



Casa abierta al tiempo

UNIVERSIDAD AUTÓNOMA METROPOLITANA
UNIDAD CUAJIMALPA
División de Ciencias de la Comunicación y Diseño
Departamento de Tecnologías de la Información

How MEXICA works

Rafael Pérez y Pérez
www.rafaelperezyperez.com



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Chapter I: Introduction

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www.rafaelperezyperez.com

The model behind the program

Organisation of the program

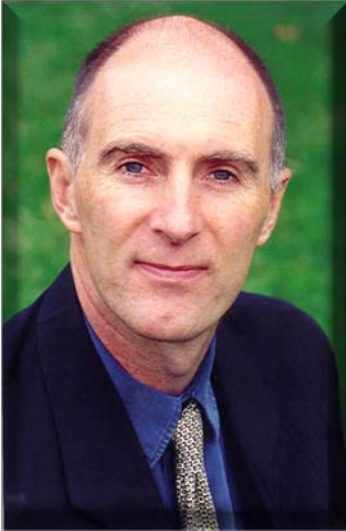
The model behind the program

The model



MEXICA produces
plots of stories
about the Mexicas,
the inhabitants, in
centuries past, of
what is now México
City

The model

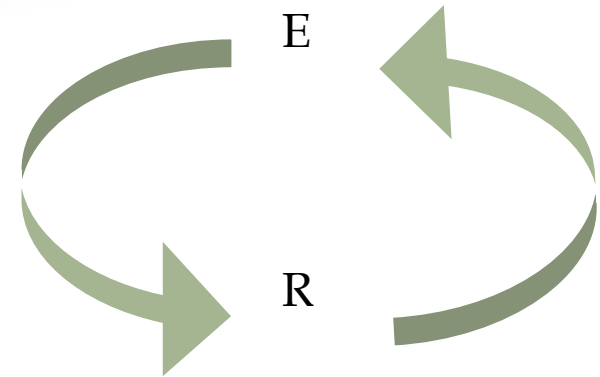


It is inspired on Sharples (1999) cognitive account of writing:

Sharples, M. (1999). How we write? Writing as creative design. London: Routledge.

The model

MEXICA includes two
main processes:
Engagement and Reflection



The model

During engagement the system generates sequences of actions guided by rhetorical and content constraints



E

The model

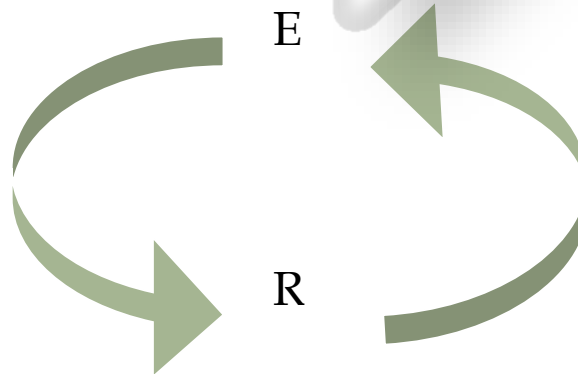
during reflection, the system
breaks impasses, evaluates and,
if necessary, modifies the
material generated so far

R



The model

Then, the system switches back to engagement and the cycle continues until the narrative is finished



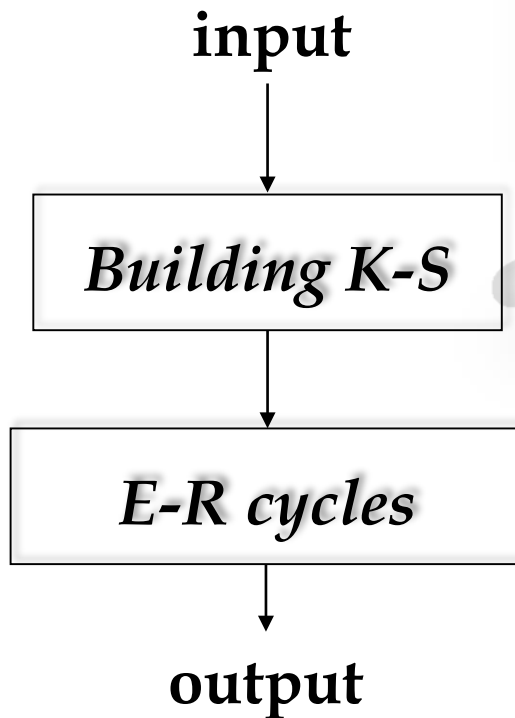
Organisation of the program

The program

MEXICA is formed by two
main blocks

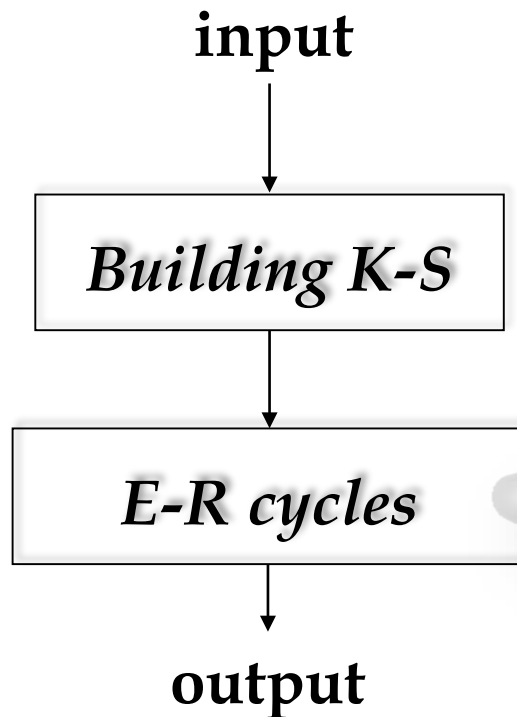


The program



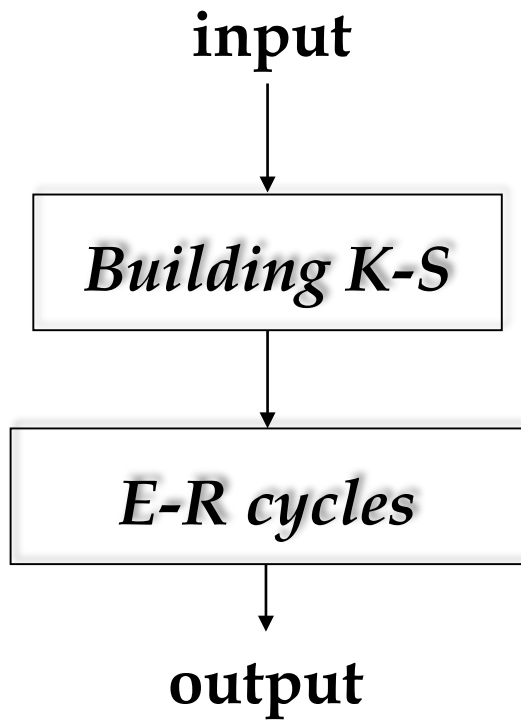
The construction of
knowledge structures
(building the K-S)

The program

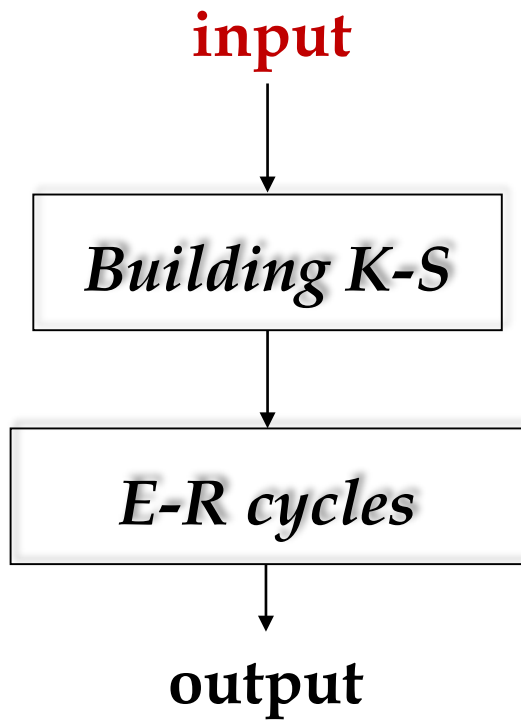


and the generation of plots
through engagement-
reflection cycles (E-R cycles)

The program

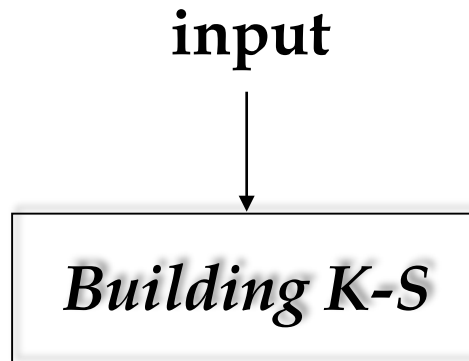


The program



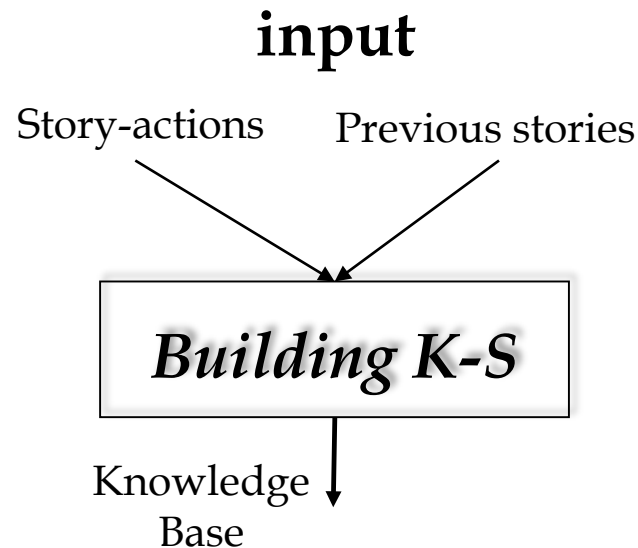
The program

The building of the K-S takes as input two text files defined by the user:



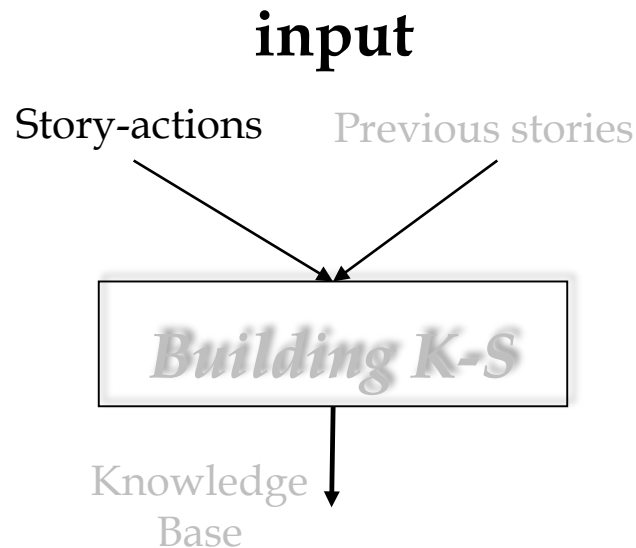
The program

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The program

The building of the K-S takes as input two text files defined by the user:



The program

The building of the K-S takes as input two text files defined by the user:

input

Story-actions

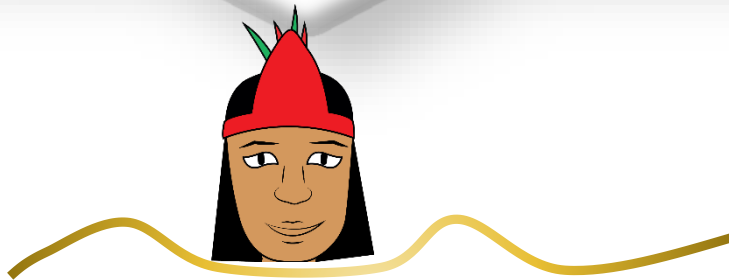
Previous stories

It includes the names of all actions that can be performed by a character within a narrative along with a list of preconditions and post conditions for each deed

The program

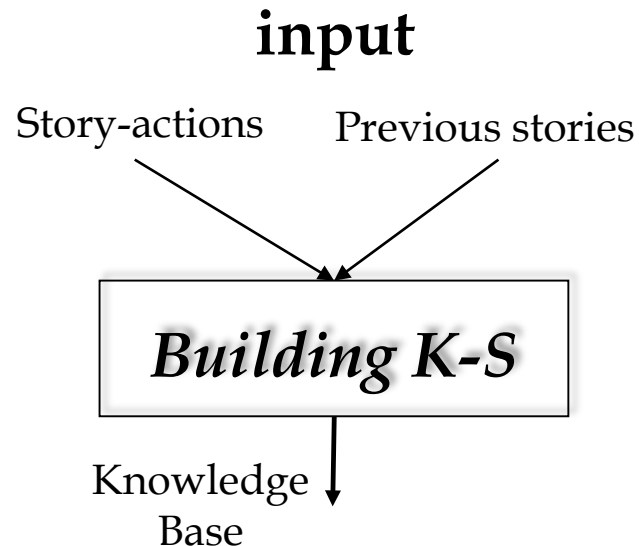
The building of the K-S takes as input two text files defined by the user:

In MEXICA, all preconditions and post conditions are described in terms of emotional links and tensions between characters (e.g., jaguar knight hates the enemy)



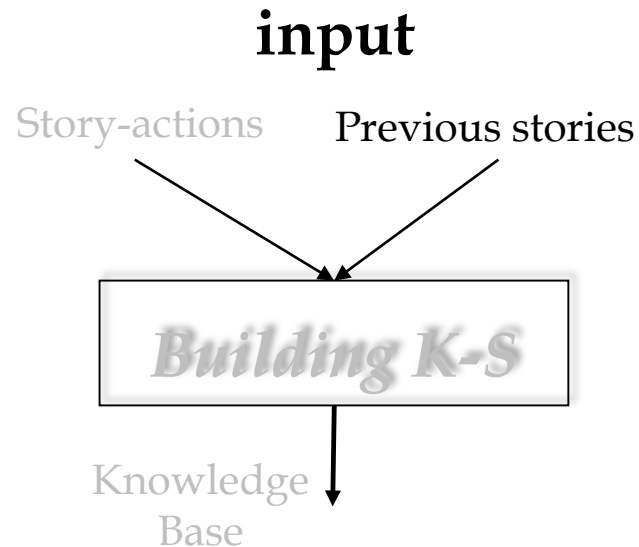
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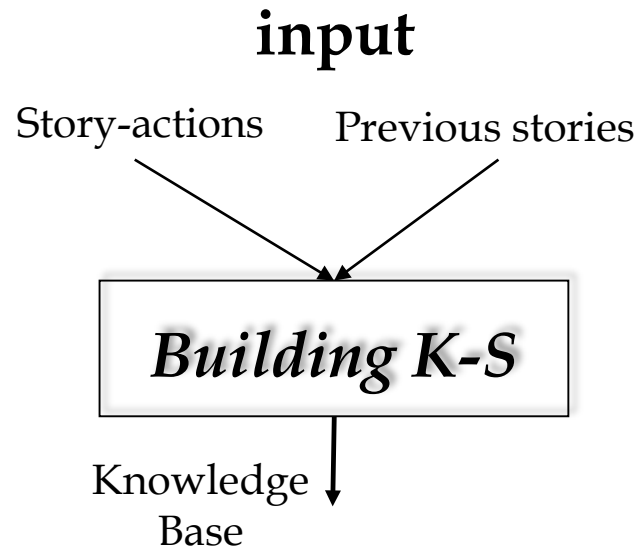
Story-actions

Previous stories

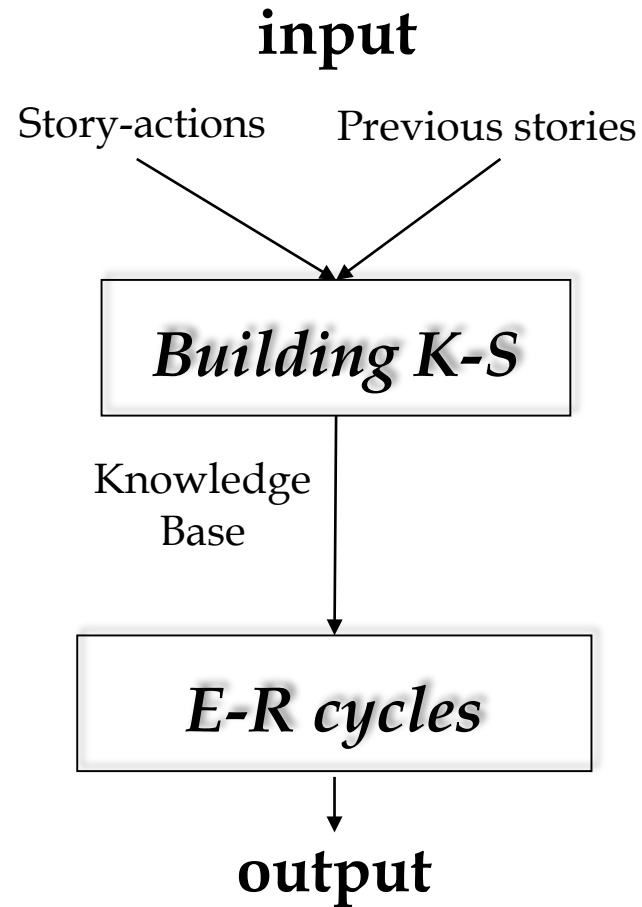
The Previous Stories are sequences of story actions that represent well-formed narratives. They characterize the “experience” of the agent.

The program

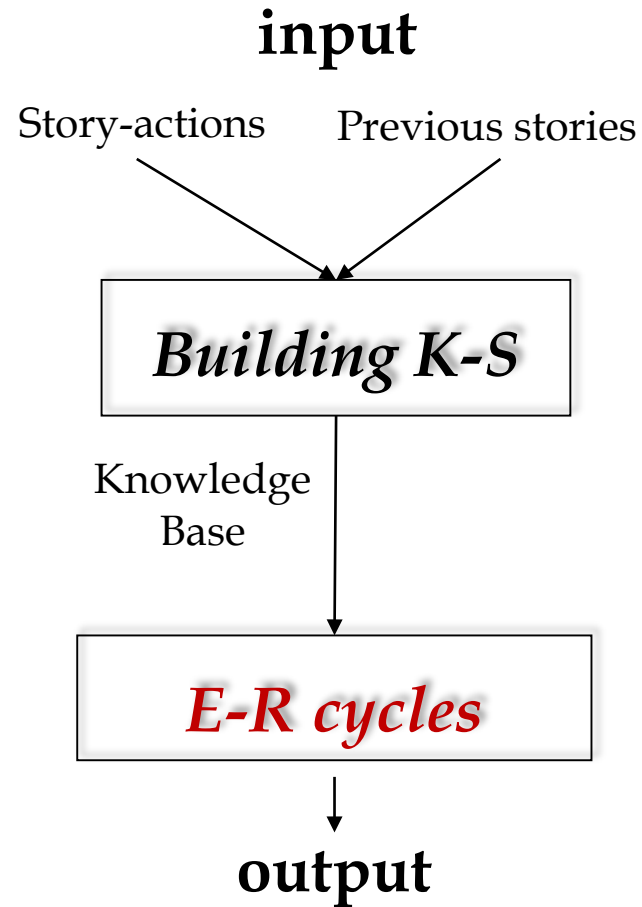
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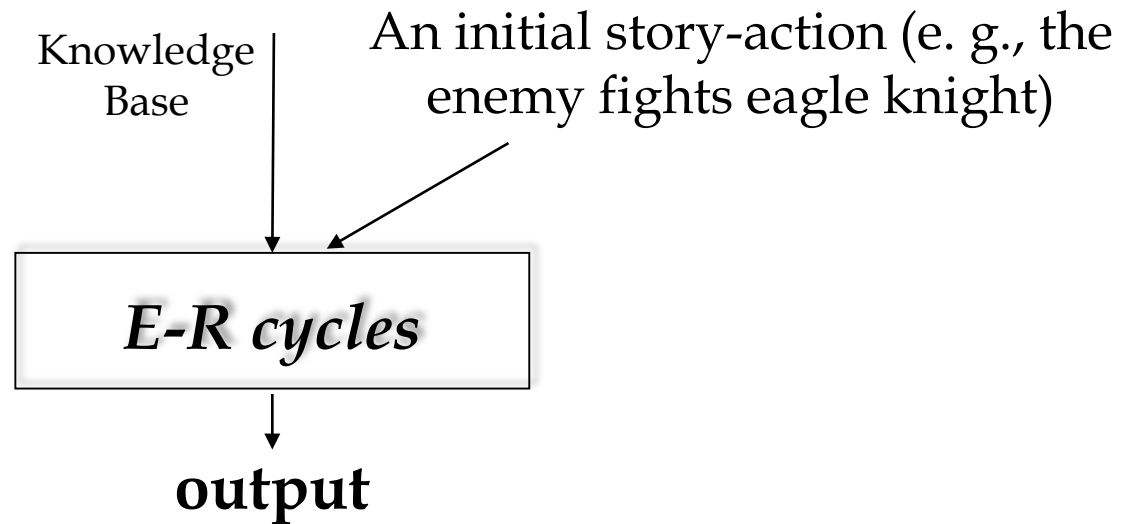
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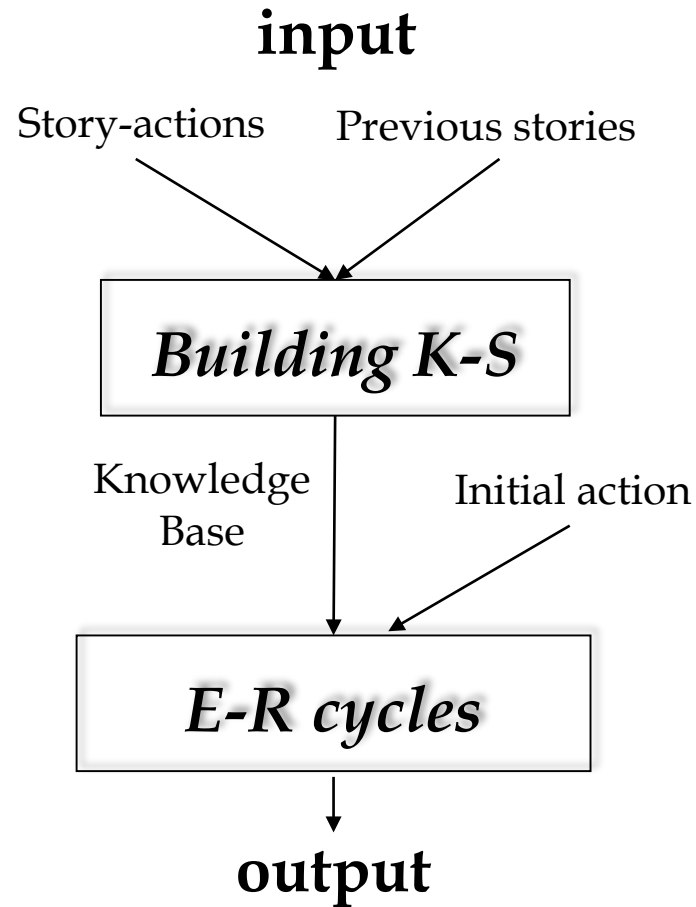
The program



The program



The program





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Chapter II: Dictionary of Story- Actions and the File of Previous Stories

Rafael Pérez y Pérez

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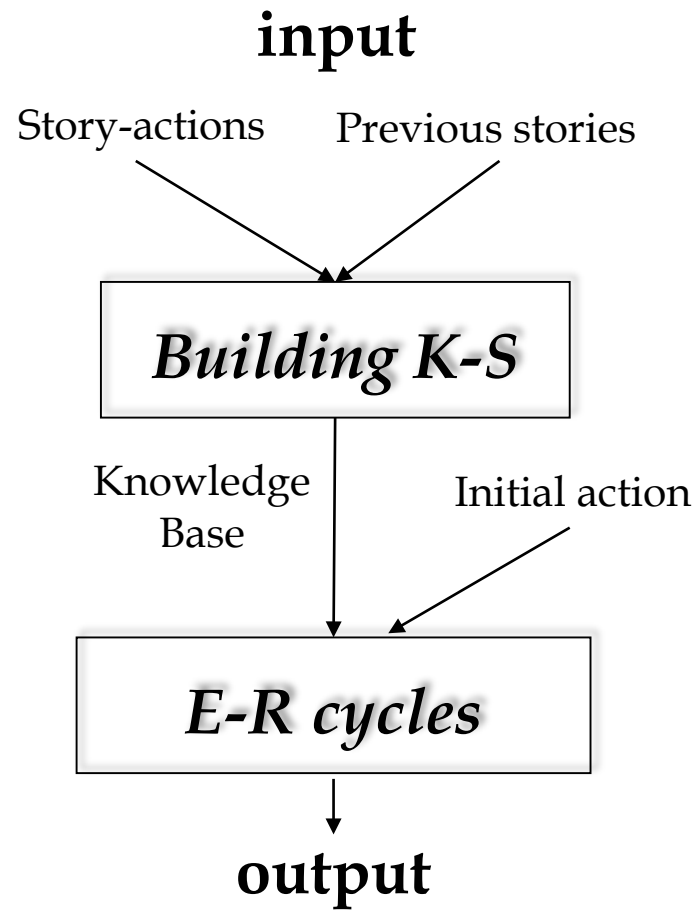
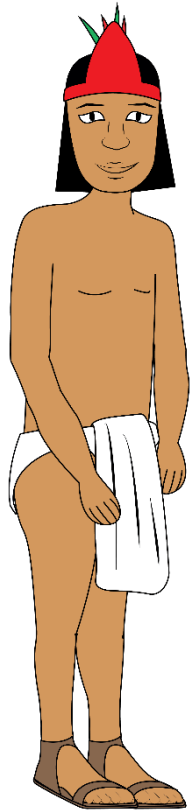
Properties of a Story-Action

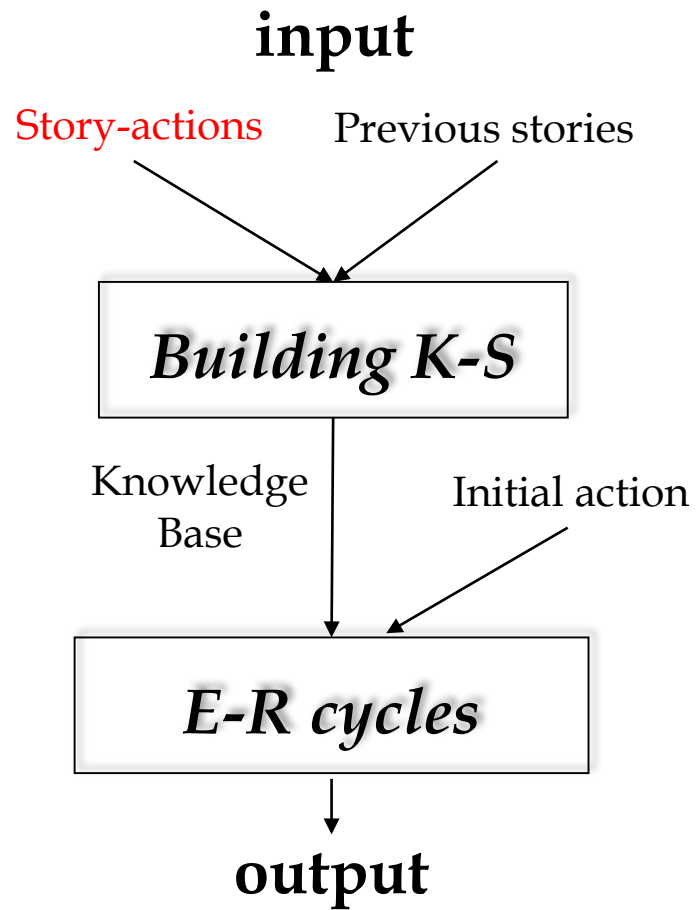
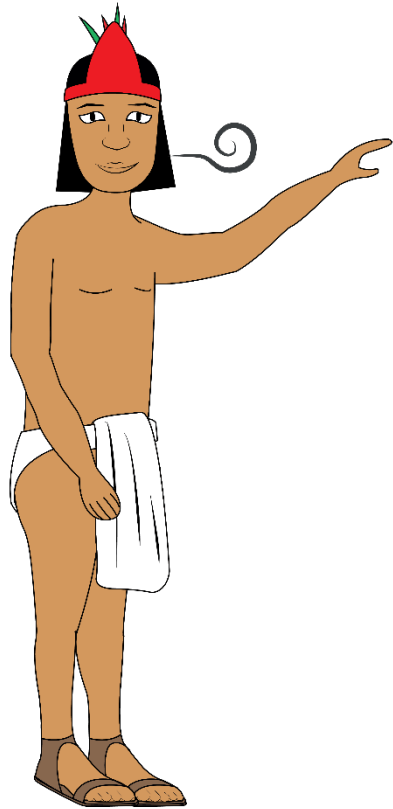
Emotional Links

Tensions (conflicts)

Definition of a Story-Action

Previous Stories





Properties of a Story-Action

The design of the system is based on structures known as Story-Actions

A ran away

A followed and found B

A waited for a while and at the right moment attacked B

A and B helped C

Properties S-A

All Story-actions
have a name



A *ran away*

A *followed and found* B

A *waited for a while and at the right moment attacked* B

A and B *helped* C

Story-actions must specify the number of characters that participate in the deed



A *ran away*

A *followed and found* **B**

A *waited for a while and at the right moment attacked* **B**

A *and* **B** *helped* **C**

At this point, characters are represented as variables that will be instantiated by concrete actors during the development of the tale.



