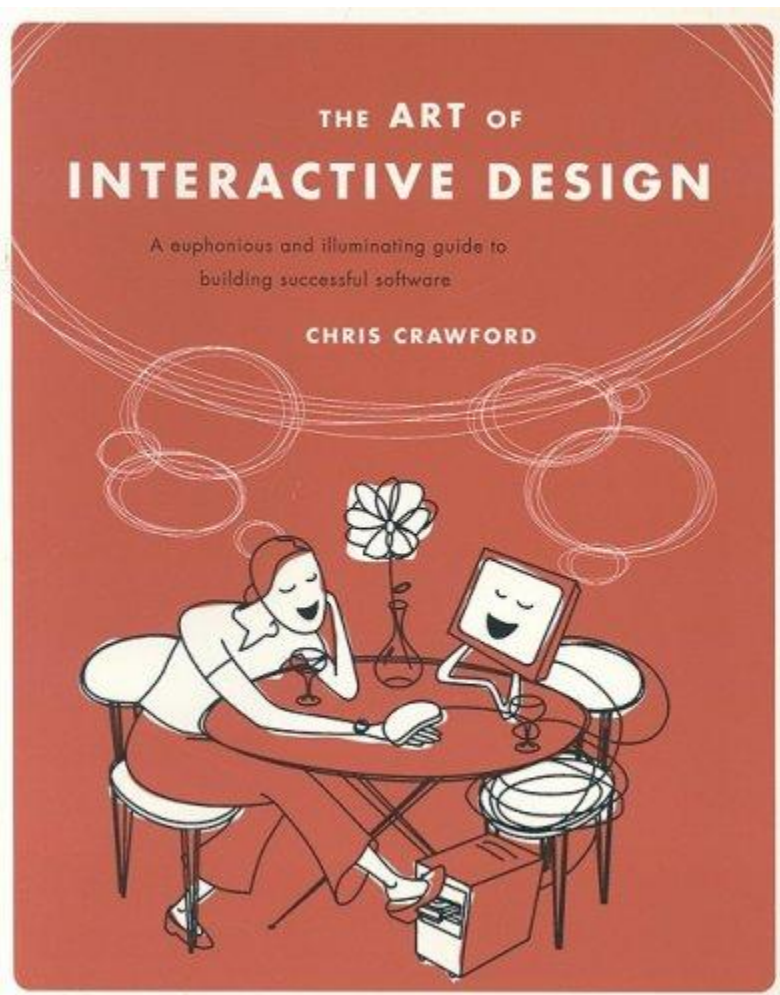
# **Chris Crawford, The Art of Interactive Design: A Euphonious and Illuminating Guide to Building Successful Software (2002)**

## **Chapter 9 Anthropomorphization:**

"... The only substantial difference between the telephone conversation and the computer interaction is the level of abstraction in the communication. The software designer does not provide the specifics of the interaction, but the rules under which those specifics are determined. The fact of abstraction does not alter the underlying reality: the user is interacting with the designer.

If you are confused by this notion that abstraction doesn't alter the substance of the interaction, consider the following analogy. Suppose that you live in a dictatorship that has outlawed, say, the playing of computer games. One day the police burst into your home and catch you playing a computer game. They drag you off to jail. Whom do you blame: the police who actually put you in jail, or the dictator who made the rules under which you were dragged off to jail?

Recognizing your true role as designer makes it easier to visualize the nature of your relationship with your user. You are imprisoned inside the computer, unable to see or hear her. You can hear only her keystrokes and mouse clicks; you can speak to her only by means of video images and sound effects. Much cleverness will be required for you to carry out a successful interaction with your user. Just don't ever forget: the user is interacting with your algorithms, your ideas—with you."



Έννοιες από:

*Αφηγηματολογία*

*Κοινωνιολογία - Ψυχολογία - Πολιτική Επιστήμη*

Θεωρητική προσέγγιση

*Μαθηματική Λογική - Modal Logic*

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*Γραφήματα - Αλγόριθμοι - Αυτόματα*