***A** ran away*

A** followed and found **B

A** waited for a while and at the right moment attacked **B

A** and **B** helped **C

A story-action might
have one character

▶ **A** *ran away*

A *followed and found* **B**

A *waited for a while and at the right moment attacked* **B**

A and **B** *helped* **C**

A story-action might
have two characters

A ran at

▶ **A** followed and found **B**

▶ **A** waited for a while and at the right moment attacked **B**

A and **B** helped **C**

A story-action might
have three characters

A for

A waited for a while and at the right moment attacked **B**



A and **B** helped **C**

A ran away

A followed and found B

A waited for a while and at the right moment attacked B

A and B helped C

Story-actions have an associated set of preconditions (which are optional) and a group of post conditions (which are enforced)

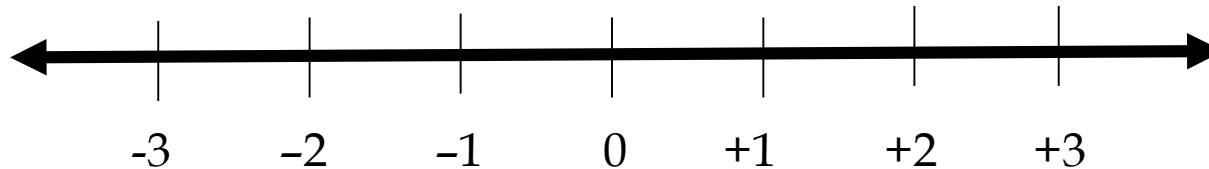
Preconditions } Story-actions { Post conditions

There are two types of possible preconditions
and post conditions in MEXICA:

- 1) Emotional links between characters
- 2) Conflicts or tensions between characters

Emotional Links

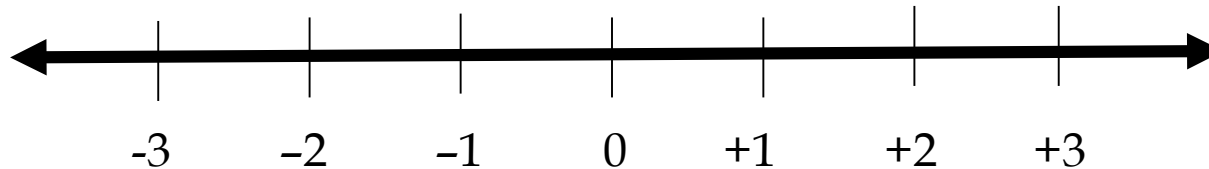
Emotional Links



For practical reasons all types of emotions are implemented in discrete terms with a value in the range of -3 to +3 (c.f. Dyer 1987)

Dyer, M. G. (1987). Emotions and their computations: Three computer models. *Cognition and Emotion*, Vol.1 (3), pp. 323-347

Emotional Links



In other words, in MEXICA emotions have a positive, negative or neutral valence, and an intensity that goes from zero to three

Emotional Links

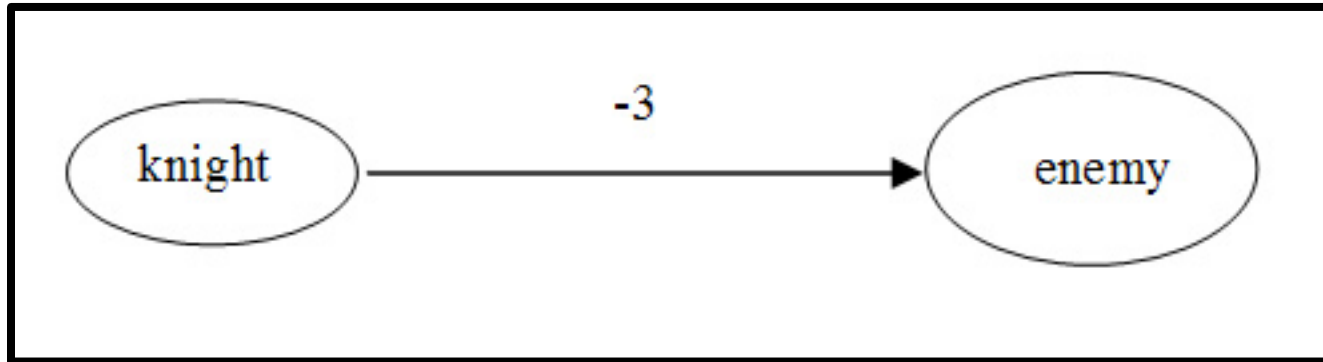
There are two types:

Type 1 represents a continuum between love (brotherly love) and hate.

Type 2 represents a continuum between being in love with (amorous love) and feeling hatred towards.

Emotional Links

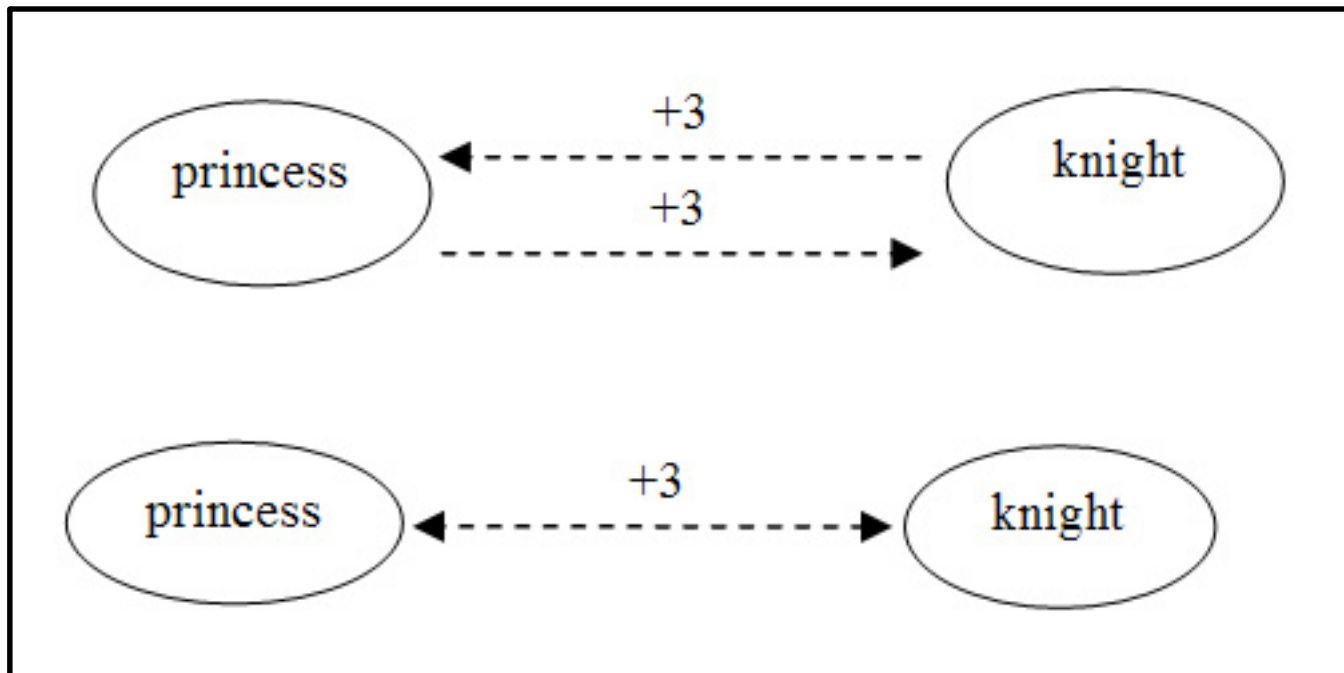
e.g. “The jaguar knight hates the enemy”



Type 1

Emotional Links

e.g. The princess loves jaguar knight and jaguar knight loves the princess.



Type 2

Emotional Links

Example

[A hates B, i.e. A has an emotional link of type 1 and intensity -3 towards B]

A wounds B

Emotional Links

Example

[A hates B, i.e. A has an emotional link of type 1 and intensity -3 towards B]

A wounds B

Emotional Links

Example

A falls in love with character B

[A develops an emotional link towards B of type 2 and intensity +3]

Example

A falls in love with character B

[A develops an emotional link towards B of type 2 and intensity +3]

Tensions (conflicts)

Tensions

The current version of the program divides tensions in three groups:

- Group 1: Tensions triggered by post conditions
- Group 2: Tensions deactivated by post conditions
- Group 3: Tensions triggered automatically

Tensions

Group 1

It is assumed that a tension in a short story arises when:

- a character is murdered (Ad)
- when the life of a character is at risk (Lr)
- when the health of a character is at risk, e.g. when a character has been wounded (Hr)
- when a character is made a prisoner (Pr)

Tensions

Group 1

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Tensions

Group 1

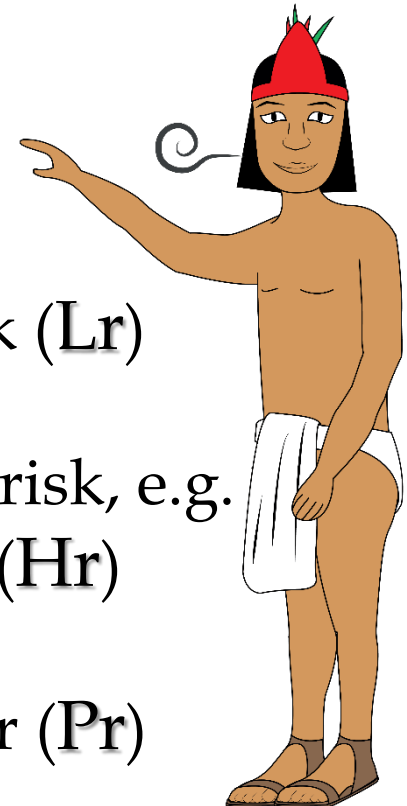
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- when a character is made a prisoner (Pr)



Tensions

Group 1

A wounds B

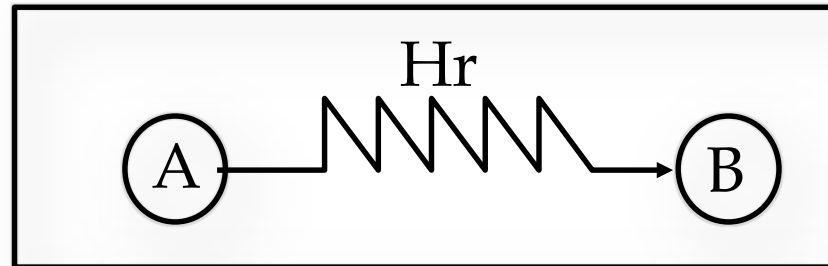
[the health of B is at risk].

Tensions

Group 1

A wounds B

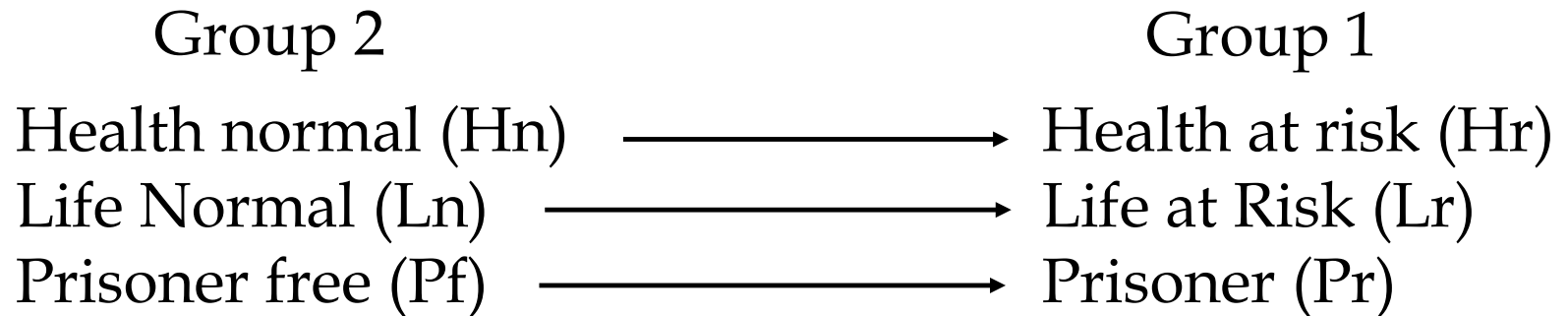
[the health of B is at risk].



Tensions

Group 2

In the same way, tensions can be deactivated through post conditions:



Tensions

Group 2

In the same way, tensions can be deactivated through post conditions:

C cures B

[The tension health at risk is deactivated]

Tensions

Group 2

In the same way, tensions can be deactivated through post conditions:

C cures B

[The tension “health at risk” (Hr) is deactivated (Hn)]

$$Hr \longrightarrow Hn$$

Tensions

Group 2

In the same way, tensions can be deactivated through post conditions:

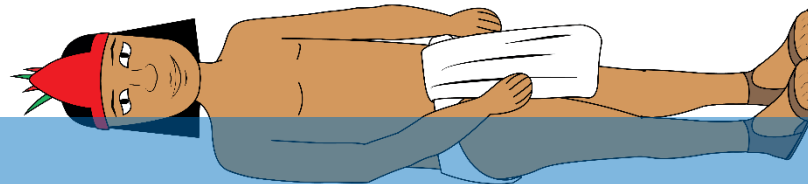
C cures B

[The tension health at risk is deactivated (Hn).

*Emotional Link: B is very grateful
towards C (E.L. Type 1 intensity +2)]*

A has an accident

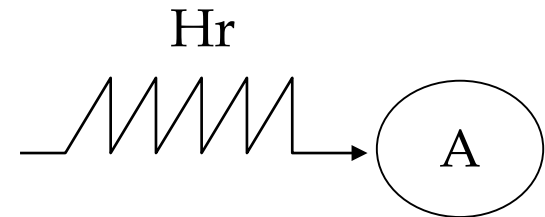
B heals A



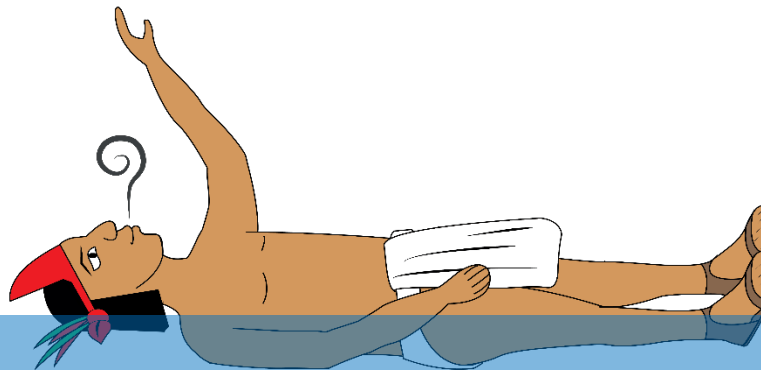
Tensions

A has an accident

(tension Health of A is at risk)



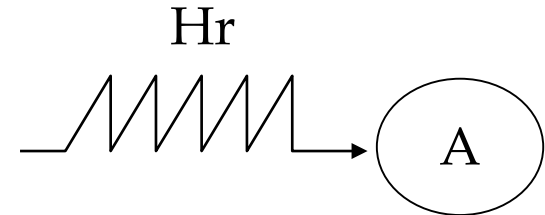
B heals A



Tensions

A has an accident

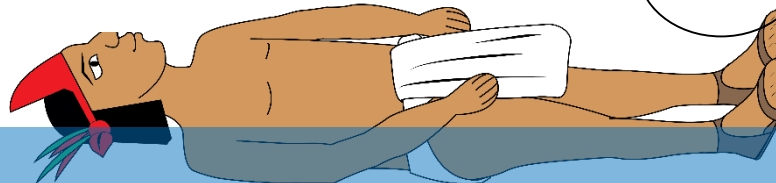
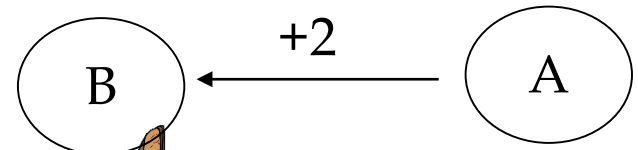
(tension Health of A is at risk)



B heals A

*The tension health at risk is
deactivated (Hn).*

*A is very grateful towards B
(E.L. type 1 intensity +2)*



Group 3

There is a group of three tensions known as inferred tensions:

- 1) Clashing emotions (Ce)
- 2) Love competition (Lc)
- 3) Potential danger (Pd)

Group 3

When a character establishes two opposite emotional links towards other character

- 1) Clashing emotions (Ce)
- 2) Love competition (Lc)
- 3) Potential danger (Pd)

Tensions

Group 3

When two different characters
are in love with a third one

There is a tension known as the love triangle.

- 1) Clashing emotions (Ce)
- 2) Love competition (Lc)
- 3) Potential danger (Pd)

Tensions

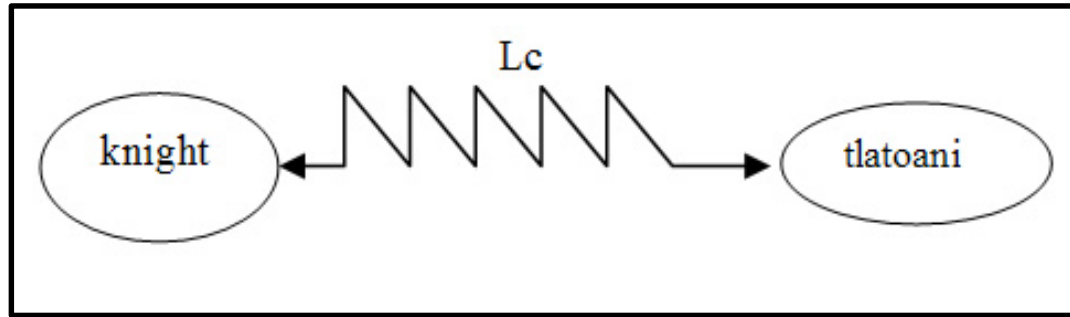
Group 3

When a character hates another character
and both are located in the same place

- 1) Emotions (Ce)
- 2) Love competition (Lc)
- 3) Potential danger (Pd)

Tensions

Group 3



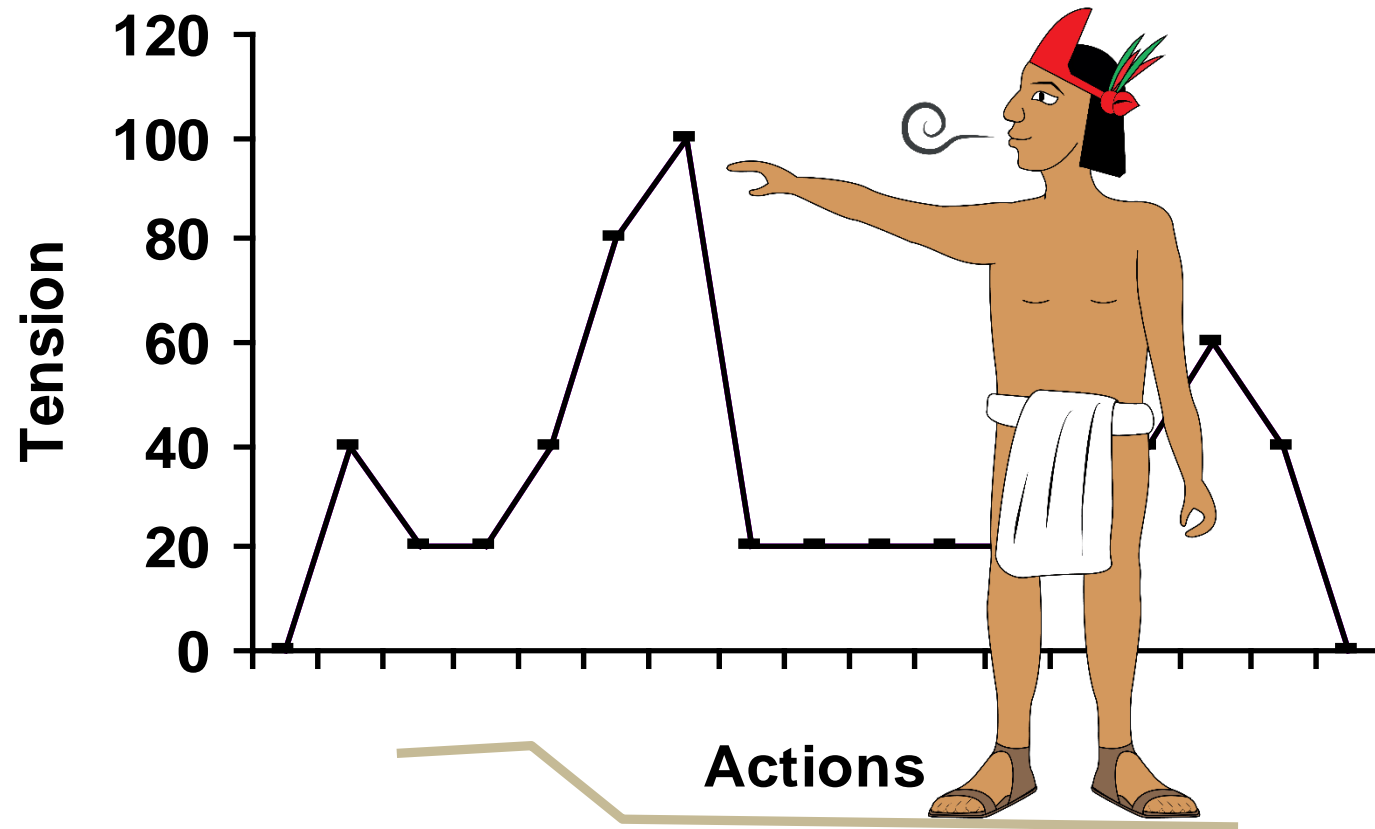
Love competition (Lc) between the
knight and the tlatoani

Tensions

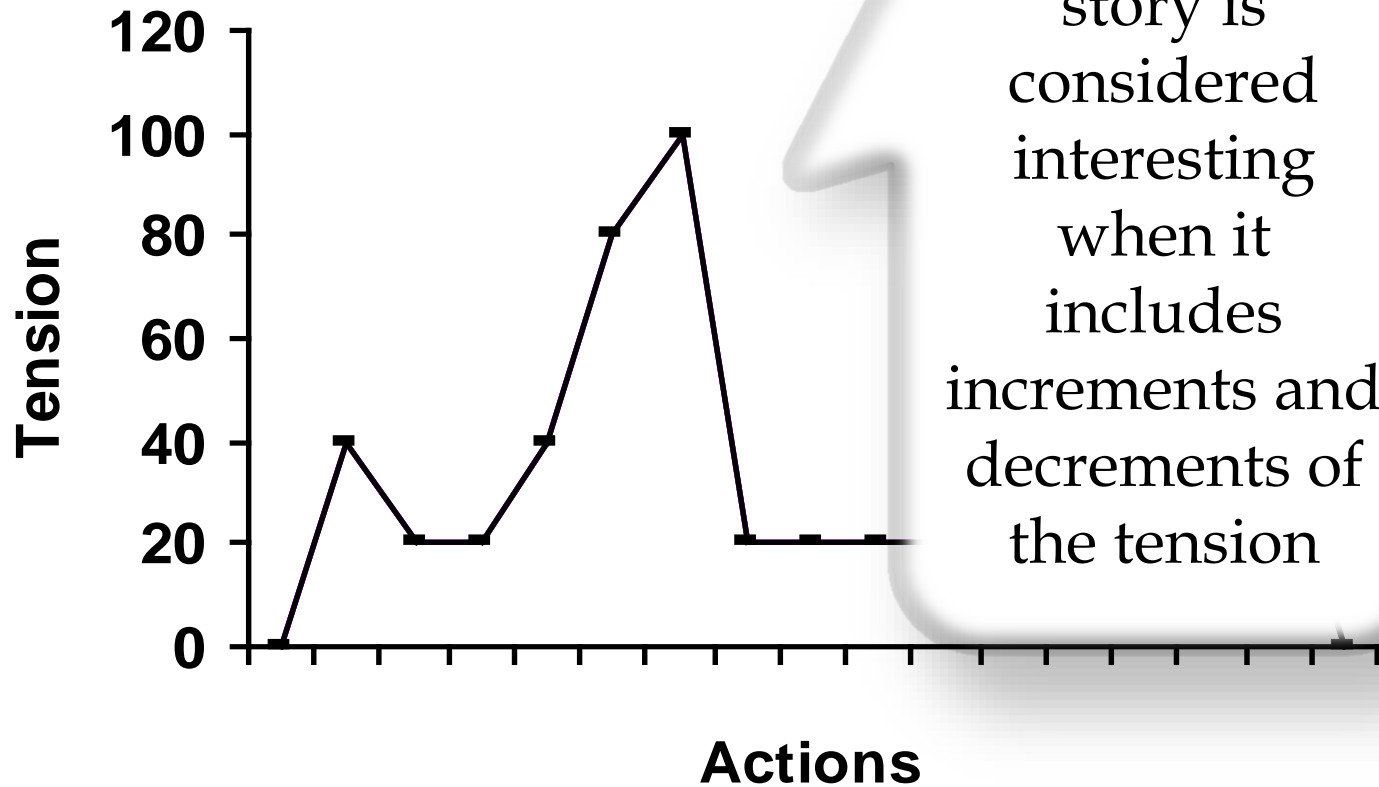
Each tension in MEXICA has associated a value.

The structure Tensional Representation records the different values of the tension over time.

Tensions



Tensions



Definition of a Story-Action

Definition of a S-A

Story-Action

A saved the life of B

List of preconditions:

The life of B must be at risk [tension].

List of post conditions:

The life of B is not anymore at risk [deactivation of a tension].

B develops an emotional link of type 1 and intensity +3 towards A.

Alternative Texts

A desperately ran to forest to get some magic plants and saved the life of B

Definition of a S-A

Story-Action

A saved the life of B

List of preconditions:

The life of B must be at risk [tension].

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Definition of a S-A

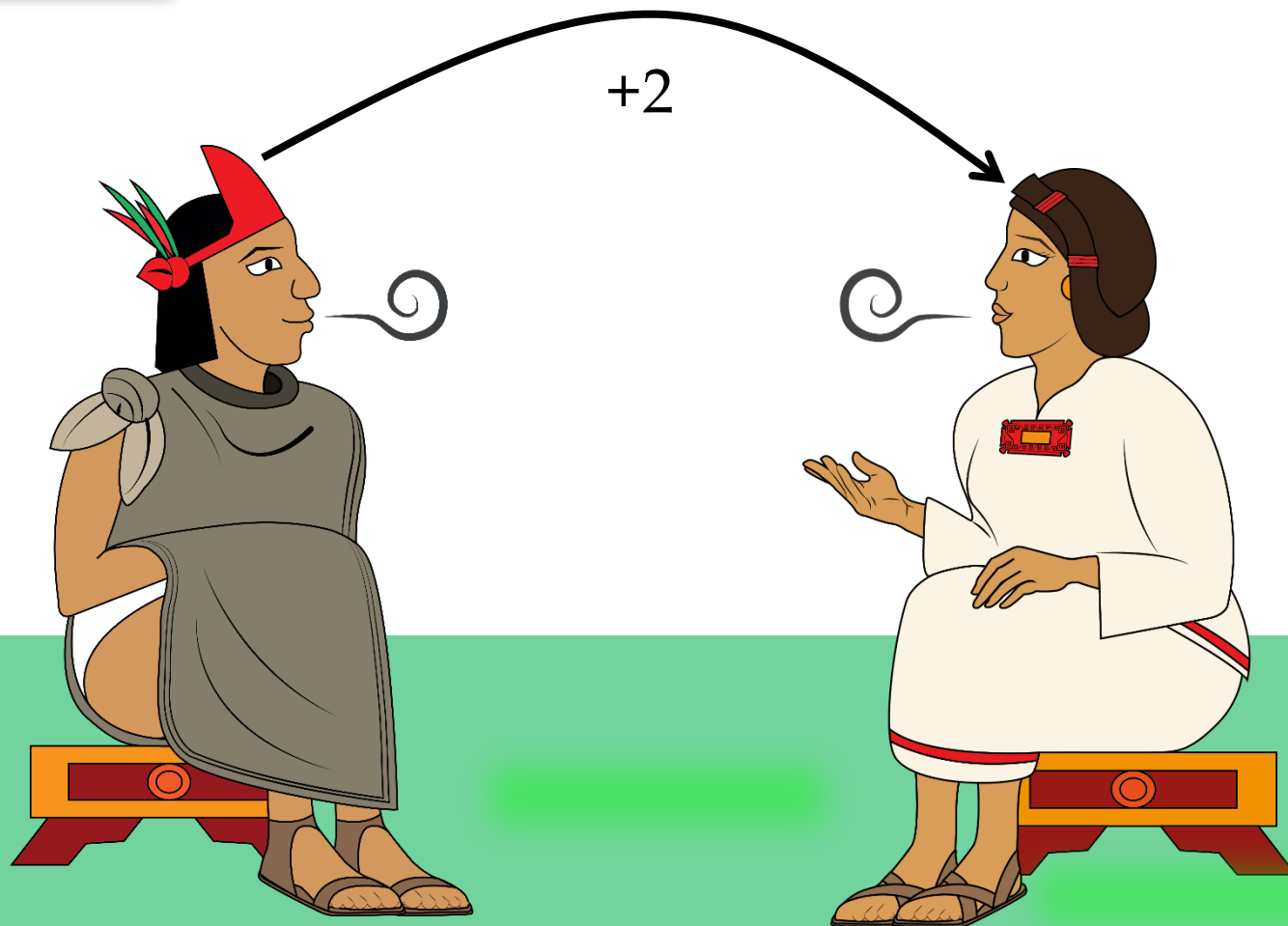
Post conditions might also include:

- Linked characters
- Change of position within the story-world

Definition of a S-A

- Linked characters are family or friends of the characters

Definition of a S-A



Definition of a S-A

- Linked characters can also have emotional responses to the action of other characters.

A cured B

B is very grateful towards A

All B's friends and family are grateful towards A

Definition of a S-A

- Change of position within the story-world
 - Texcoco lake
 - Popocatepetl volcano
 - Tlatelolco market
 - Palace
 - Tenochtitlan City
 - Temple
 - Jail
 - Chapultepec forest
 - Uncivilized lands

Definition of a S-A

Story-Action

A saved the life of B

List of preconditions:

The life of B must be at risk [tension].

List of post conditions:

The life of B is not anymore at risk [deactivation of a tension].

B develops an emotional link of type 1 and intensity +3 towards A.

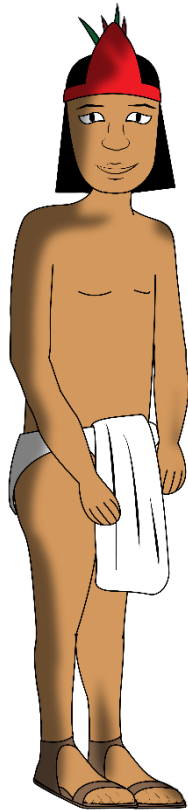
Lb develops an emotional link of type 1 and intensity % towards A.

Alternative Texts

A desperately ran to forest to get some magic plants and saved the
life of B

Definition of a S-A

The user defines a Dictionary of Story-Actions (DSA)



Story-Action
A saved the life of B
List of preconditions:
The life of B must not be at risk [tension].
List of post conditions:
The life of B is not anymore at risk [deactivation of a tension].
B develops an emotional link of type 1 and intensity +3 towards A.
Alternative Texts
A desperately ran to forest to get some magic plants and saved the life of B

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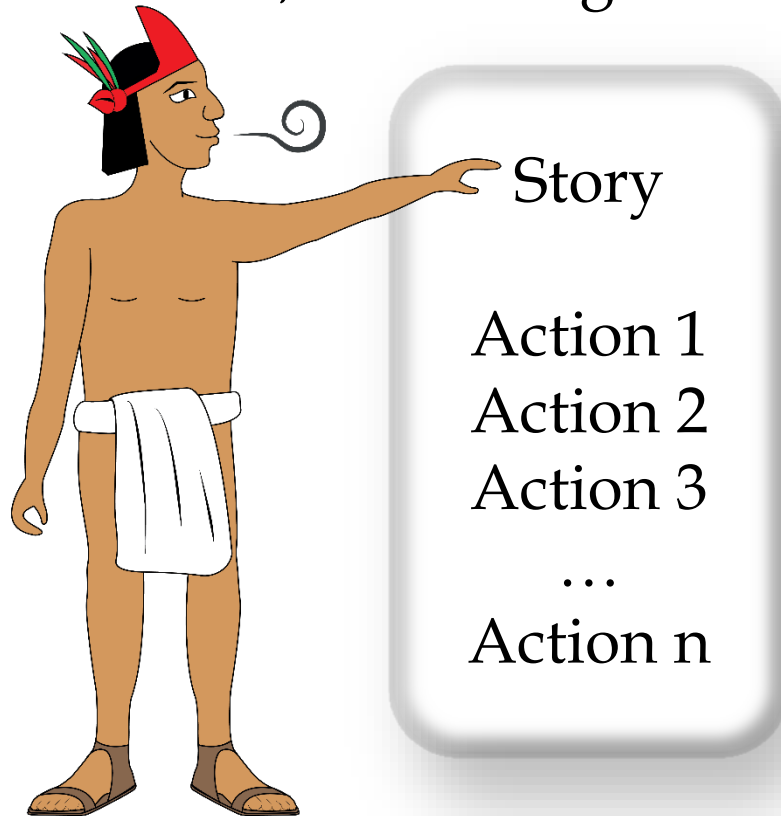
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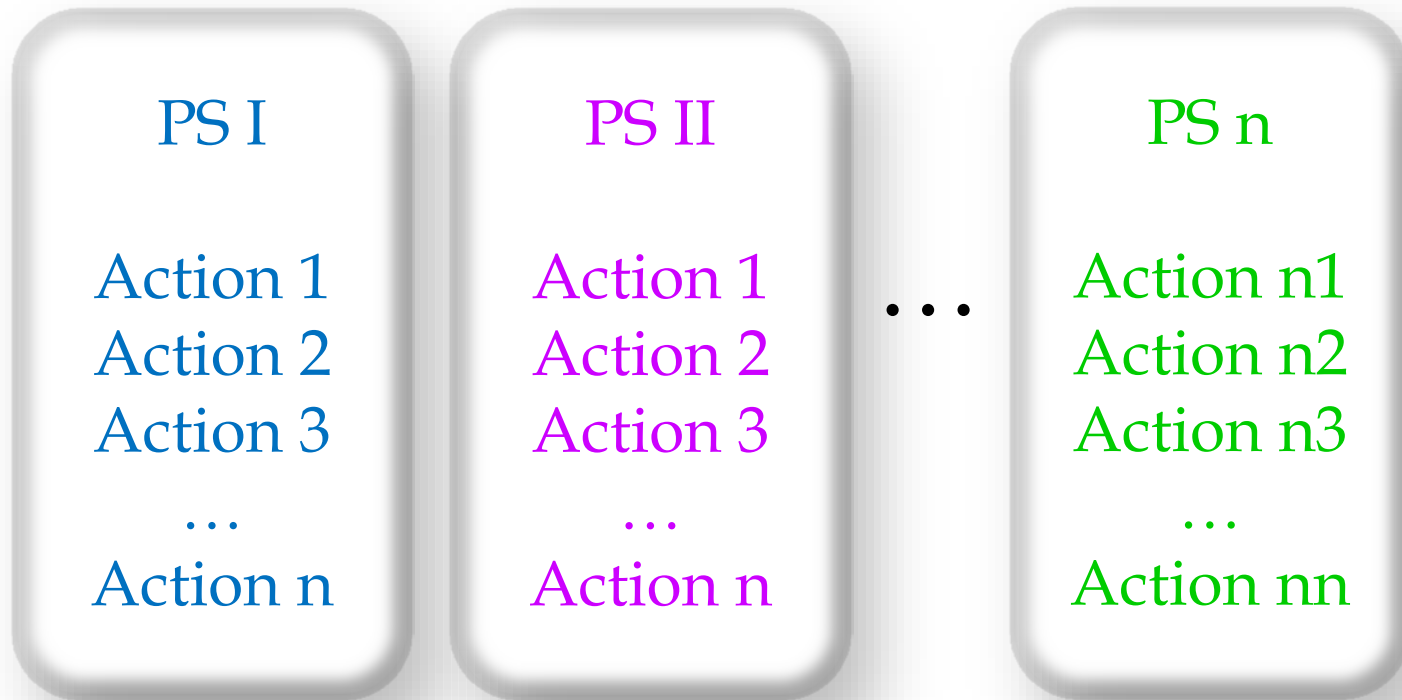
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Previous Stories

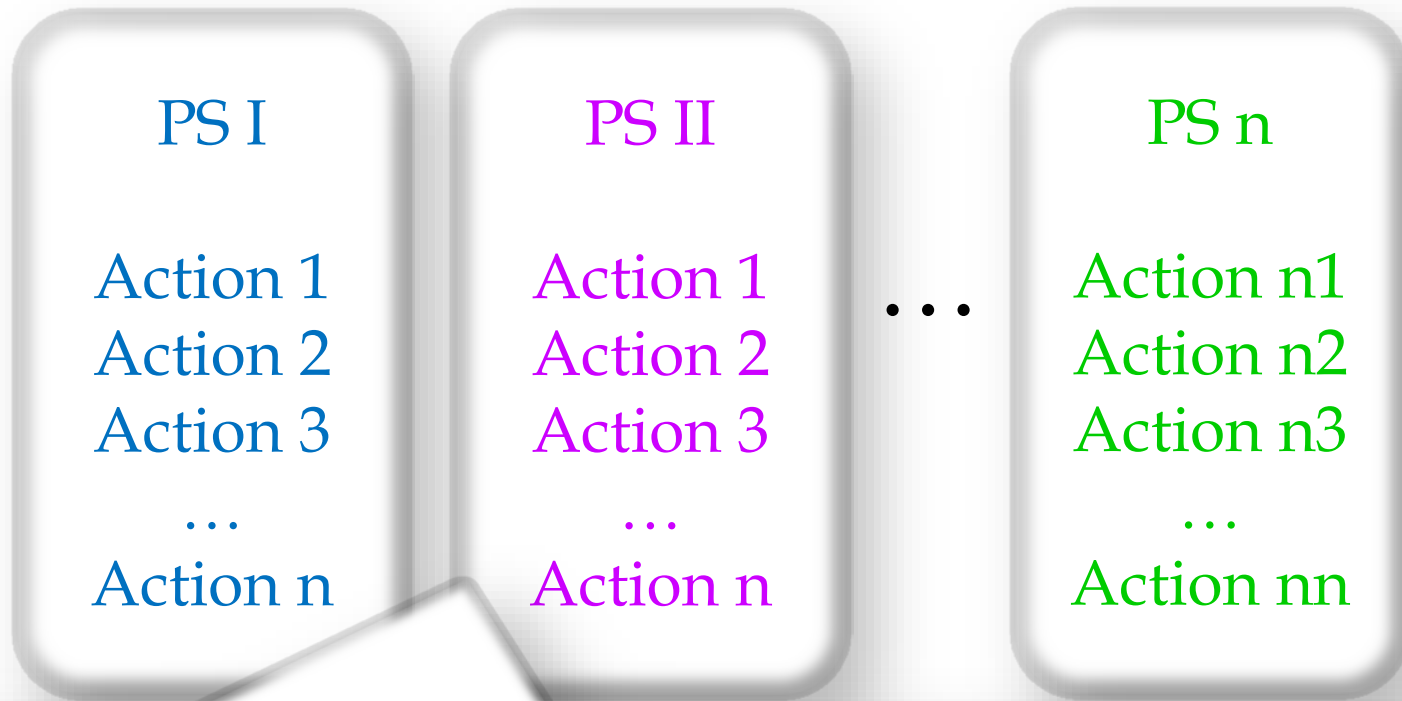
In MEXICA a story is defined as a sequence of story-actions that are coherent, interesting and novel.



File of Previous Stories (PS)



File of Previous Stories (PS)



The system obtains from the Previous Stories common sense knowledge and technical information about narratives



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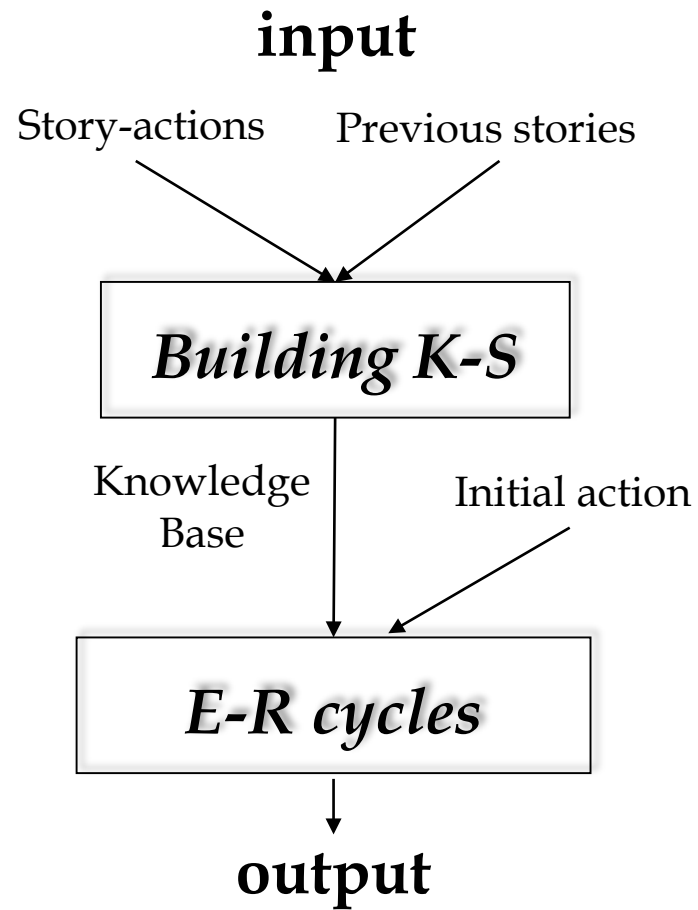
División de Ciencias de la Comunicación y Diseño

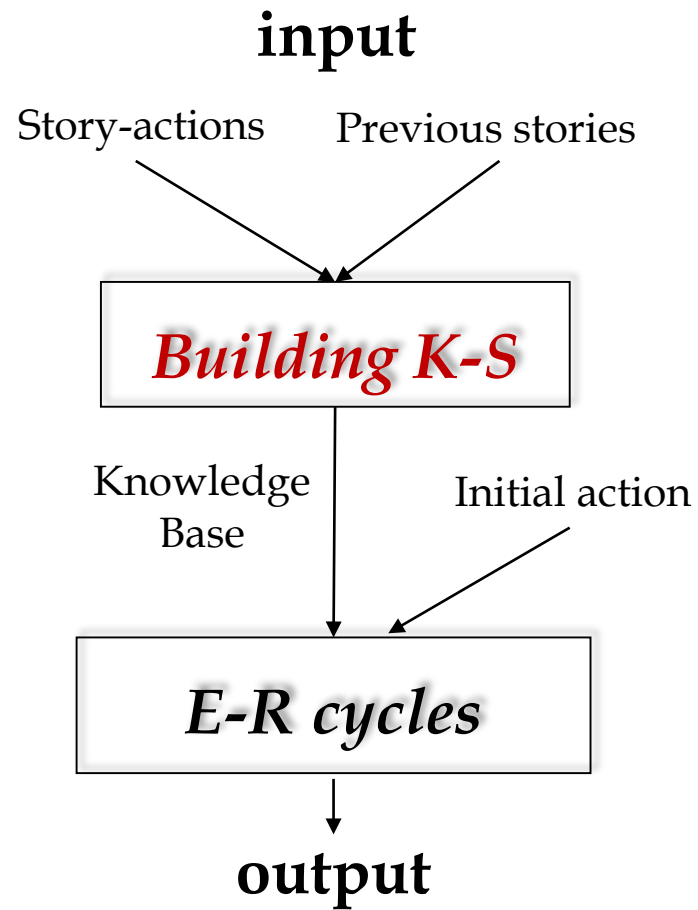
Departamento de Tecnologías de la Información

Chapter III: Building the Knowledge Structures

Rafael Pérez y Pérez

www.rafaelperezyperez.com





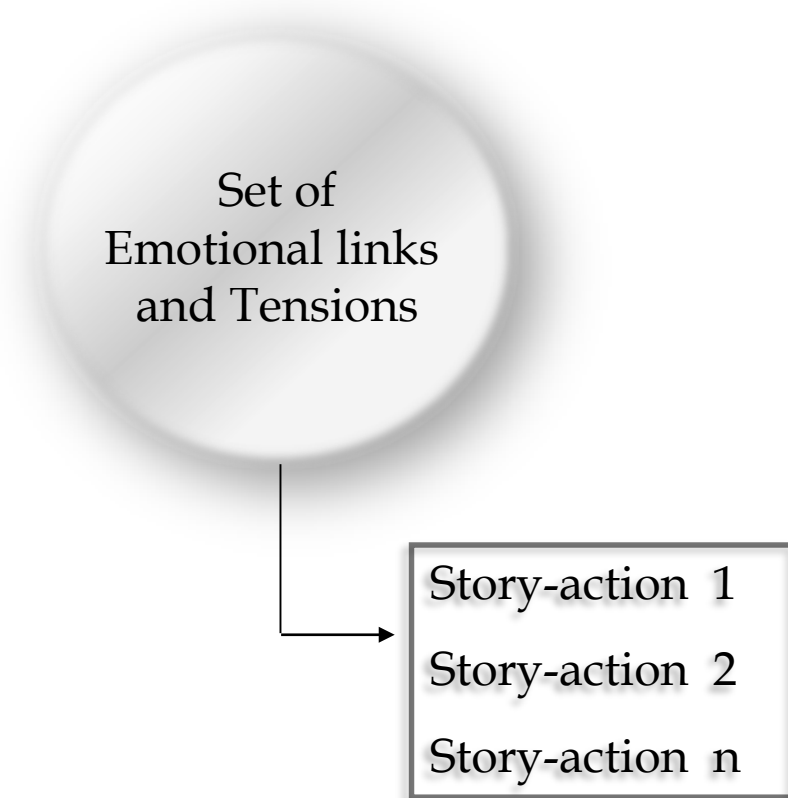
Contextual knowledge structures

Tensional representation

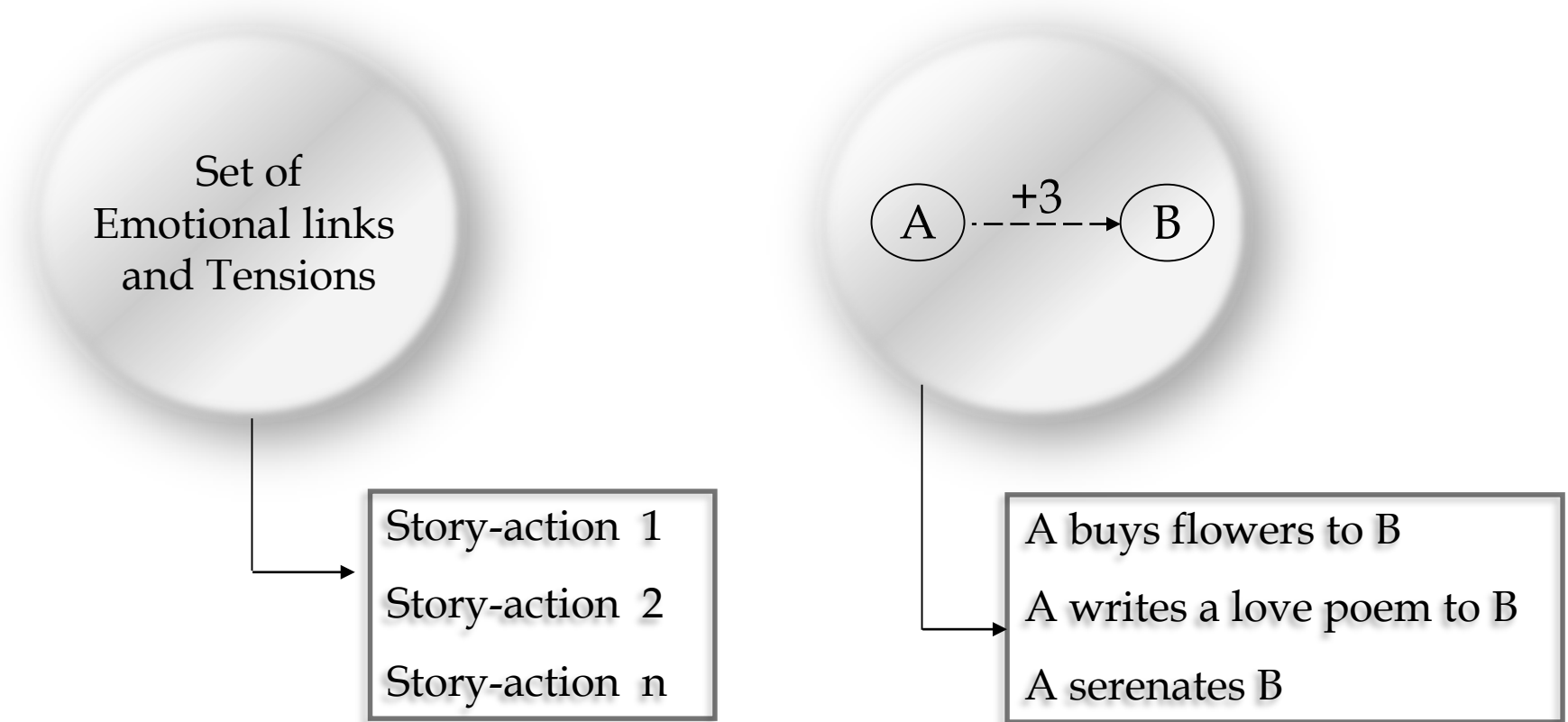
Concrete representation

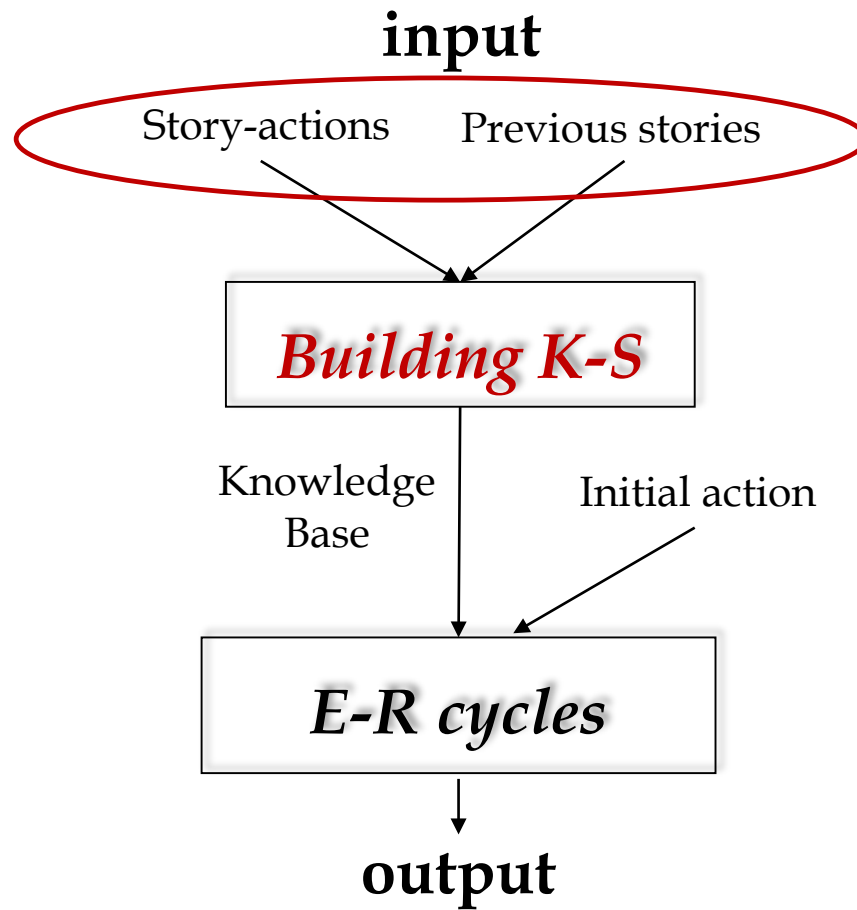
Contextual knowledge structures

Contextual structures



Contextual structures





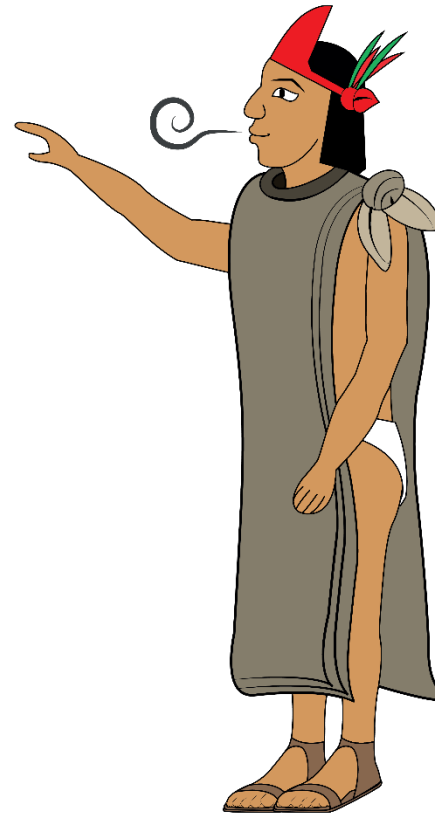
Contextual structures

Jaguar knight has an accident

Princess heals Jaguar knight

Jaguar knight rewards Princess

...



Contextual structures

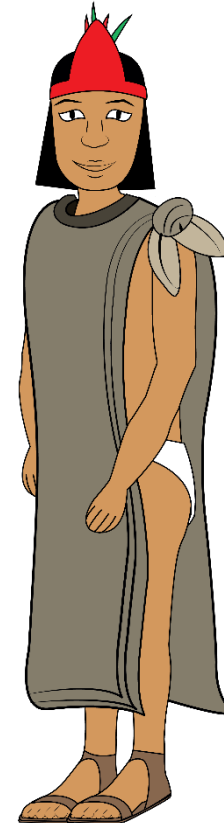
Jaguar knight has an accident

[Tension: Jaguar knight is injured (Health at risk)]

Princess heals Jaguar Knight

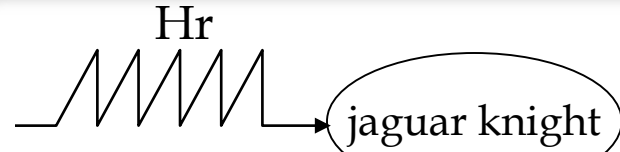
Jaguar Knight rewards Princess

...



Story-context

Contextual structures



Jaguar knight has an accident

[Tension: Jaguar knight is injured (Health at risk)]

Princess heals Jaguar Knight

Jaguar Knight rewards Princess

...



Contextual structures

Jaguar knight has an accident

[Tension: Jaguar knight is injured]

Princess heals Jaguar knight

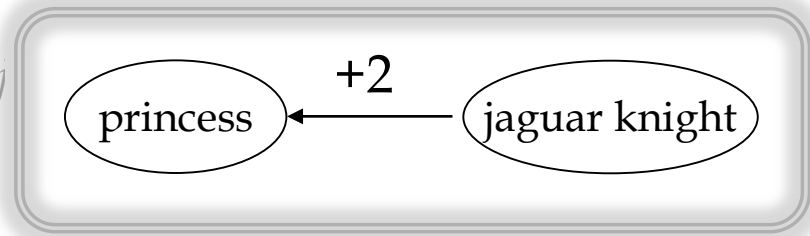
[Emotional Link: Jaguar knight is very grateful towards

Princess (E. L. T1 +2)]

Jaguar knight rewards Princess

...

Story-context



Contextual structures

Jaguar knight has an accident

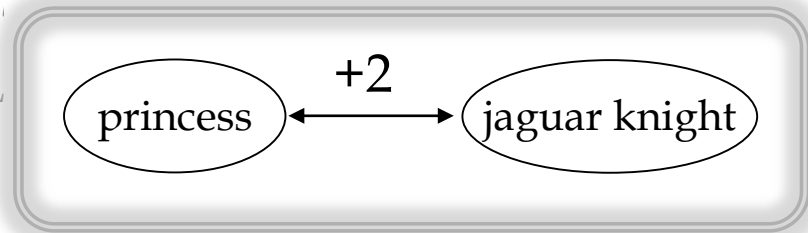
[Tension: Jaguar knight is injured (Health at risk)]

Princess heals Jaguar knight

[Emotional Link: Jaguar knight

Princess (E. L.

Story-context



Jaguar knight rewards Princess

[Emotional Link: Jaguar knight is very grateful towards

Princess (E. L. T1 +2)

Princess is very grateful towards

Jaguar knight (E. L. T1 +2)]

...

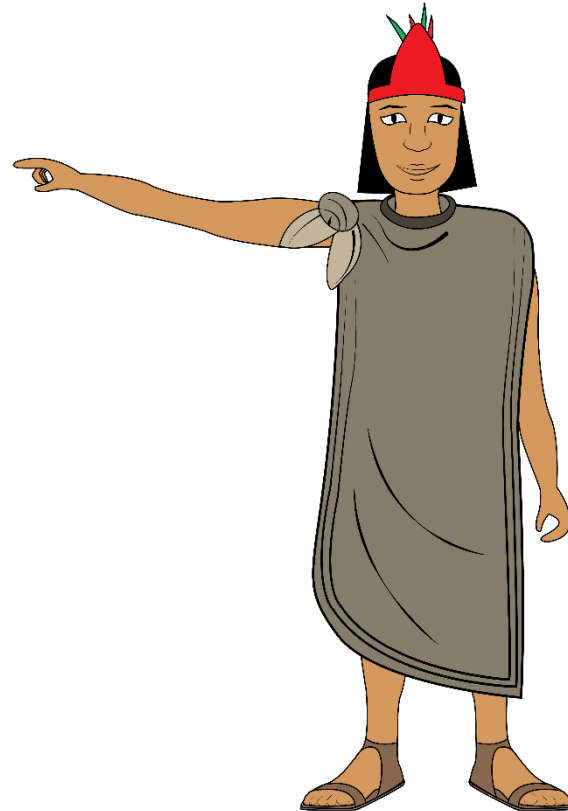
Contextual structures

Jaguar knight has an accident

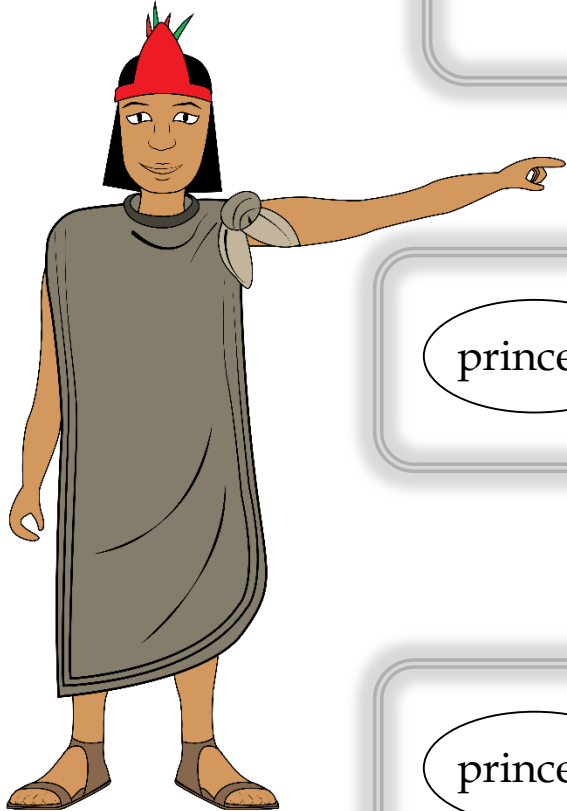
Princess heals Jaguar Knight

Jaguar Knight rewards Princess

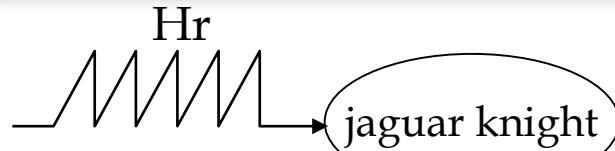
...



Contextual structure

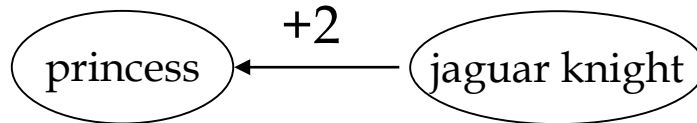


Story-context



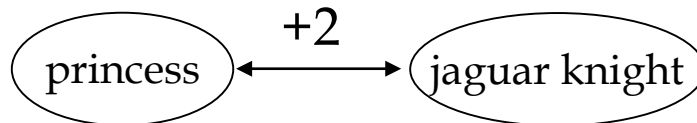
Time = 1

Story-context



Time = 2

Story-context



Time = 3

Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight is injured (Health at risk)]

Princess heals Jaguar Knight

T=2 [Emotional Link: Jaguar knight is very grateful towards
Princess (E. L. T1 +2)]

Jaguar Knight rewards Princess

T=3 [Emotional Link: Jaguar knight is very grateful towards
Princess (E. L. T1 +2)
Princess is very grateful towards
Jaguar Knight (E. L. T1 +2)]

...

Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight is injured (Health at risk)]

Princess heals Jaguar Knight

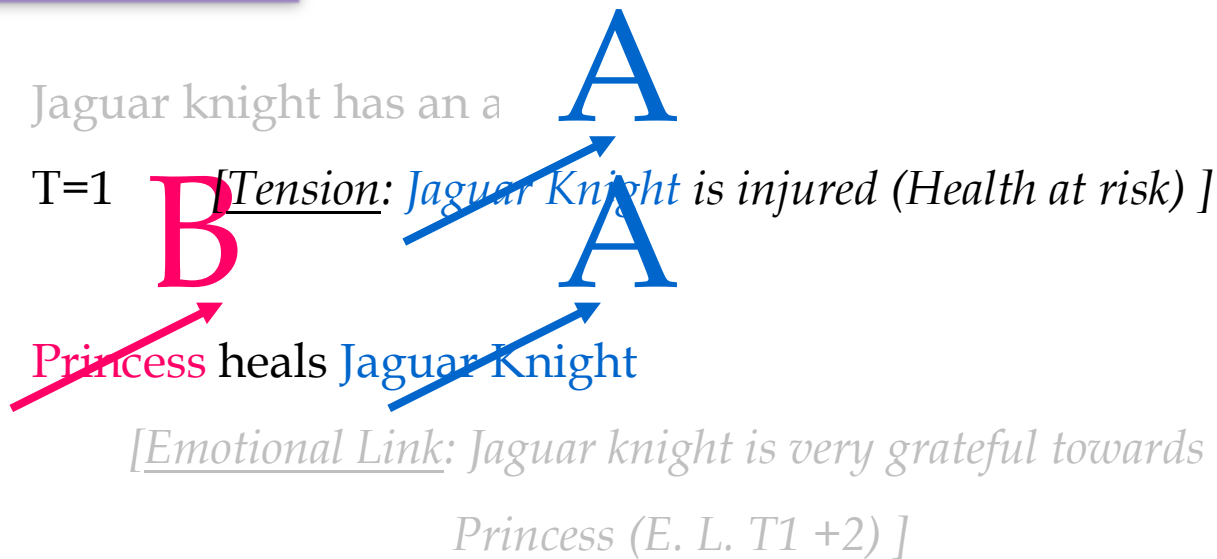
[Emotional Link: Jaguar knight is very grateful towards
Princess (E. L. T1 +2)]

Jaguar Knight rewards Princess

[Emotional Link: Jaguar knight is very grateful towards
Princess (E. L. T1 +2)
Princess is very grateful towards
Jaguar Knight (E. L. T1 +2)]

...

Contextual structures



Jaguar Knight rewards Princess

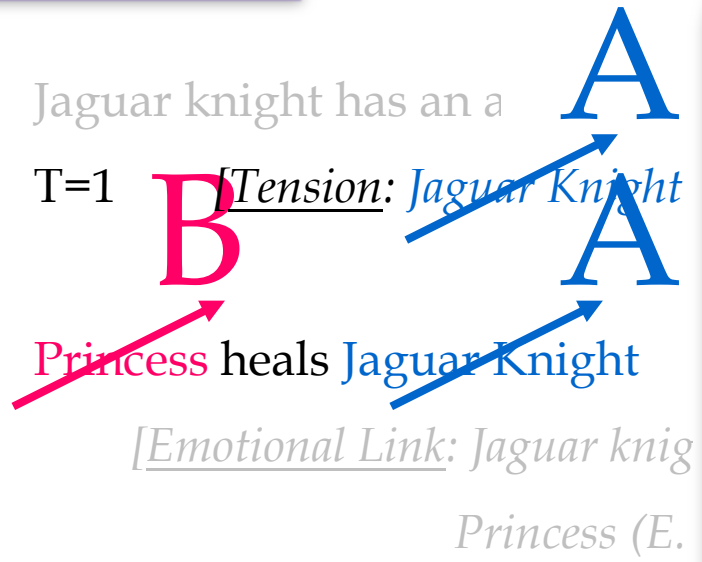
[Emotional Link: Jaguar knight is very grateful towards Princess (E. L. T1 +2)

Princess is very grateful towards Jaguar Knight (E. L. T1 +2)]

...

MEMORY

Contextual structures



Jaguar Knight rewards Princess

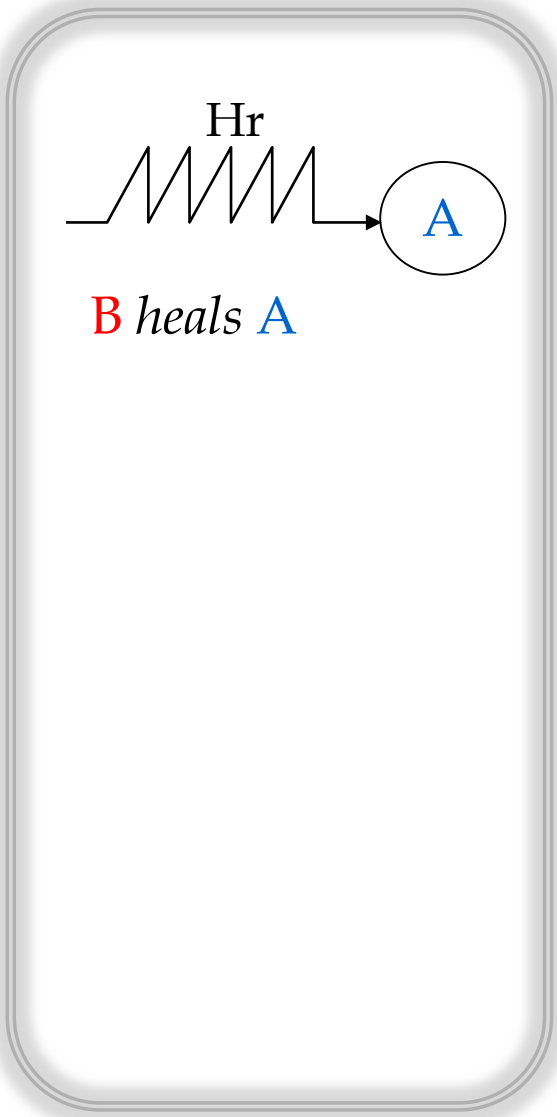
[*Emotional Link: Jaguar kn*

Prin

Princess is

Jagu

...



MEMORY

Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight

Princess heals Jaguar Knight

[Emotional Link: Jaguar knig

Princess (E.

Jaguar Knight rewards Princess

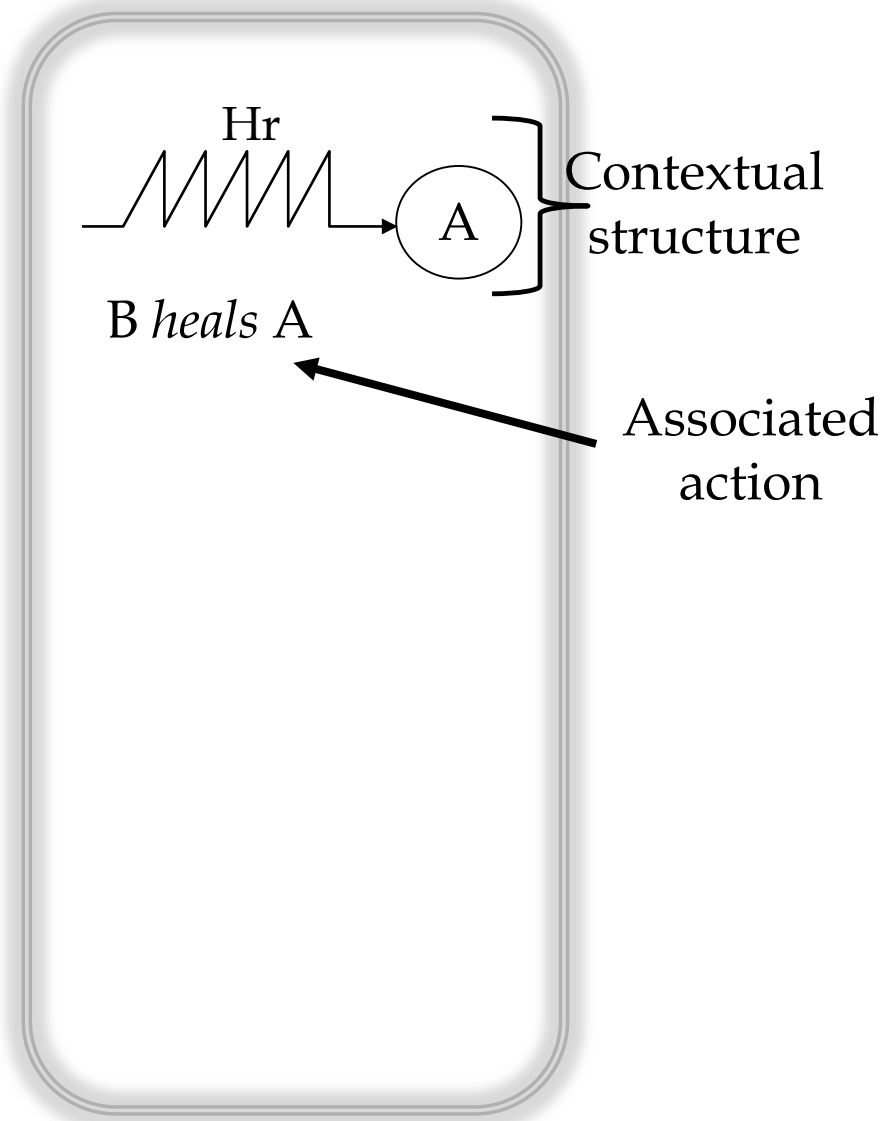
[Emotional Link: Jaguar kn

Prin

Princess is

Jagu

...



Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight is injured (Health at risk)]

Princess heals Jaguar Knight

T=2 [Emotional Link: Jaguar knight is very grateful towards
Princess (E. L. T1 +2)]

Jaguar Knight rewards Princess

T=3 [Emotional Link: Jaguar knight is very grateful towards
Princess (E. L. T1 +2)
Princess is very grateful towards
Jaguar Knight (E. L. T1 +2)]

...

Contextual structures

Jaguar knight has an accident

[Tension: Jaguar Knight is injured (Health at risk)]

Princess heals Jaguar Knight

T=2 *[Emotional Link: Jaguar knight is very grateful towards*

Princess (E. L. T1 +2)]

Jaguar Knight rewards Princess

[Emotional Link: Jaguar knight is very grateful towards

Princess (E. L. T1 +2)

Princess is very grateful towards

Jaguar Knight (E. L. T1 +2)]

...

Contextual structures

Jaguar knight has an accident

[Tension: Jaguar Knight is injured (Health at risk)]

Princess heals Jaguar Knight

T=2 *[Emotional Link: Jaguar knight is very grateful towards Princess (E. L. T1 +2)]*

Jaguar Knight rewards Princess
[Emotional Link: Jaguar knight is very grateful towards Princess (E. L. T1 +2)]
Princess is very grateful towards Jaguar Knight (E. L. T1 +2)]

...

MEMORY

Contextual structures

Jaguar knight has an accident

[Tension: Jaguar Knight is in]

Princess heals Jaguar Knight

T=2 *[Emotional Link: Jaguar knight]*

Jaguar Knight rewards Princess

[Emotional Link: Jaguar knight]

Prin

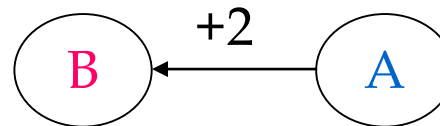
Princess is

Jagu

...



B heals A



A rewards B

+2)]

MEMORY

Contextual structures

Jaguar knight has an accident

[Tension: Jaguar Knight is in]

Princess heals Jaguar Knight

T=2 *[Emotional Link: Jaguar Knight]*

Jaguar Knight rewards Princess

[Emotional Link: Jaguar Knight]

Princess

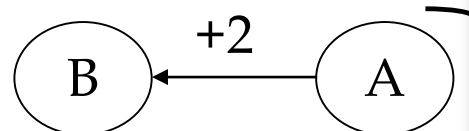
Princess is

Jaguar

...



B heals A



A rewards B

Contextual structure

Associated action

Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight is injured (Health at risk)]

Princess heals Jaguar Knight

T=2 [Emotional Link: Jaguar knight is very grateful towards
Princess (E. L. T1 +2)]

Jaguar Knight rewards Princess

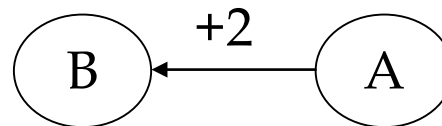
T=3 [Emotional Link: Jaguar knight is very grateful towards
Princess (E. L. T1 +2)
Princess is very grateful towards
Jaguar Knight (E. L. T1 +2)]

...

MEMORY



B heals A



A rewards B

Contextual structures



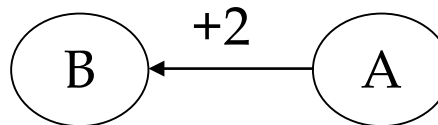
CONTEXTUAL MEMORY

Contextual structure 1



B heals A

Contextual structure 2



A rewards B

Contextual structures

Jaguar knight has an accident

Warrior mugs Jaguar Knight

Jaguar Knight insults Warrior

...

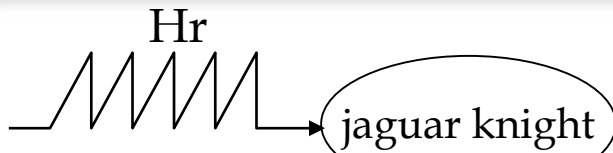
Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight is injured (Health at risk)]

Warrior mugs Jaguar Knight

Story-context



...

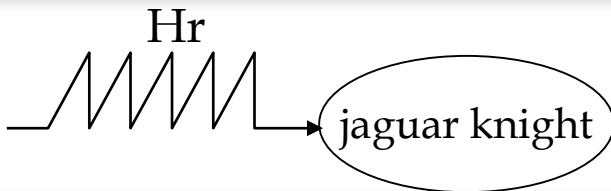
Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight

Warrior mugs Jaguar Knight

Story-context



...

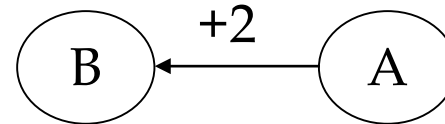
CONTEXTUAL MEMORY

Contextual structure 1



B heals A

Contextual structure 2



A rewards B

Contextual structures

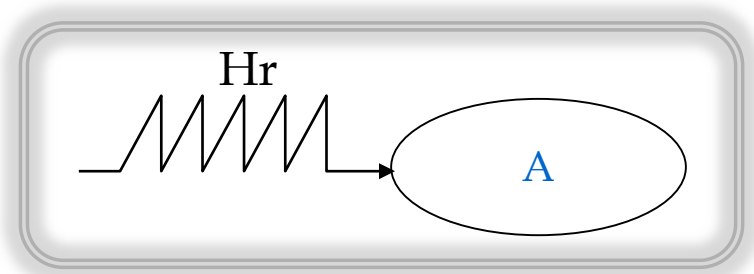
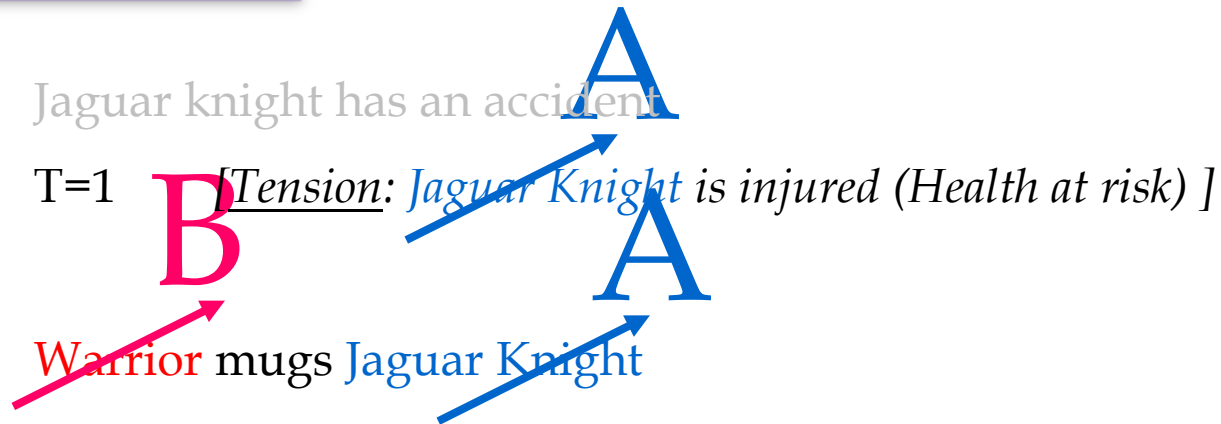
Jaguar knight has an accident

T=1 [Tension: Jaguar Knight is injured (Health at risk)]

Warrior mugs Jaguar Knight

...

Contextual structures



B mugs **A**

...

CONTEXTUAL MEMORY

Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight

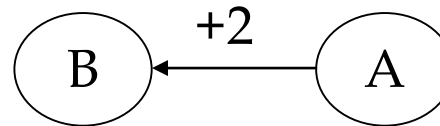
Warrior mugs Jaguar Knight

Contextual structure 1

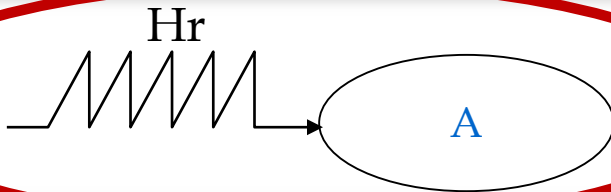


B heals A

Contextual structure 2



A rewards B



B mugs A

...

CONTEXTUAL MEMORY

Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight

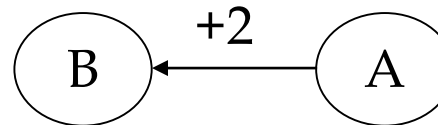
Warrior mugs Jaguar Knight

Contextual structure 1

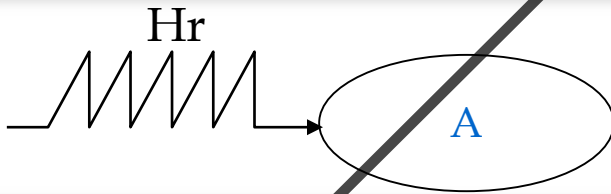


B heals A

Contextual structure 2



A rewards B



B mugs A

...

CONTEXTUAL MEMORY

Contextual structures

Jaguar knight has an accident

T=1 [Tension: Jaguar Knight

Warrior mugs Jaguar Knight

...

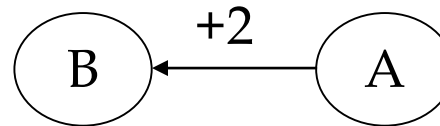
Contextual structure 1



B heals A

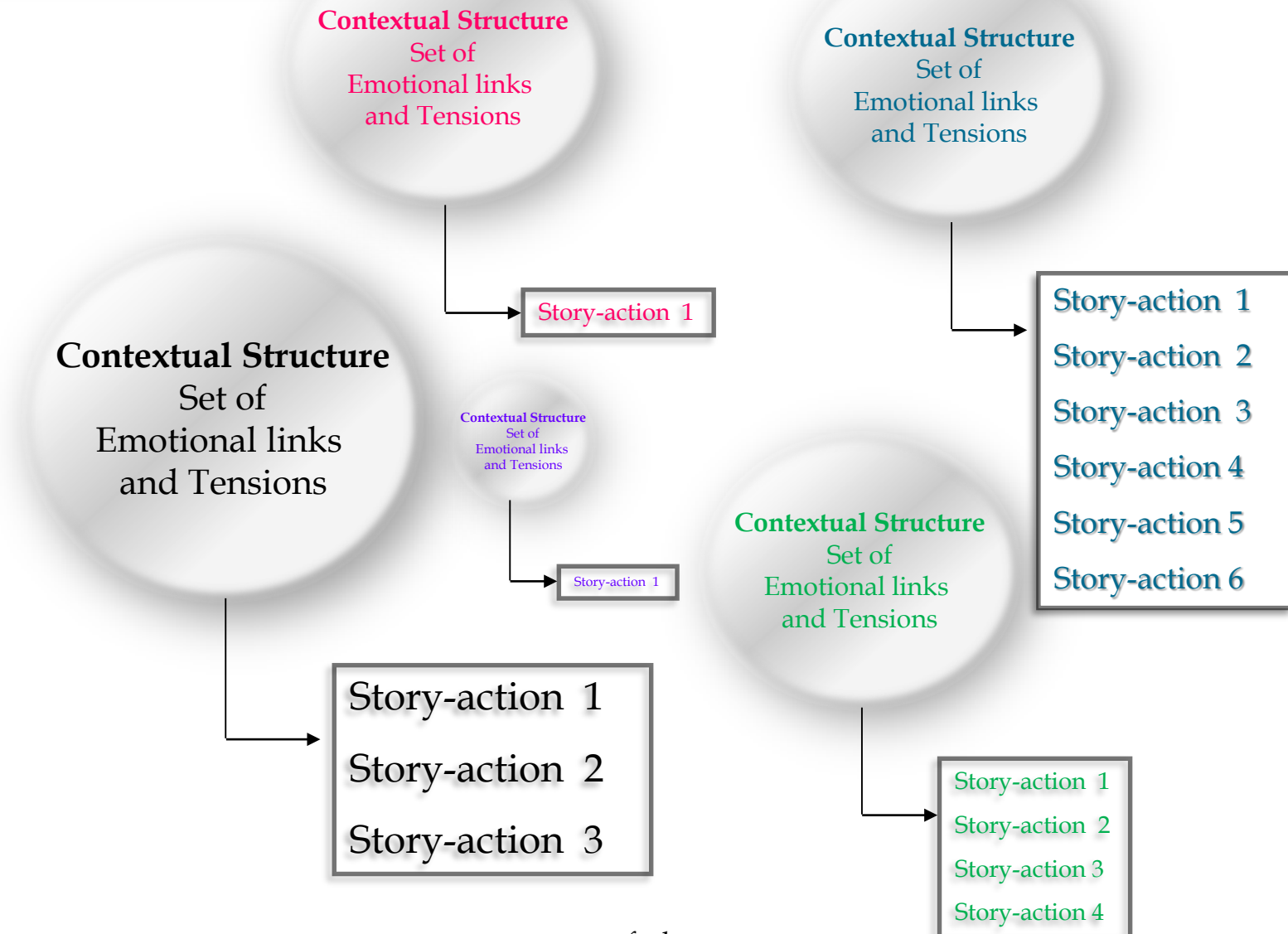
B mugs A

Contextual structure 2



A rewards B

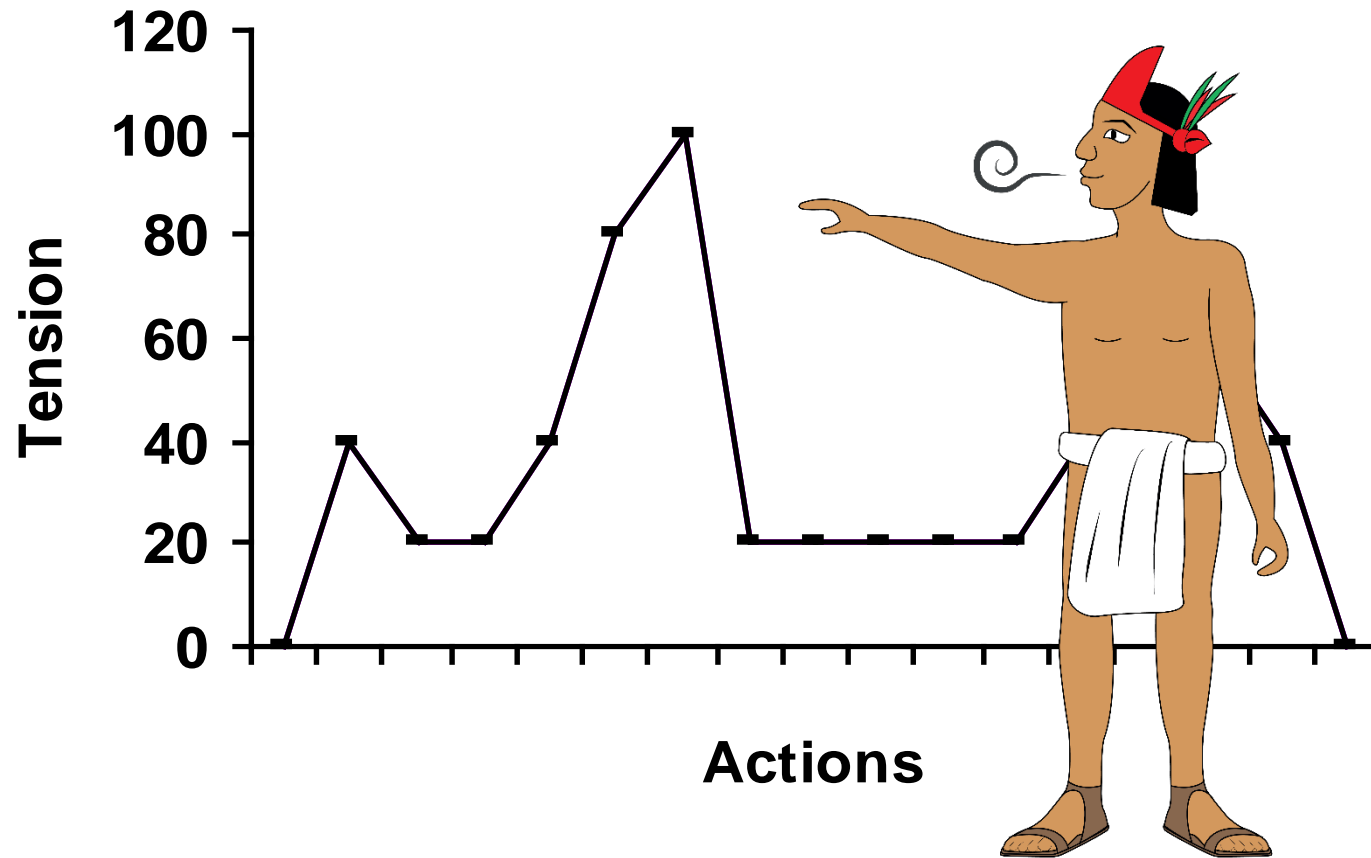
Contextual structures



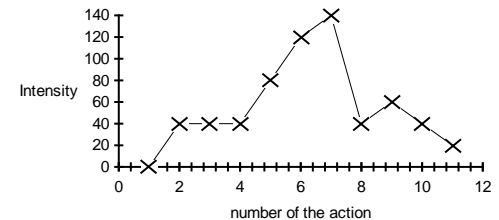
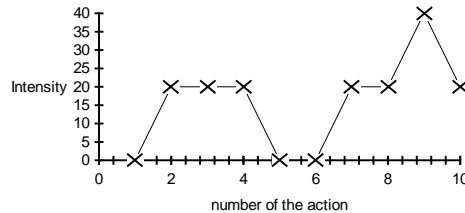
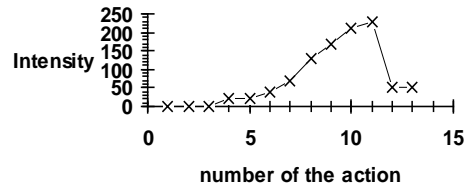
Tensional representation

Tensions

The second important knowledge structure is the set of Tensional Representations



Tensional Representations



PS I

Action 1

Action 2

Action 3

...

Action n

PS II

Action 1

Action 2

Action 3

...

Action n

...

PS n

Action n1

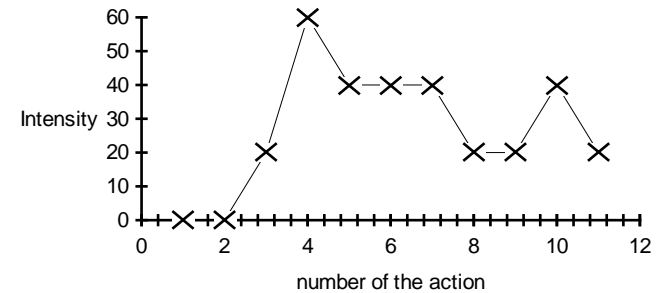
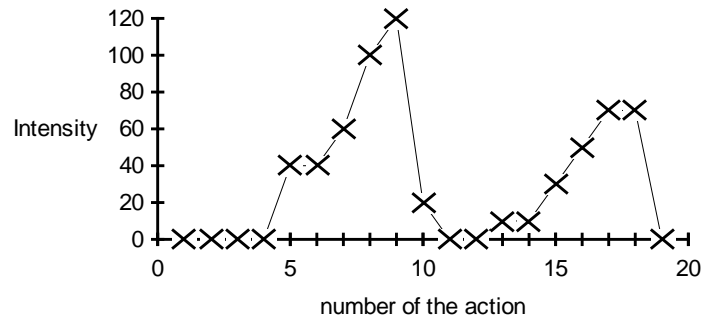
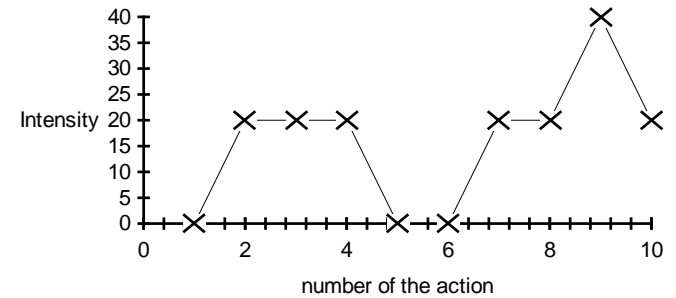
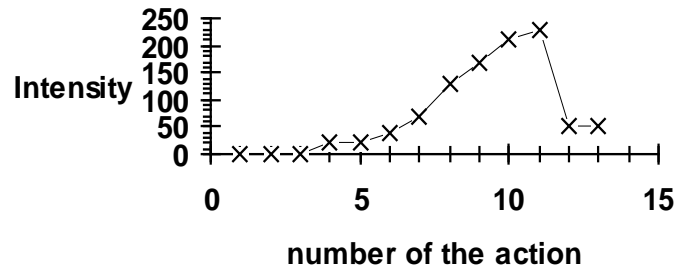
Action n2

Action n3

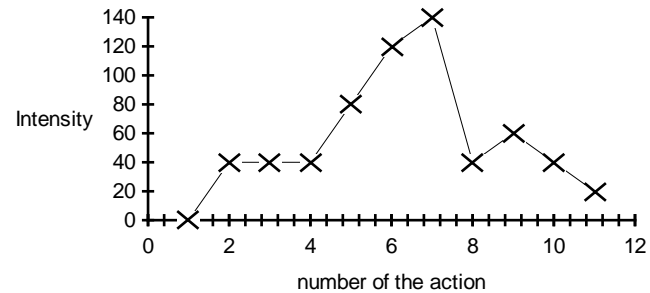
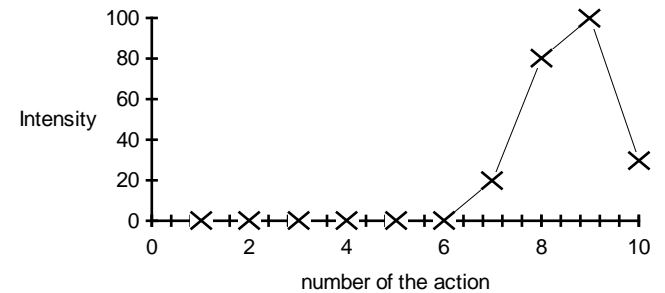
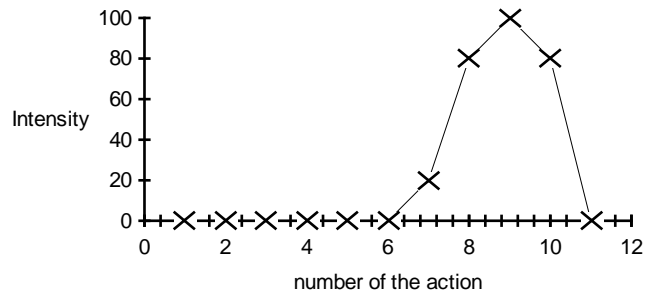
...

Action nn

Tensional Representations



Tensional Representations



Concrete representation

The third knowledge representation is formed by a copy of:

- The set of the Previous Stories
- The Dictionary of story-actions



Casa abierta al tiempo

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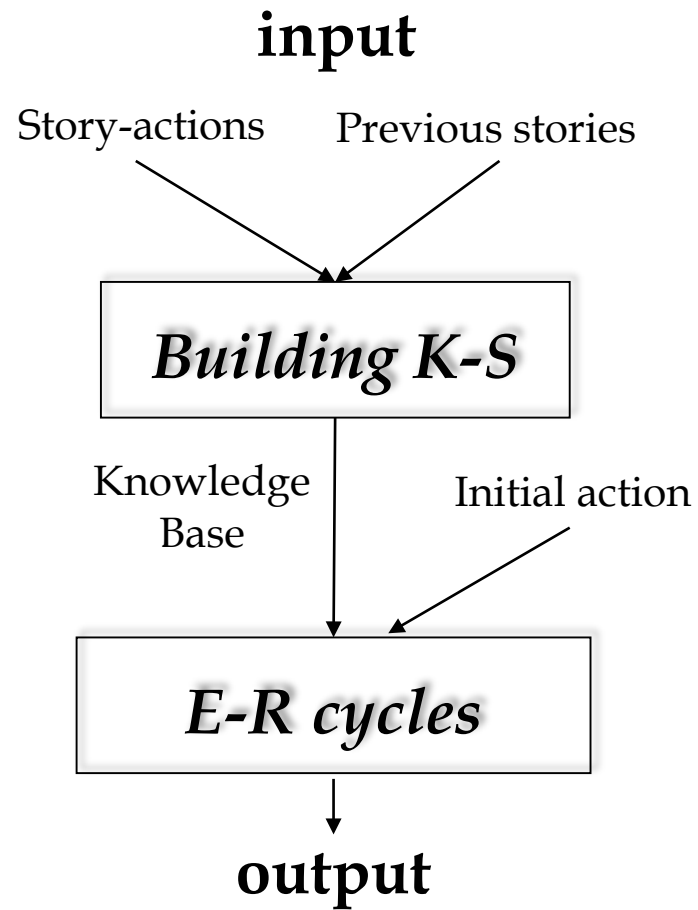
División de Ciencias de la Comunicación y Diseño

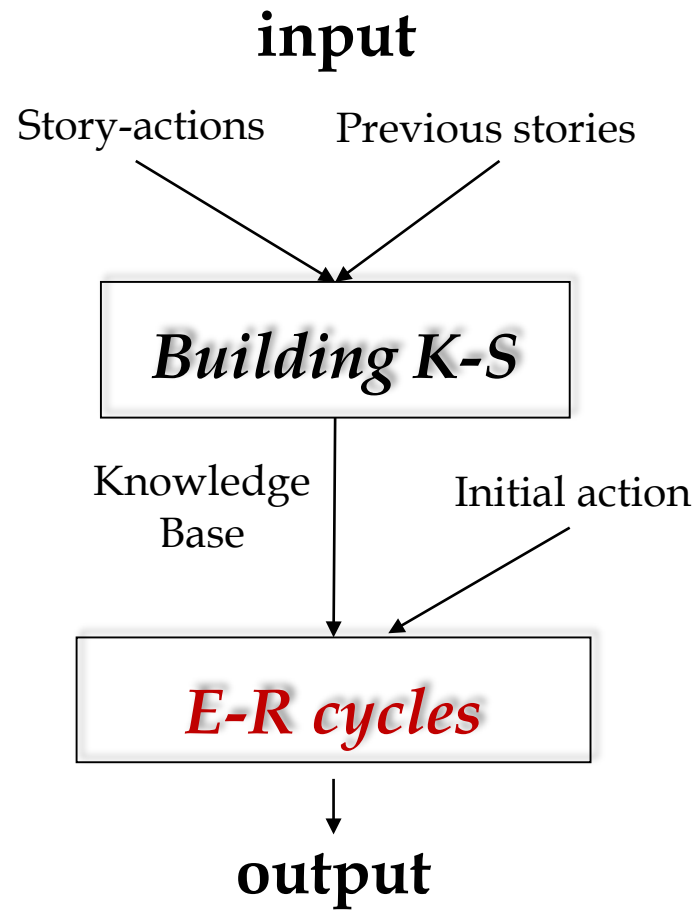
Departamento de Tecnologías de la Información

Chapter IV: Generation of Narratives

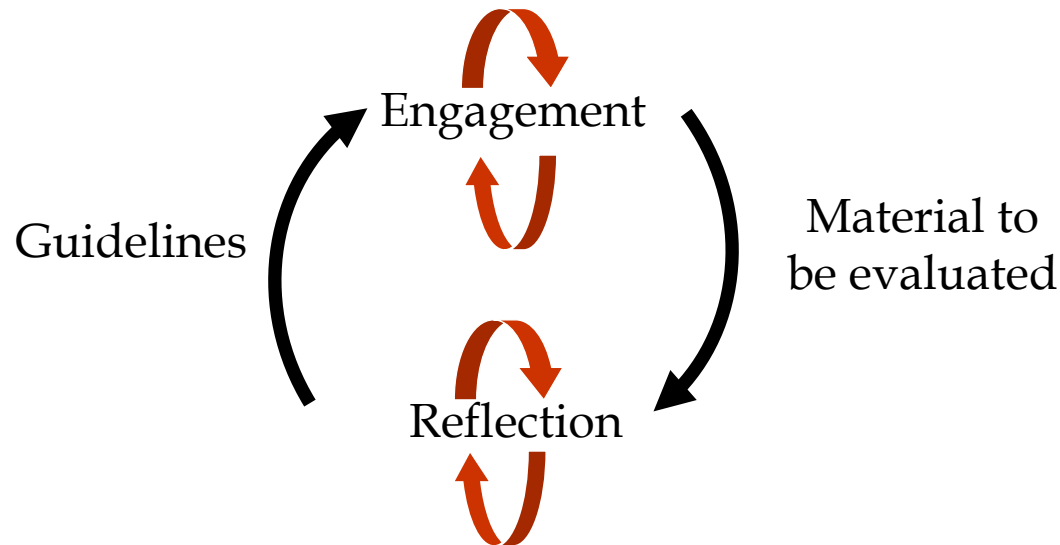
Rafael Pérez y Pérez

www.rafaelperezyperez.com





The process of developing new stories consists of a cycle between the Engaged and Reflective States



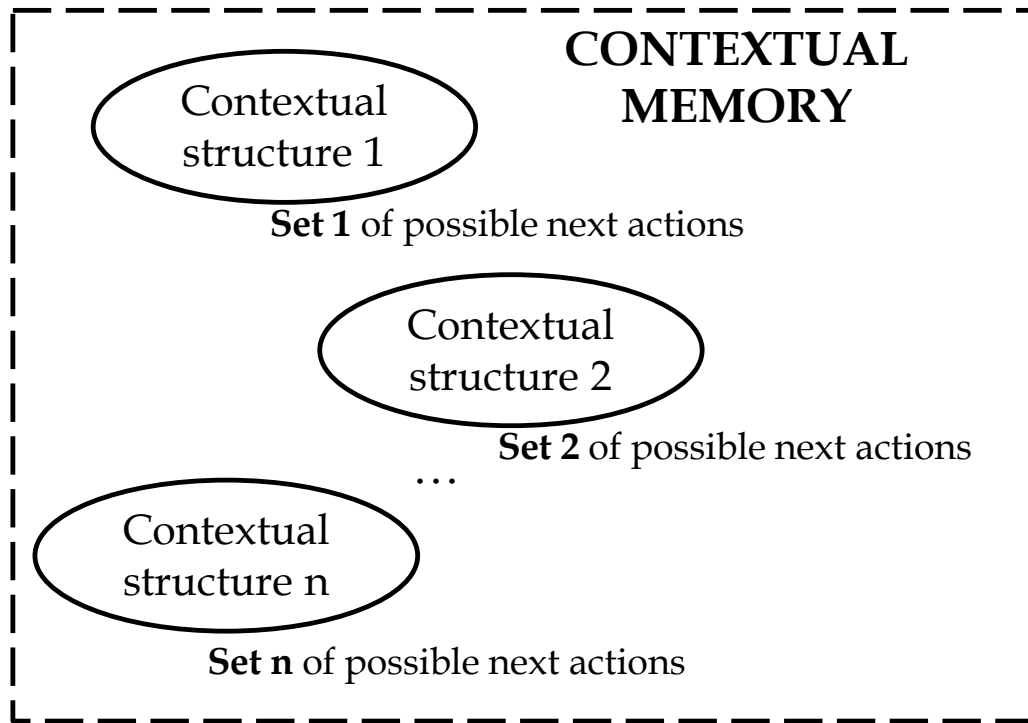
Engagement

Reflection

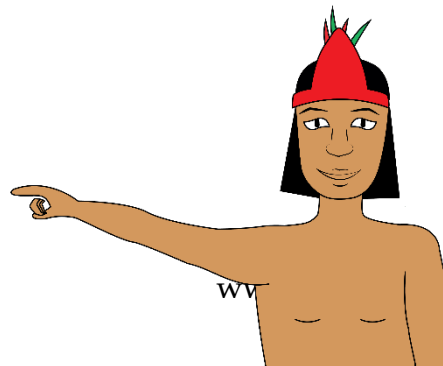
Ending the narrative

Engagement

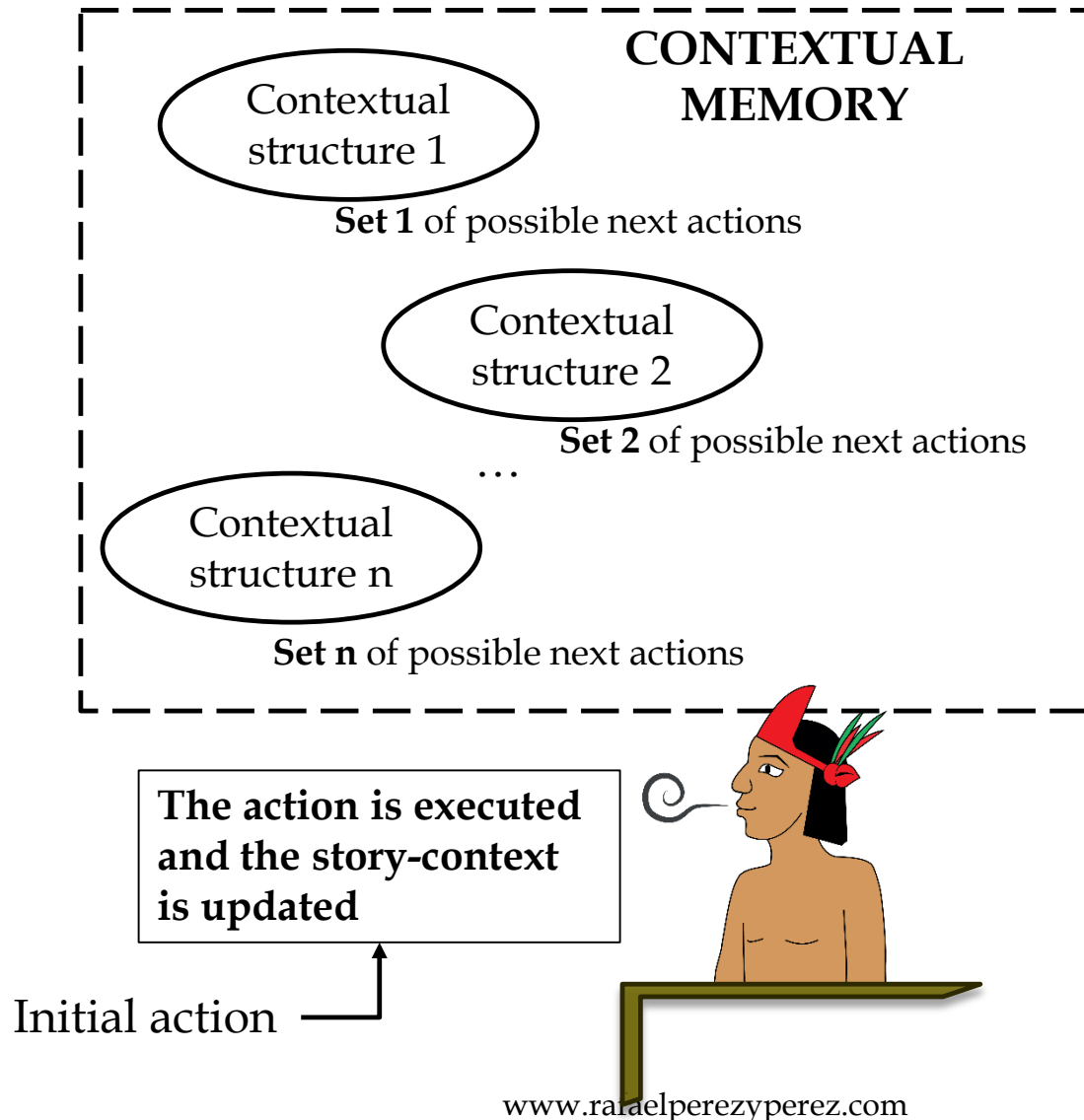
Engagement



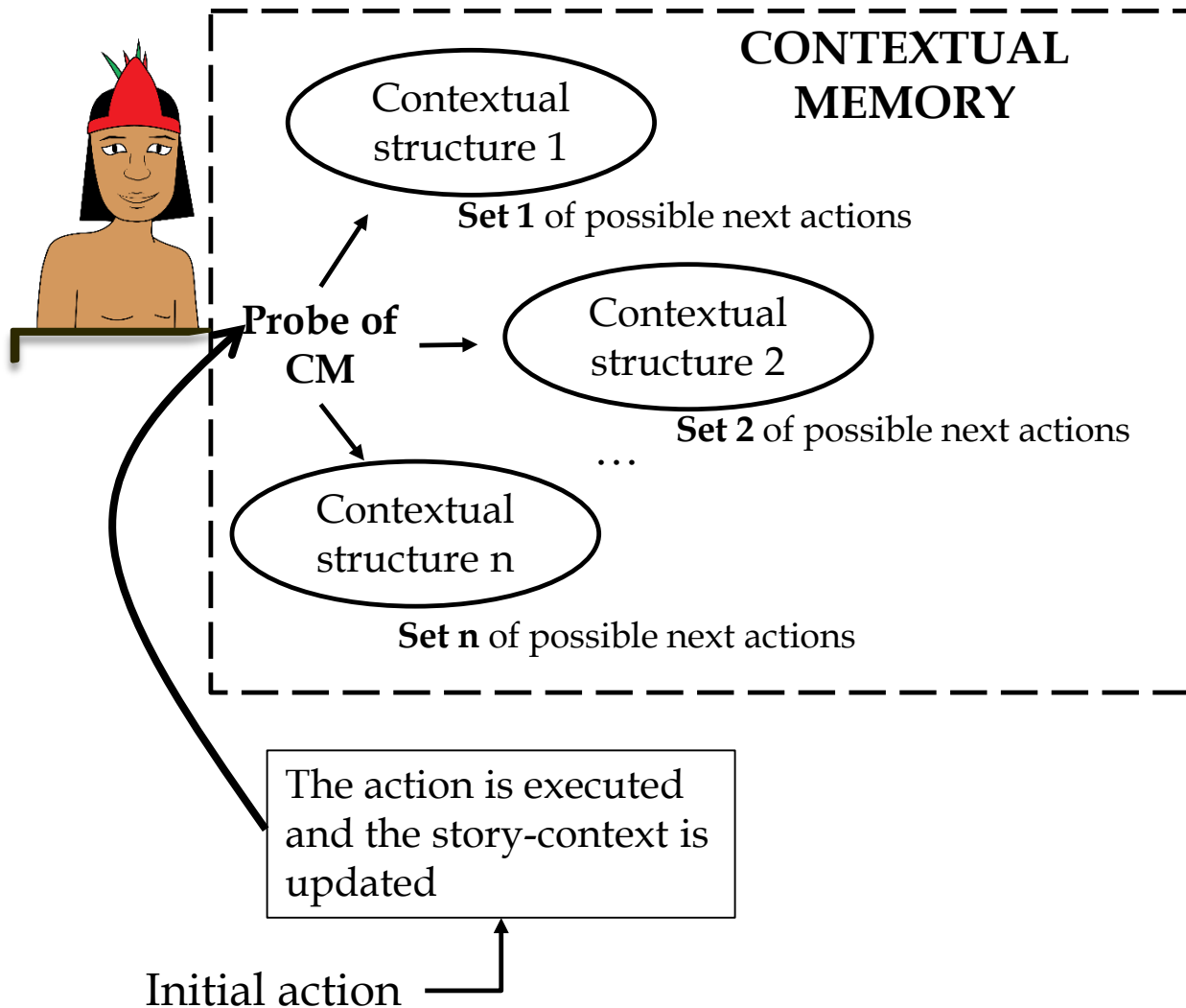
Initial action



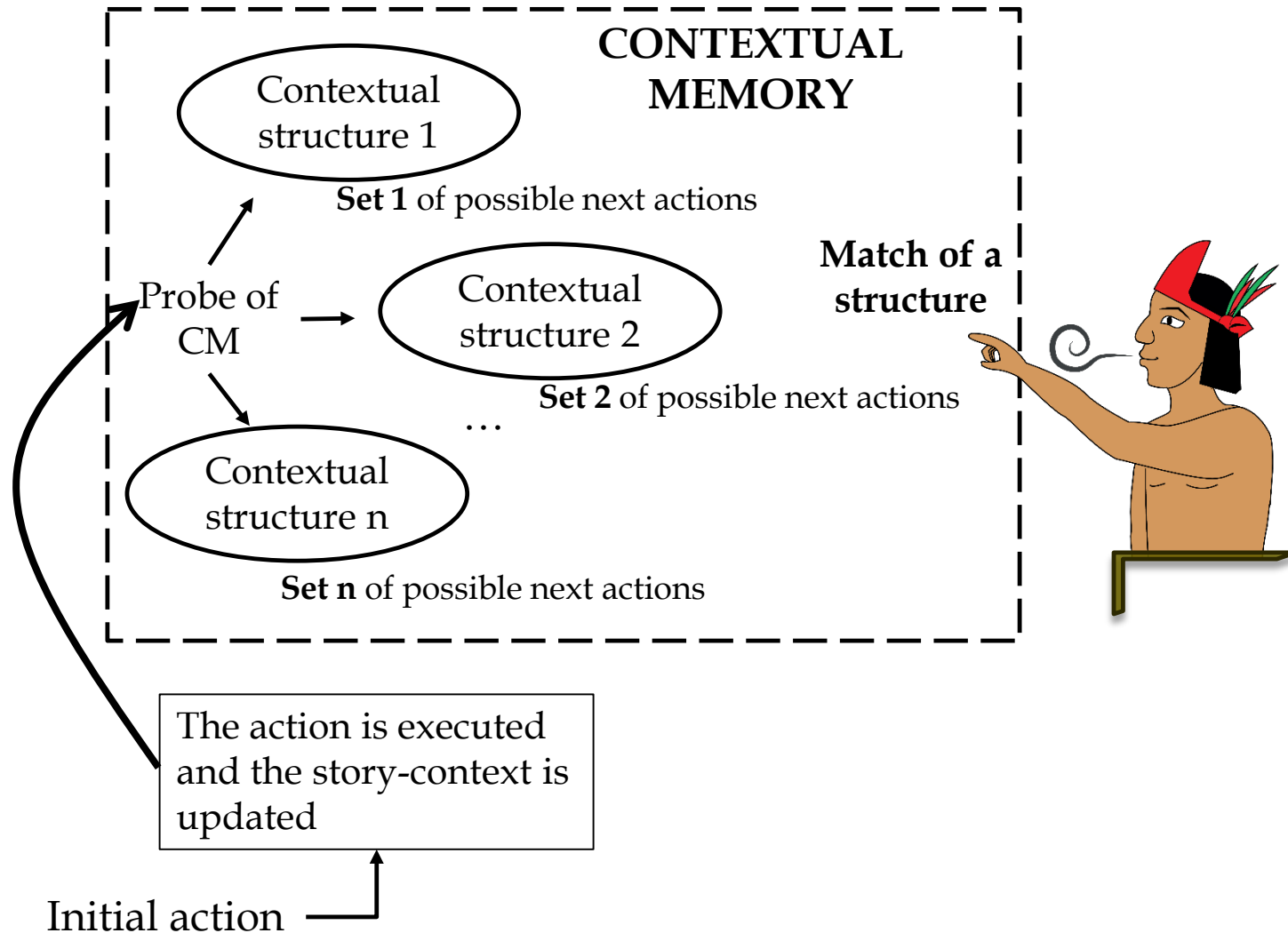
Engagement



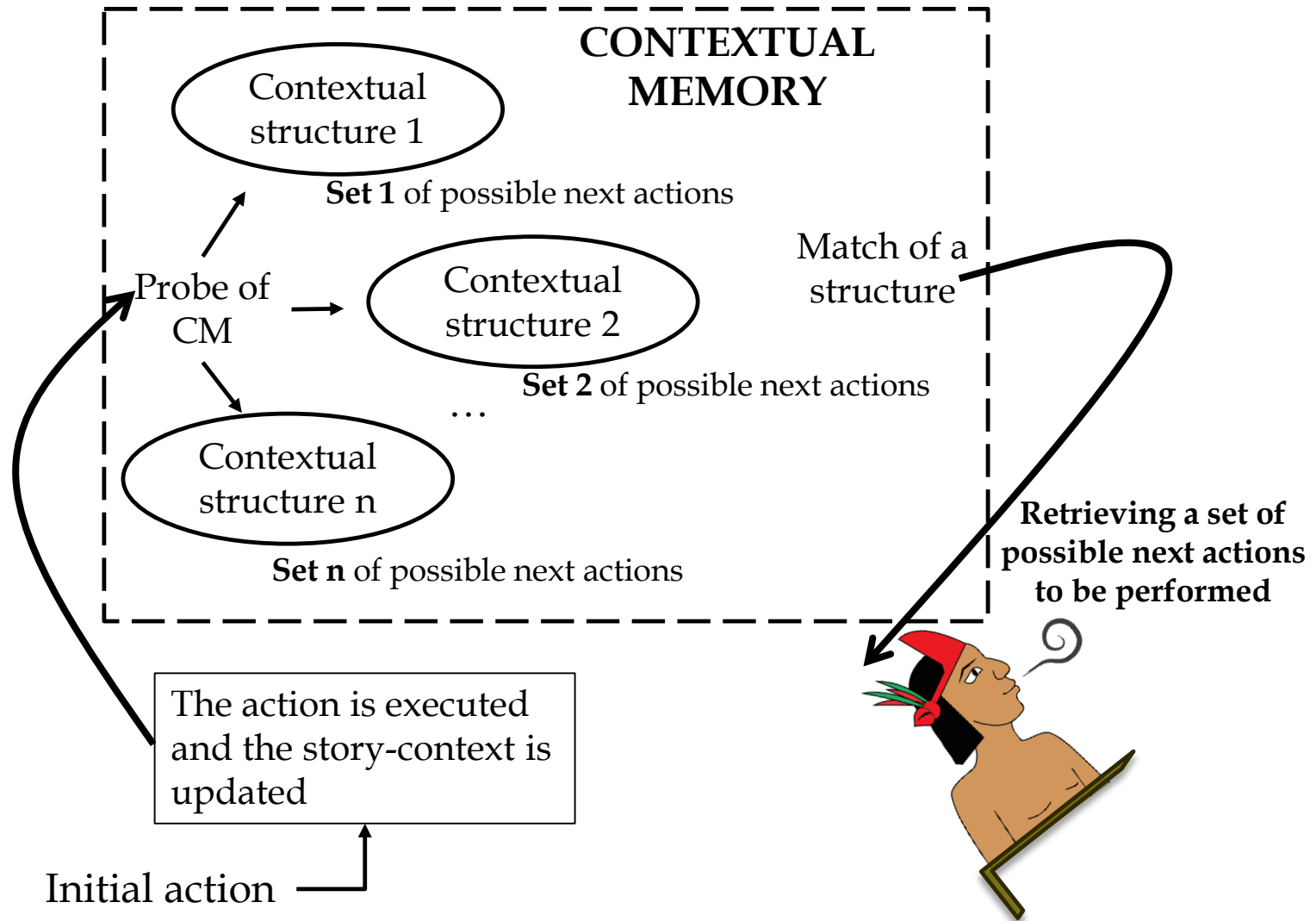
Engagement



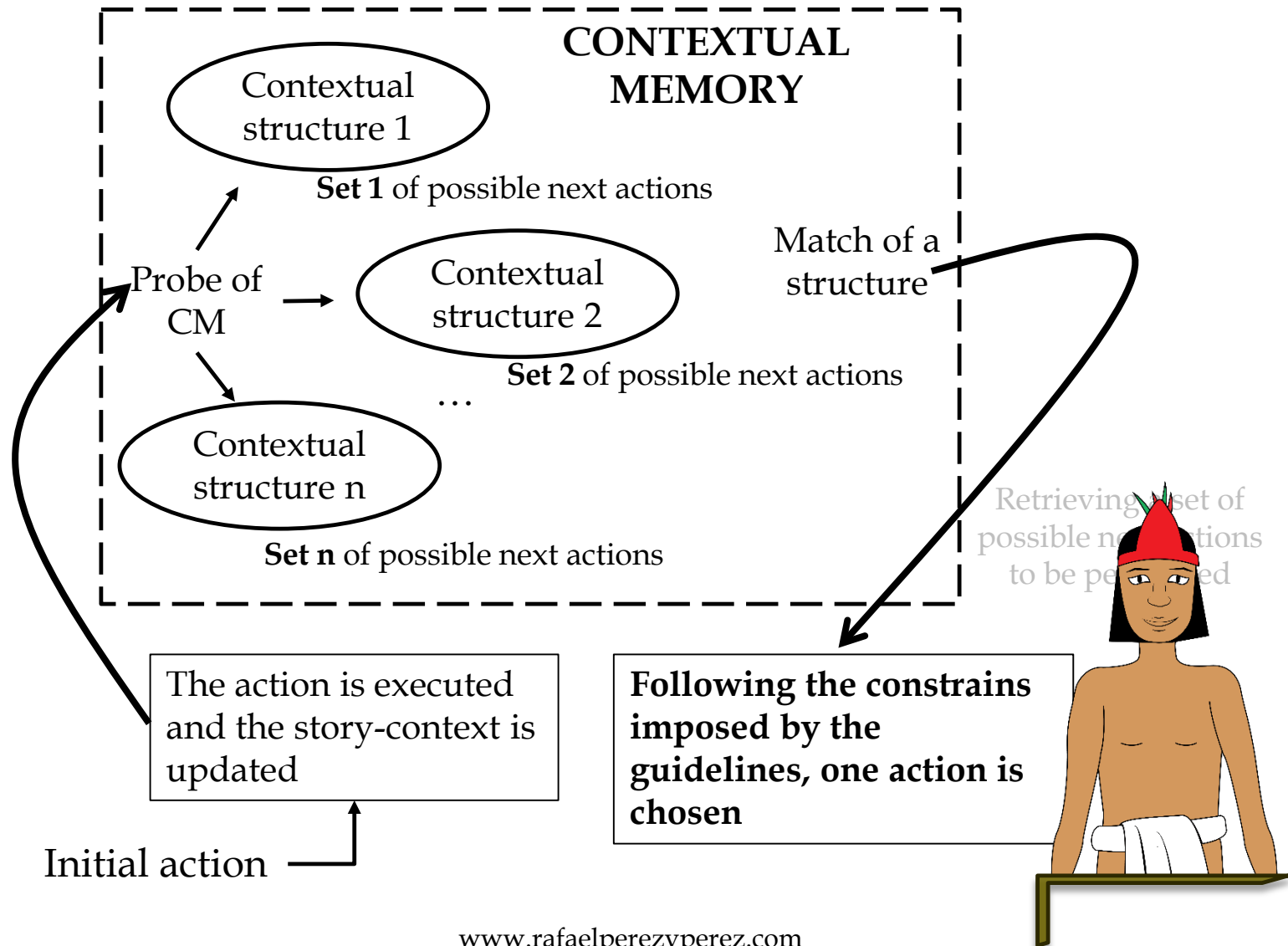
Engagement



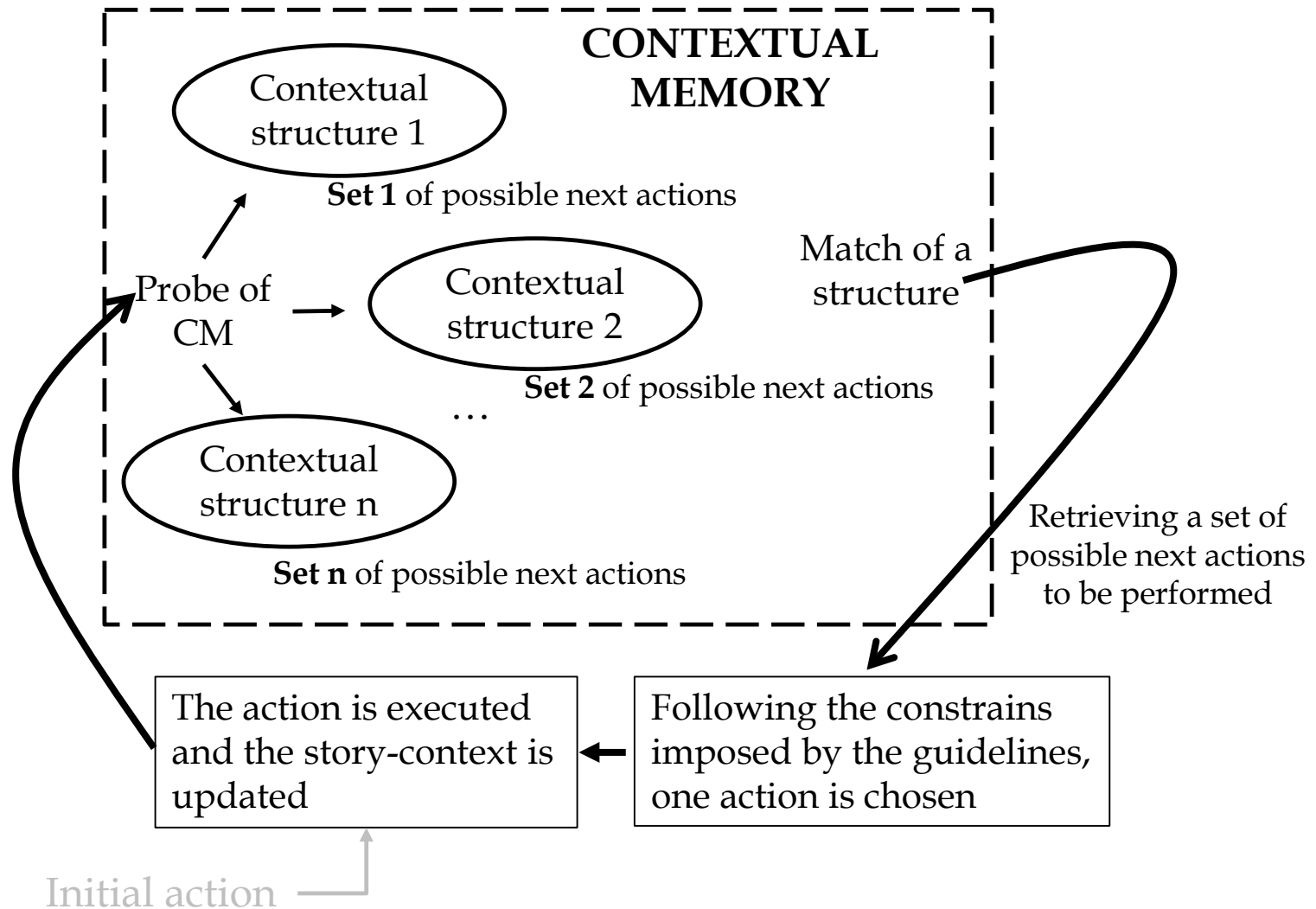
Engagement



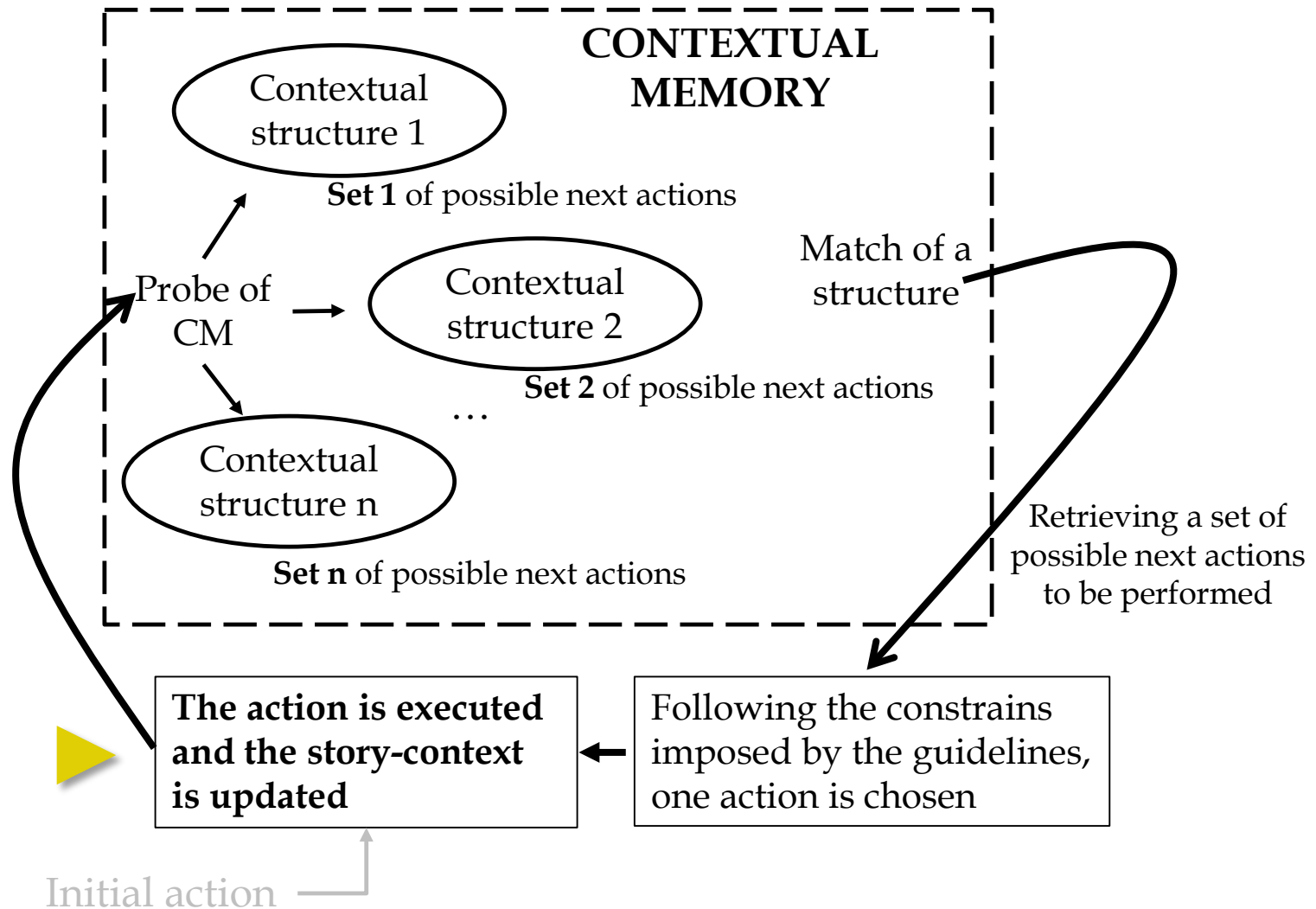
Engagement



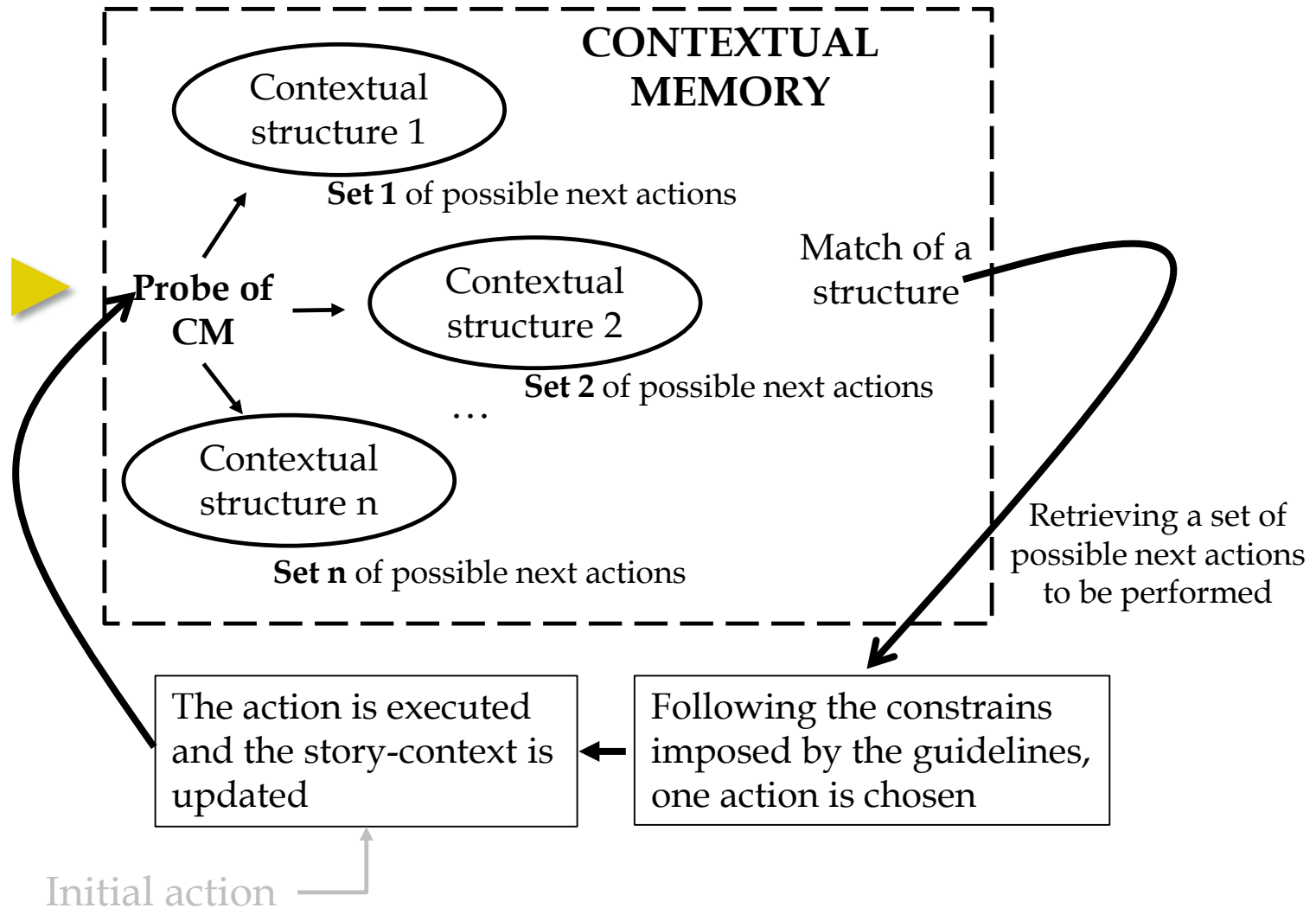
Engagement



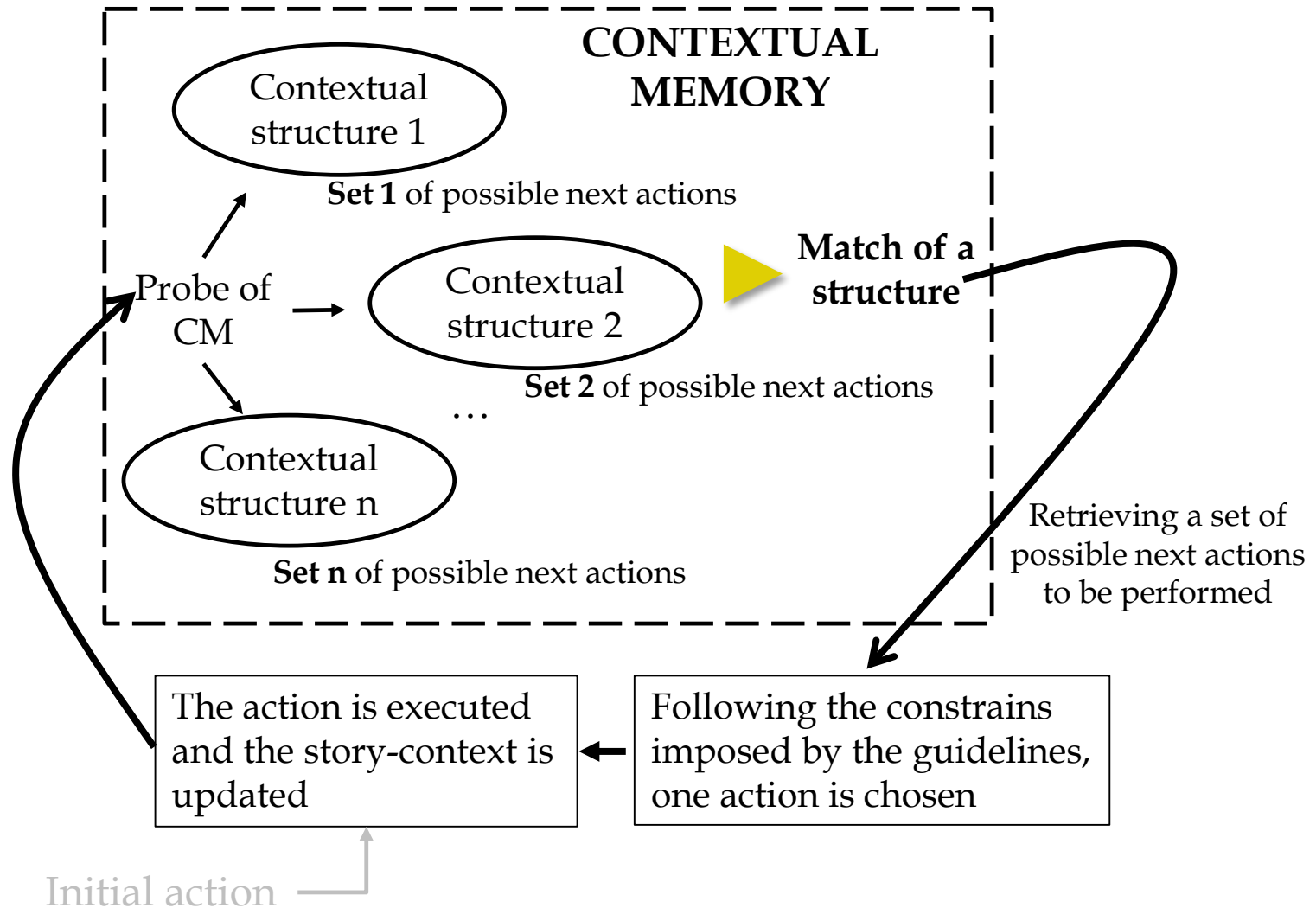
Engagement



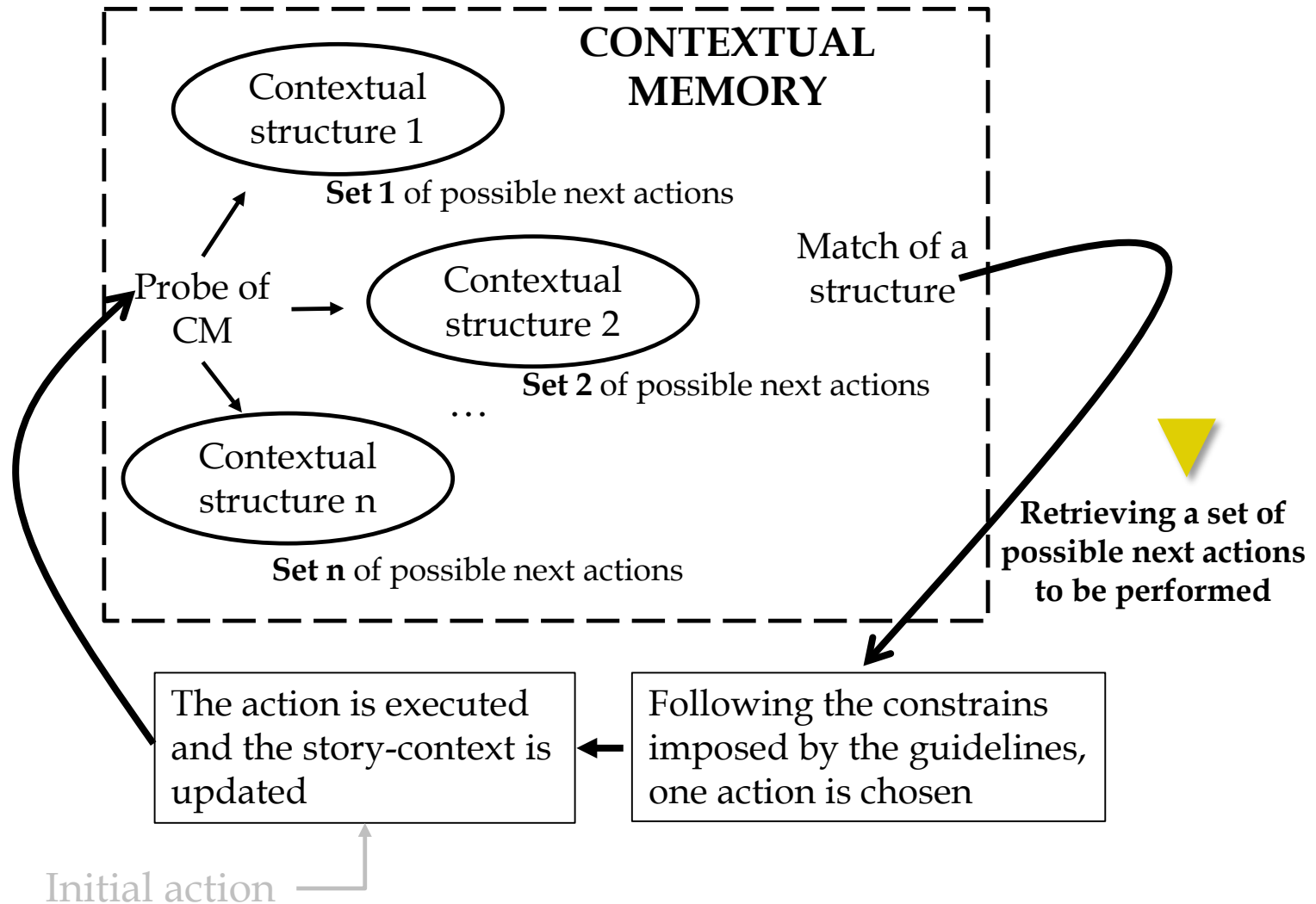
Engagement



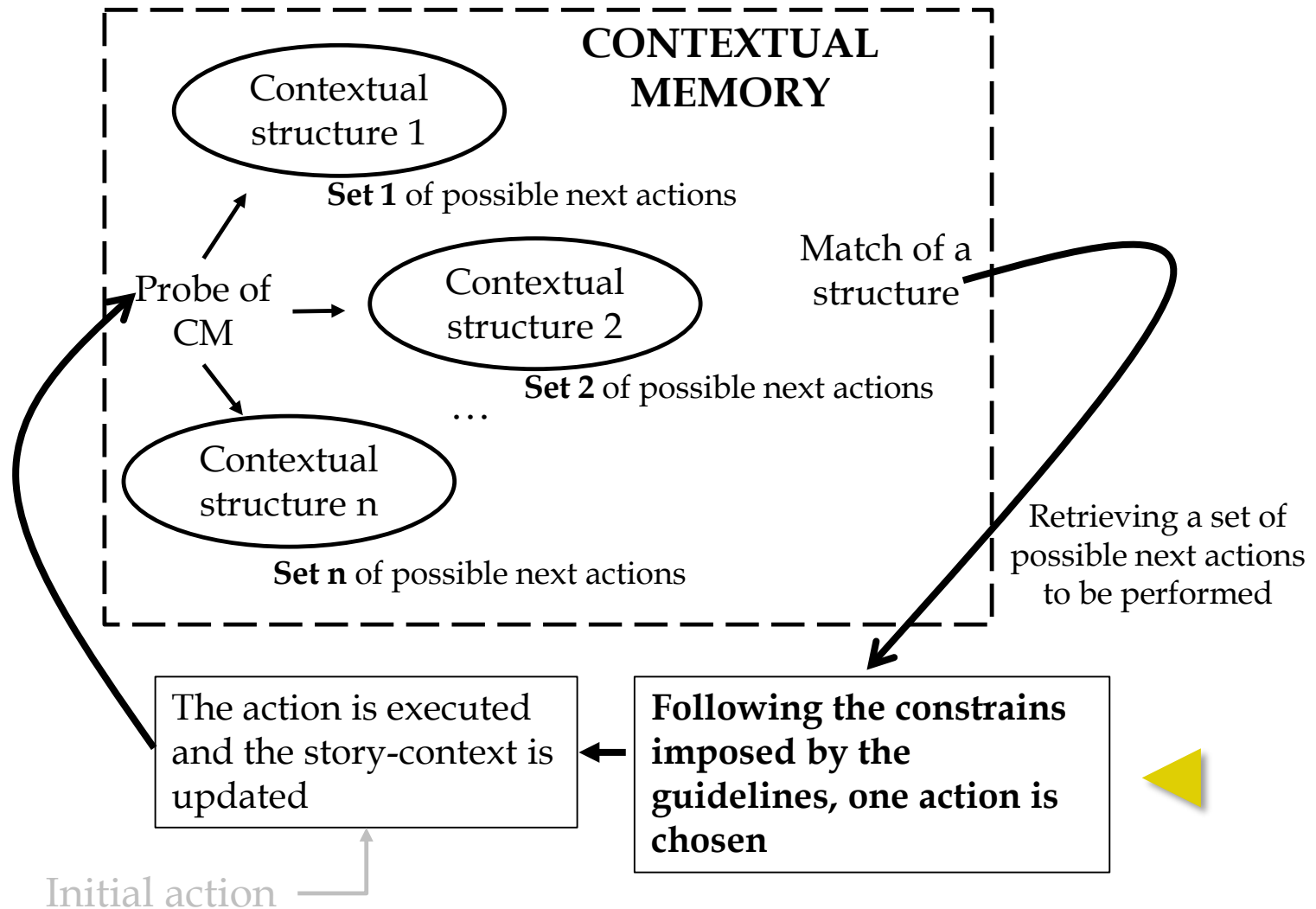
Engagement



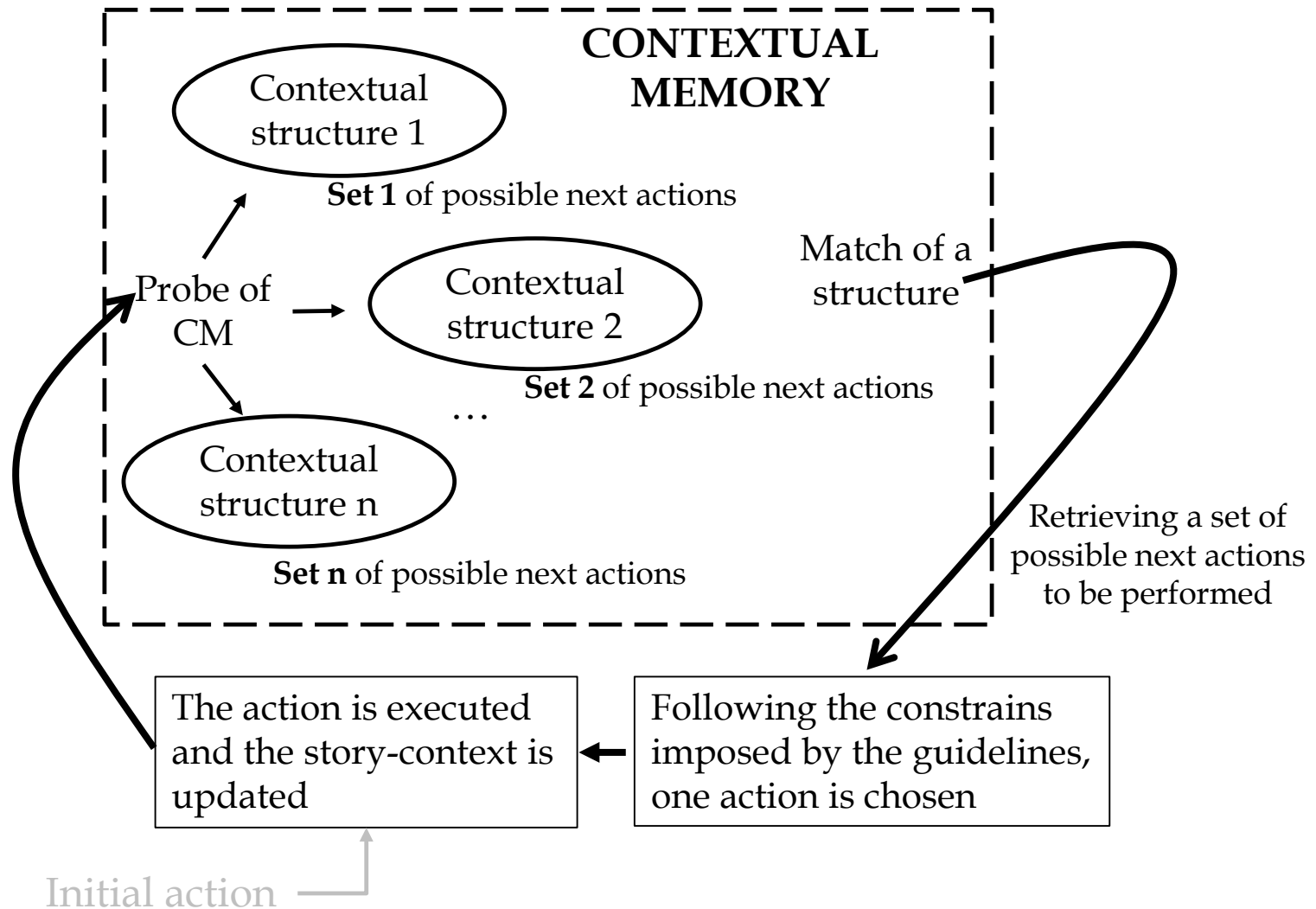
Engagement



Engagement



Engagement

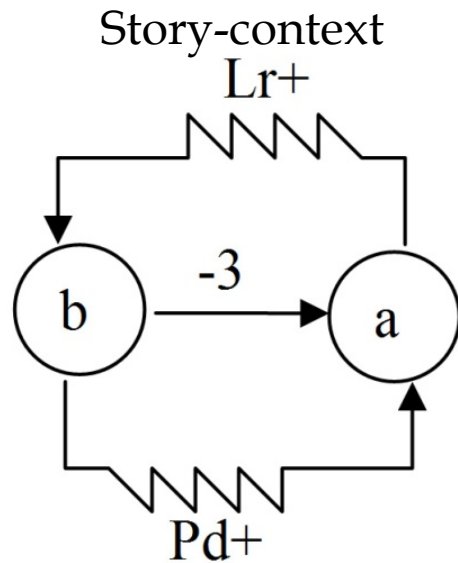


Engagement

A attacked B

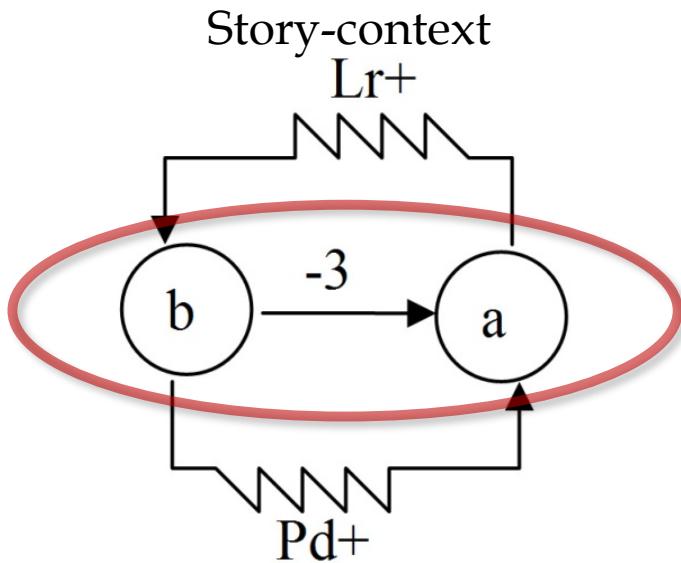
Engagement

A attacked B



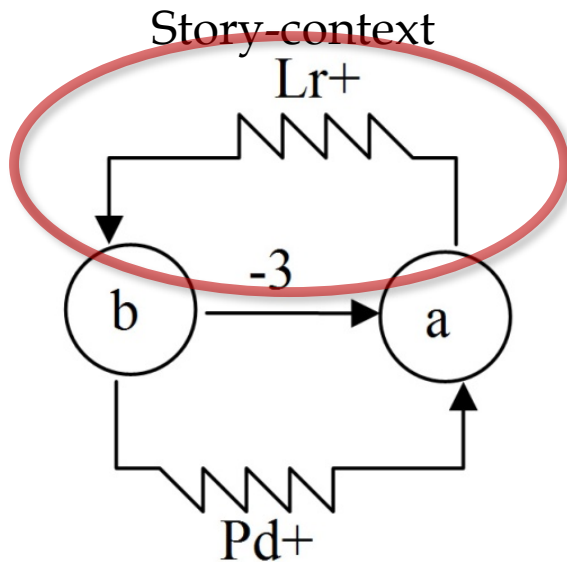
Engagement

A attacked B



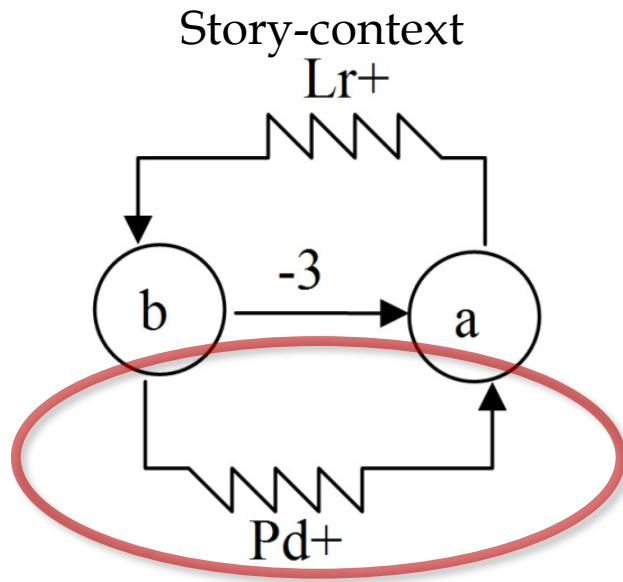
Engagement

A attacked B



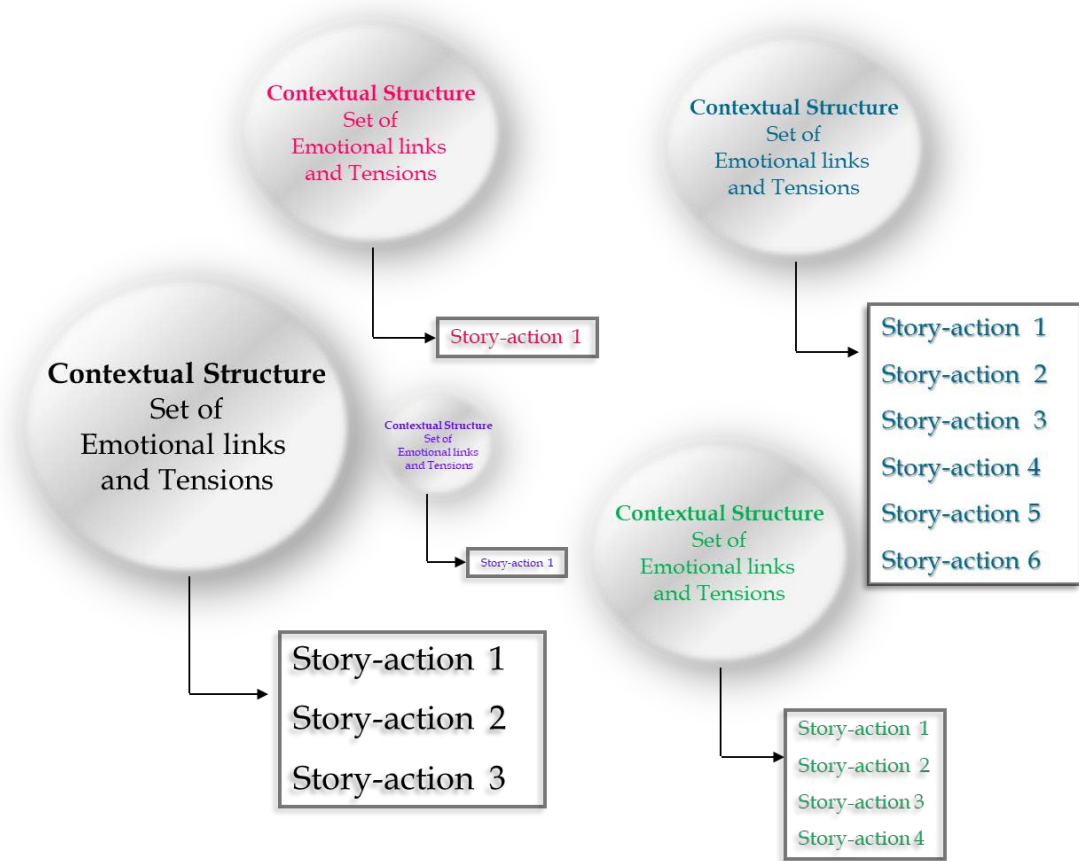
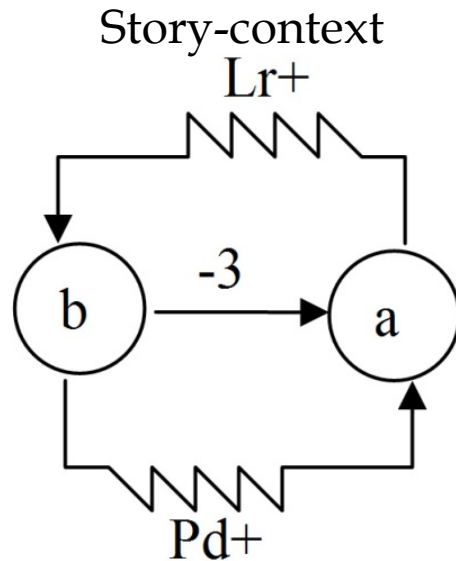
Engagement

A attacked B



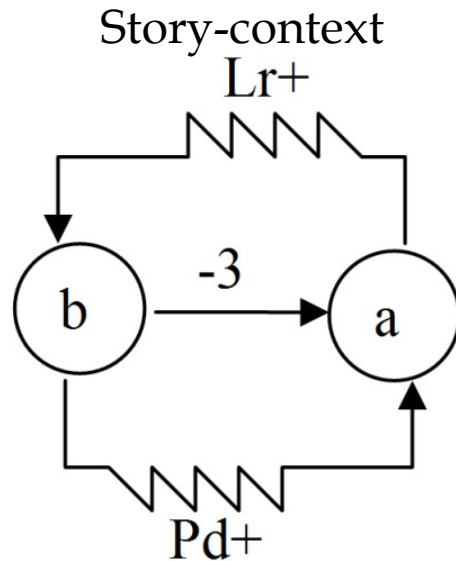
Engagement

A attacked B

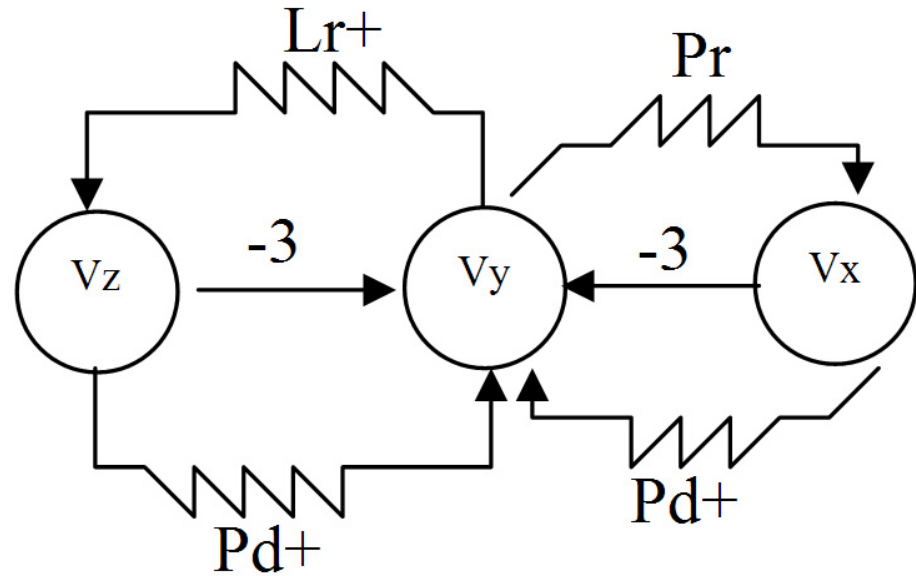


Engagement

A attacked B



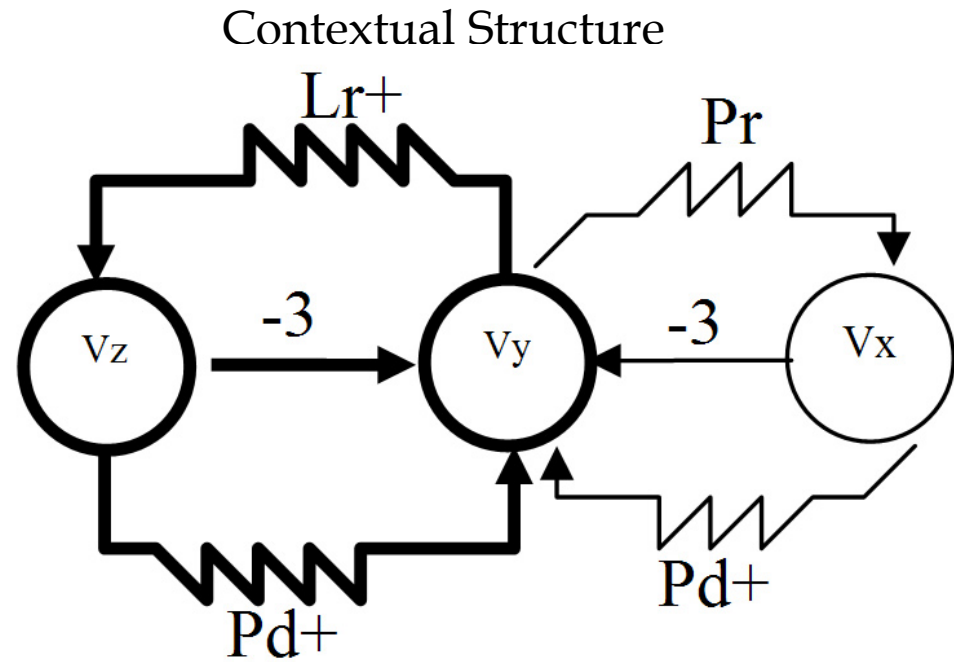
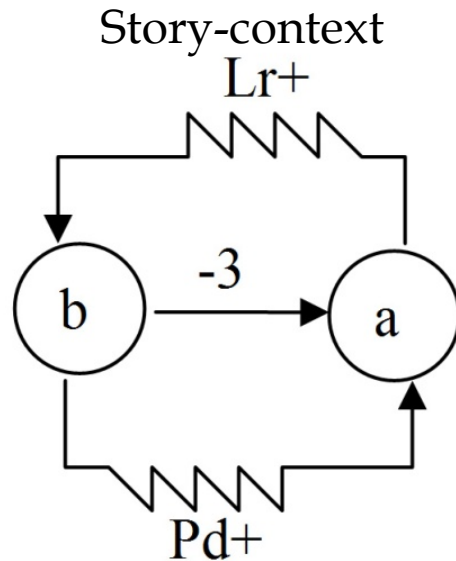
Contextual Structure



Vz fought Vy

Engagement

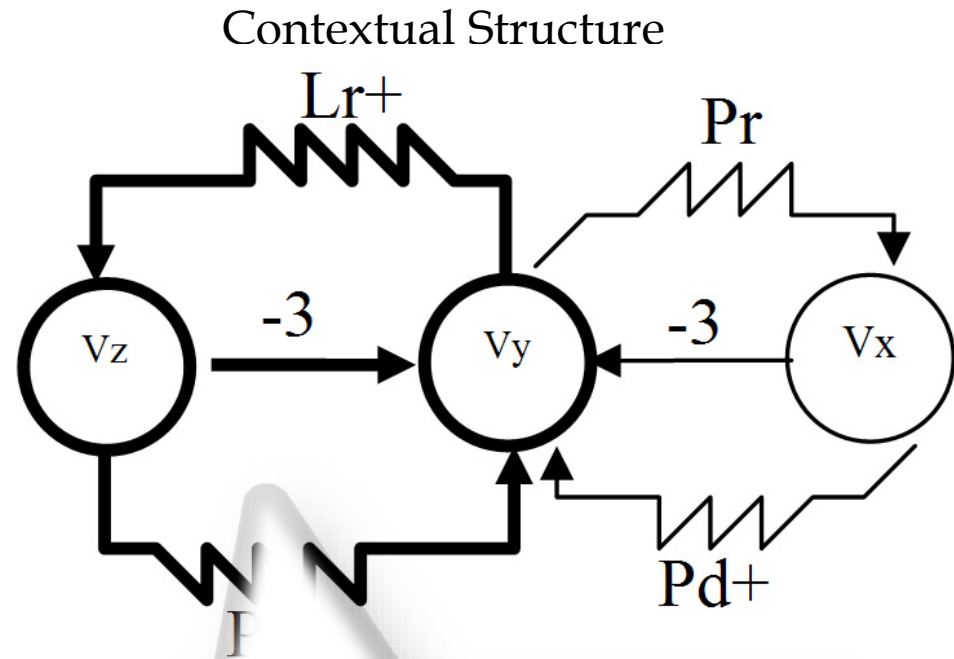
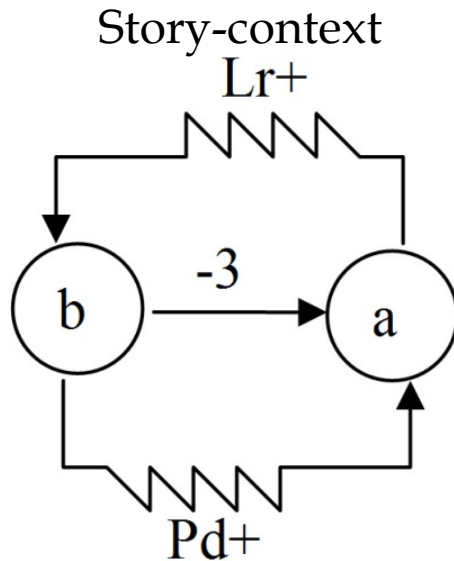
A attacked B



Vz fought Vy

Engagement

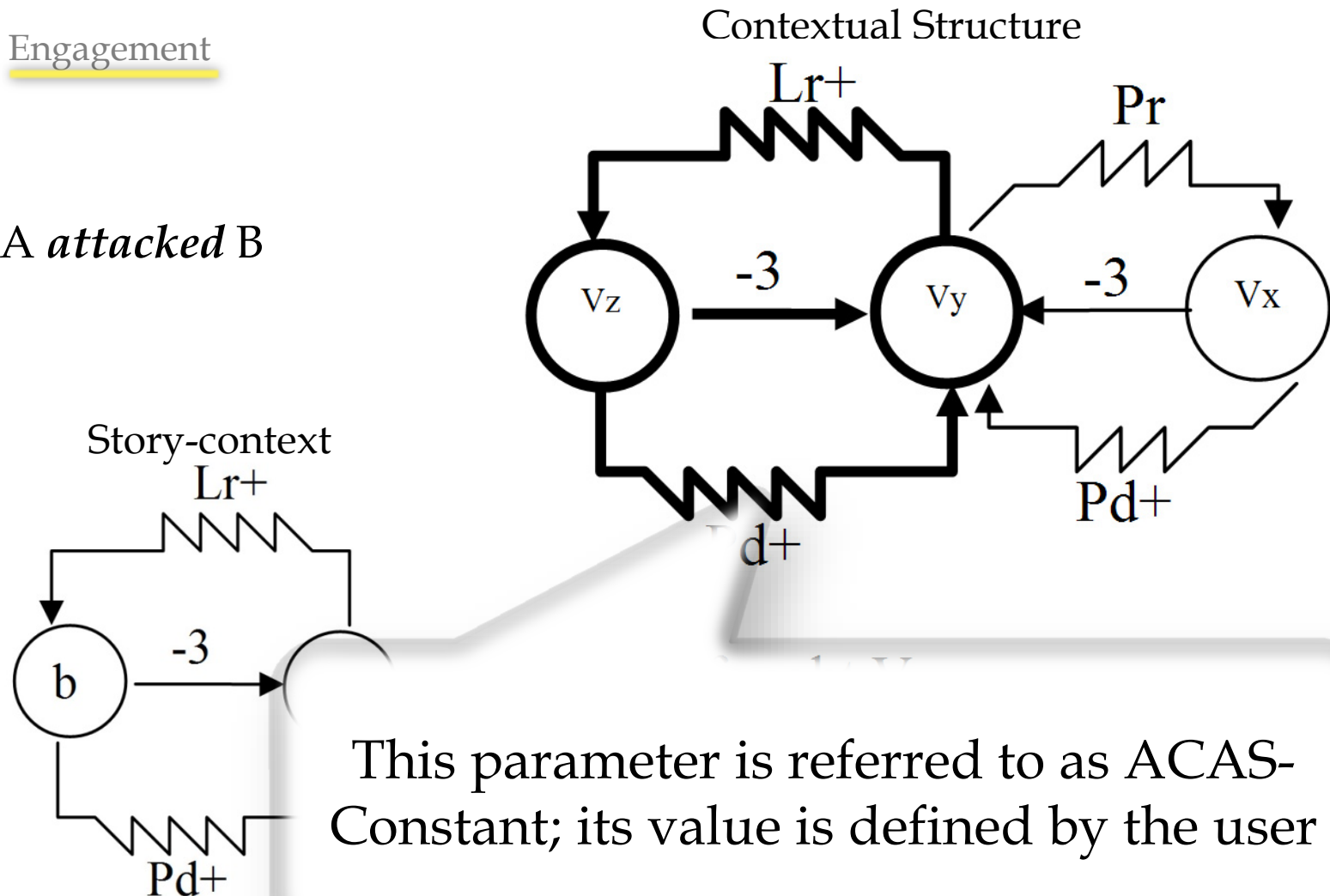
A attacked B



The story-context is 50% of the Contextual-structure. This is a parameter of the system

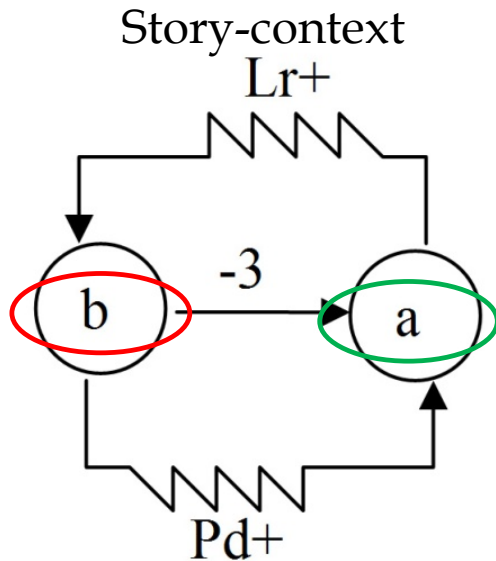
Engagement

A attacked B

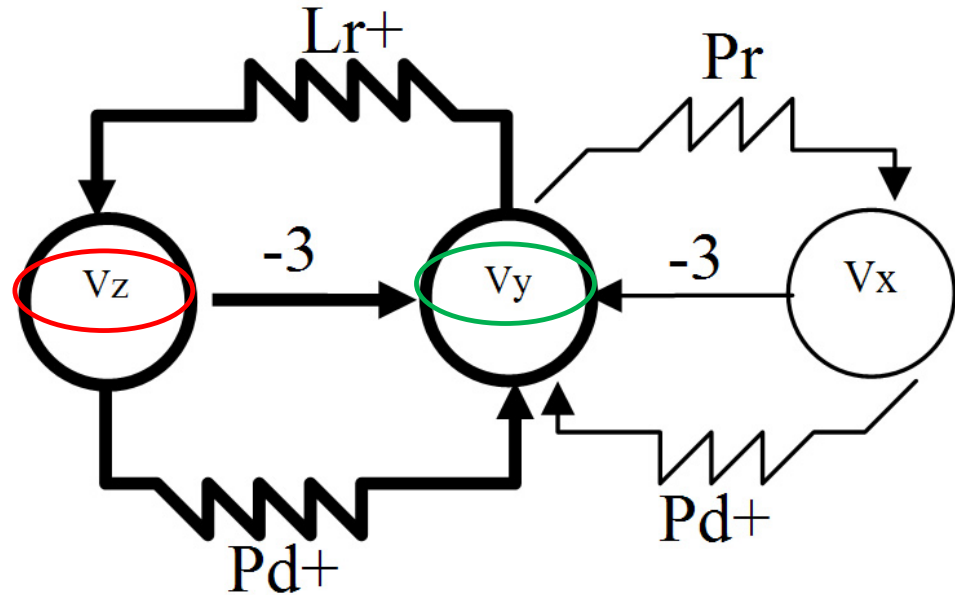


Engagement

A attacked B



Contextual Structure



~~V_z~~ fought V_y

Engagement

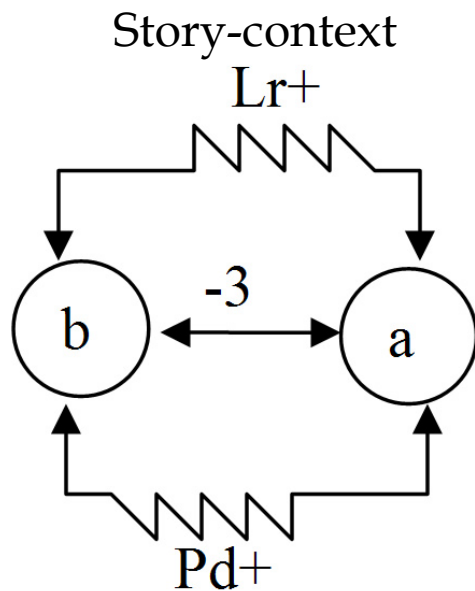
A attacked B

B fought A

Engagement

A attacked B

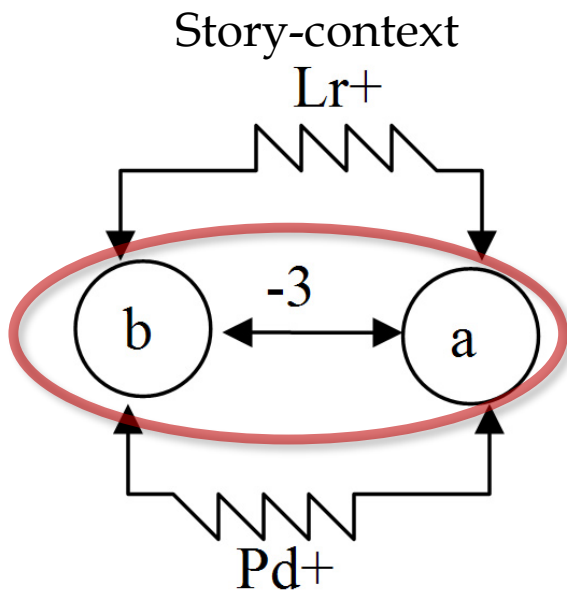
B fought A



Engagement

A attacked B

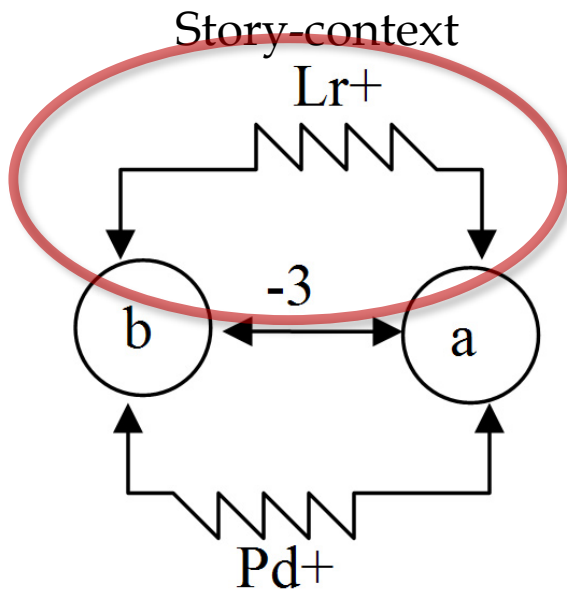
B fought A



Engagement

A attacked B

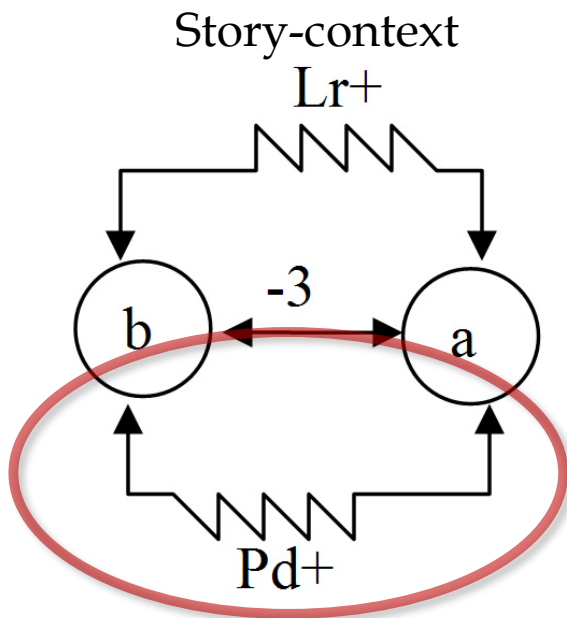
B fought A



Engagement

A attacked B

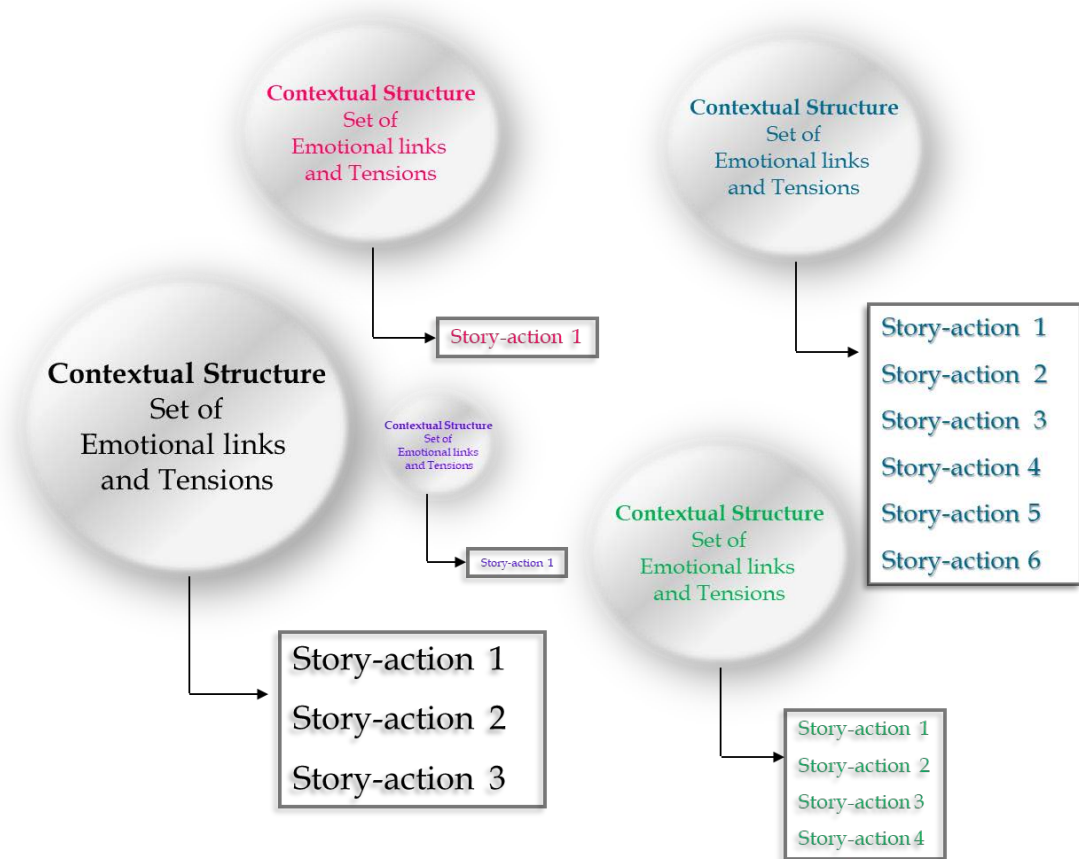
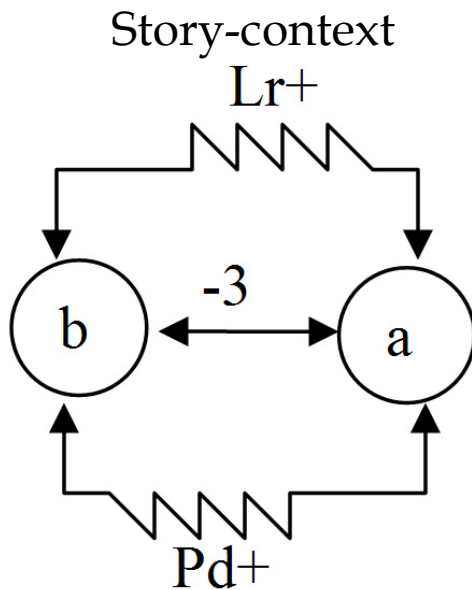
B fought A



Engagement

A attacked B

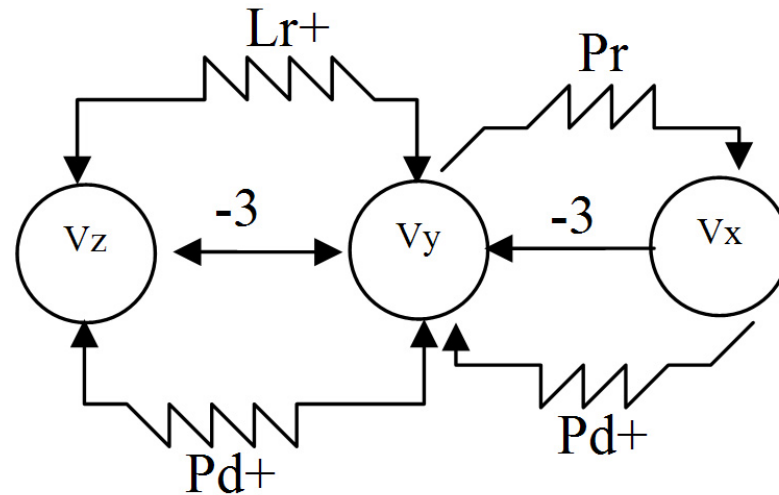
B fought A



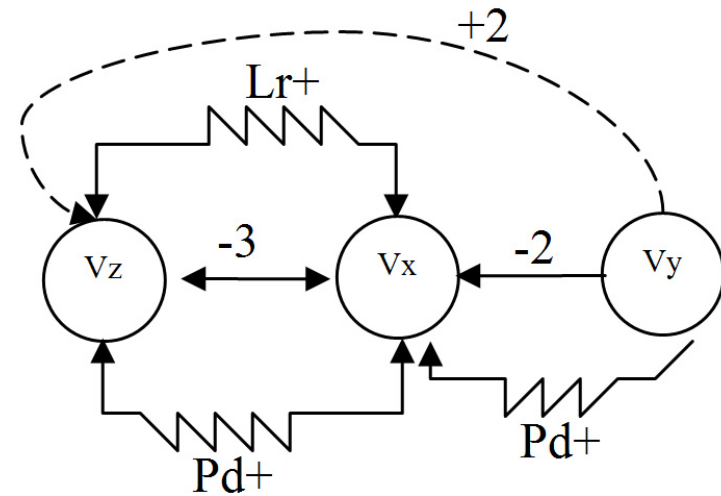
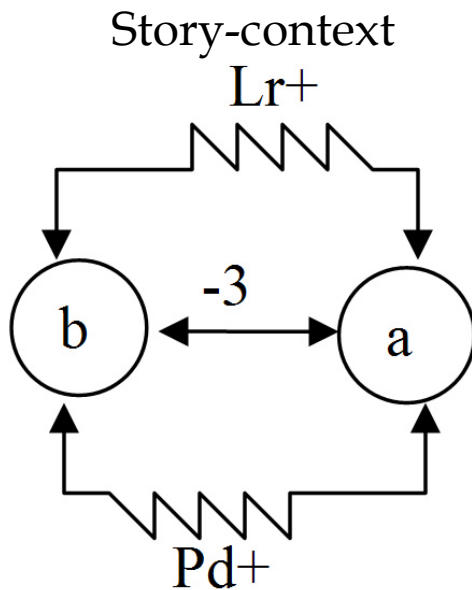
Engagement

A attacked B

B fought A



Vy wounded Vz

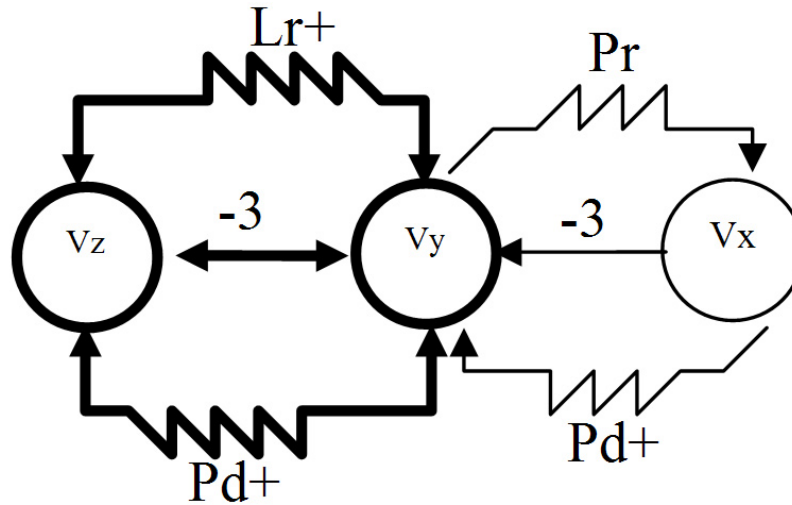


Vz killed Vx

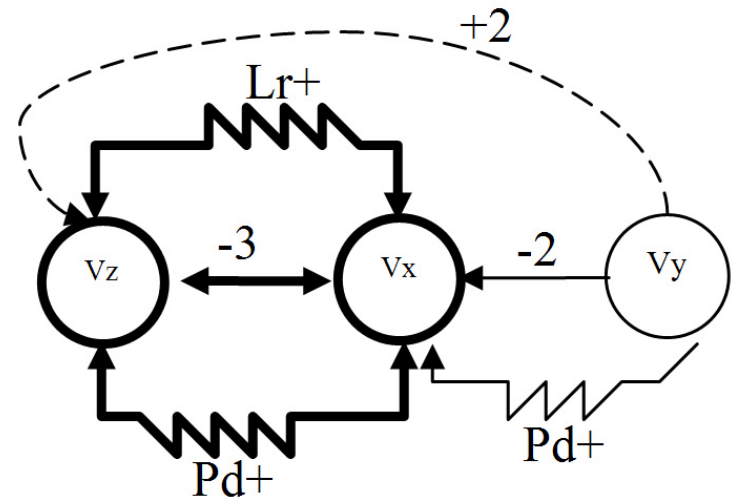
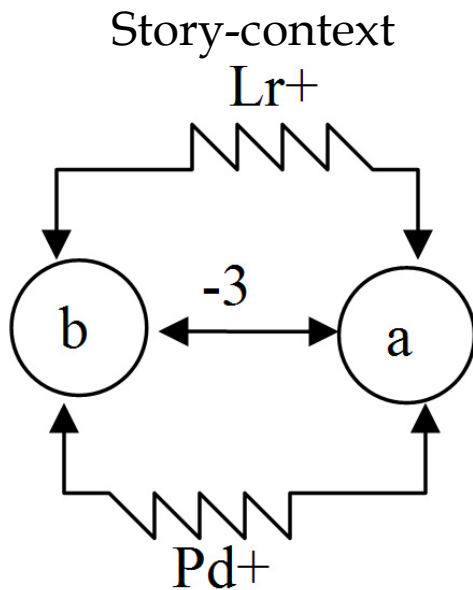
Engagement

A attacked B

B fought A



Vy wounded Vz

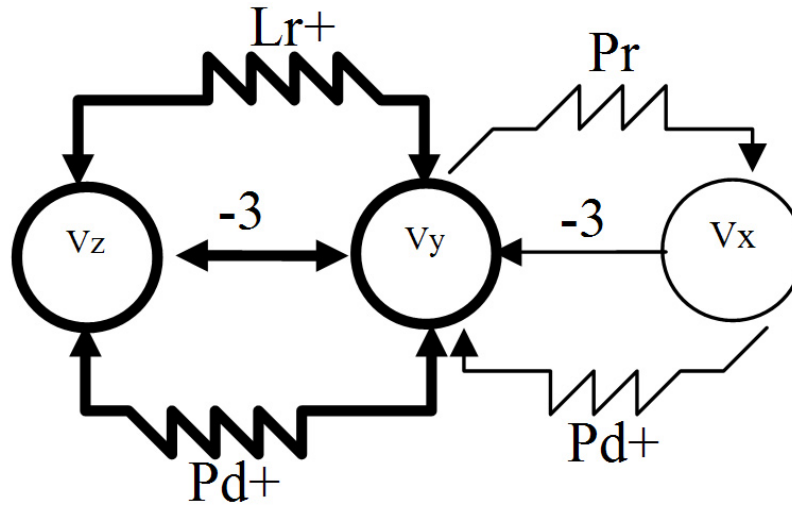


Vz killed Vx

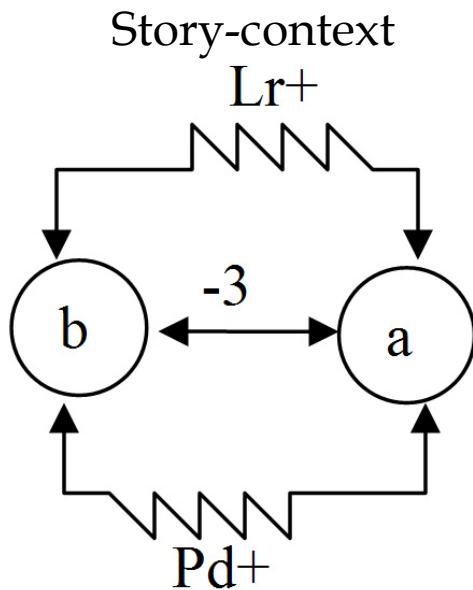
Engagement

A attacked B

B fought A



Vy wounded Vz



Engagement

A attacked B

B fought A

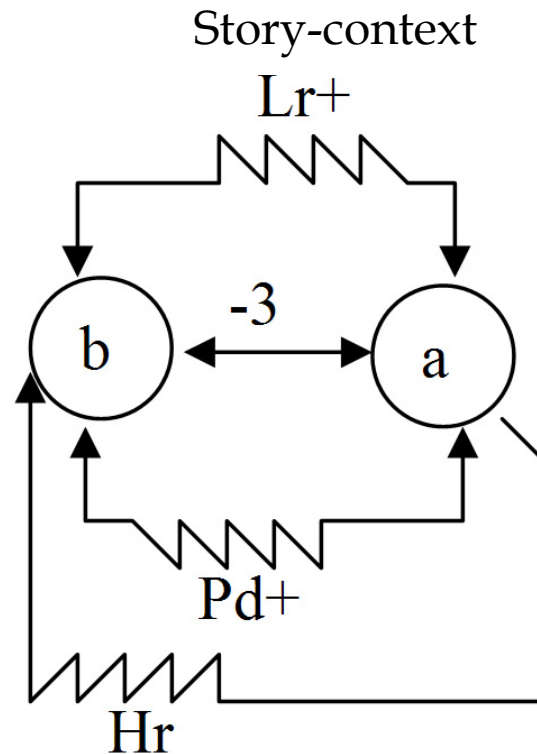
A wounded B

Engagement

A attacked B

B fought A

A wounded B

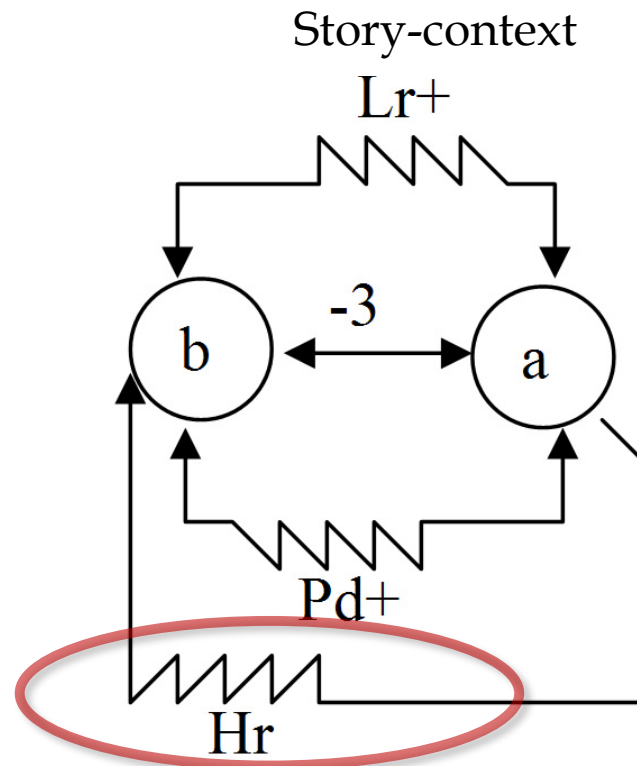


Engagement

A attacked B

B fought A

A wounded B



Engagement

A attacked B

B fought A

A wounded B

A ran away

Engagement

A attacked B

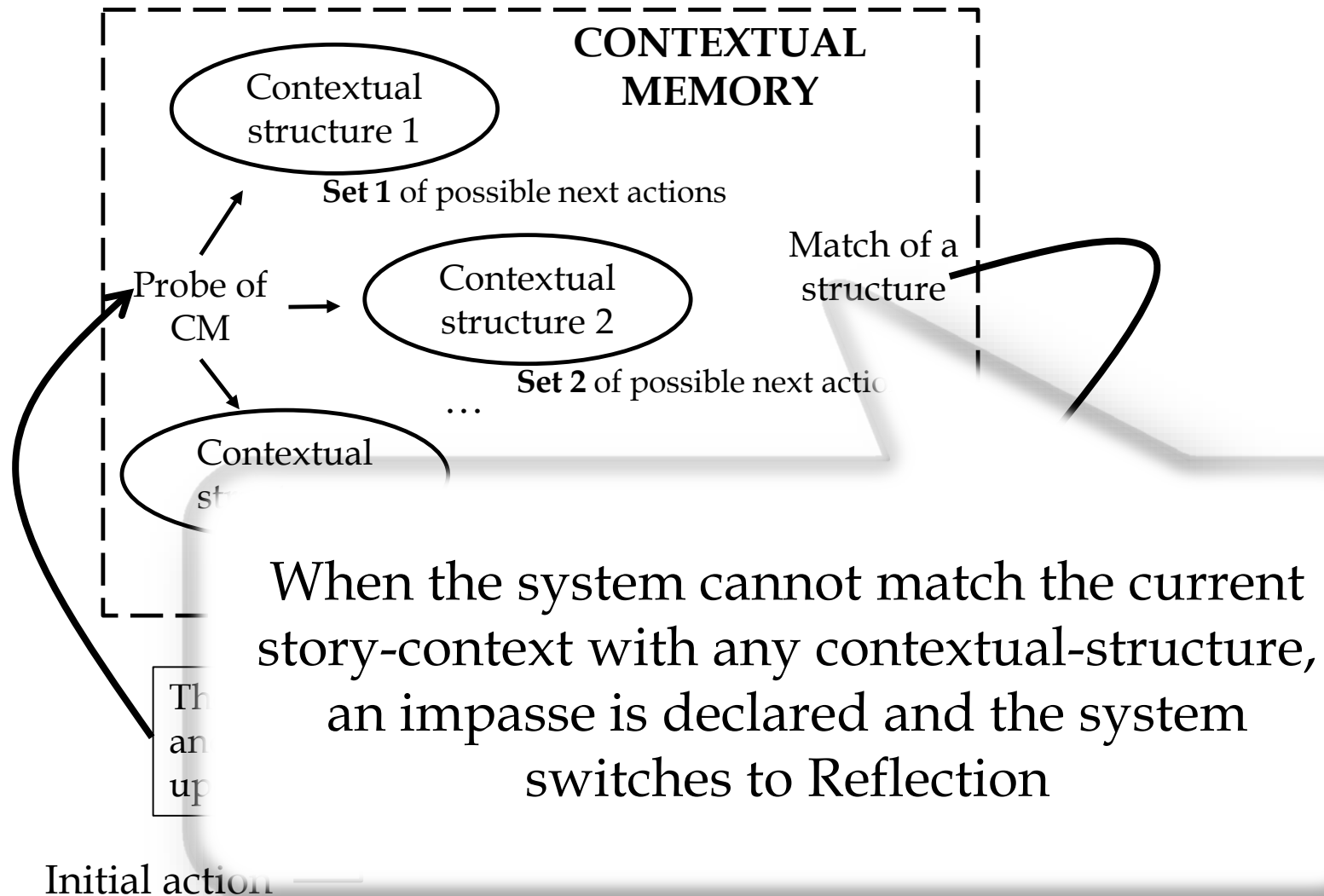
B fought A

A wounded B

A ran away

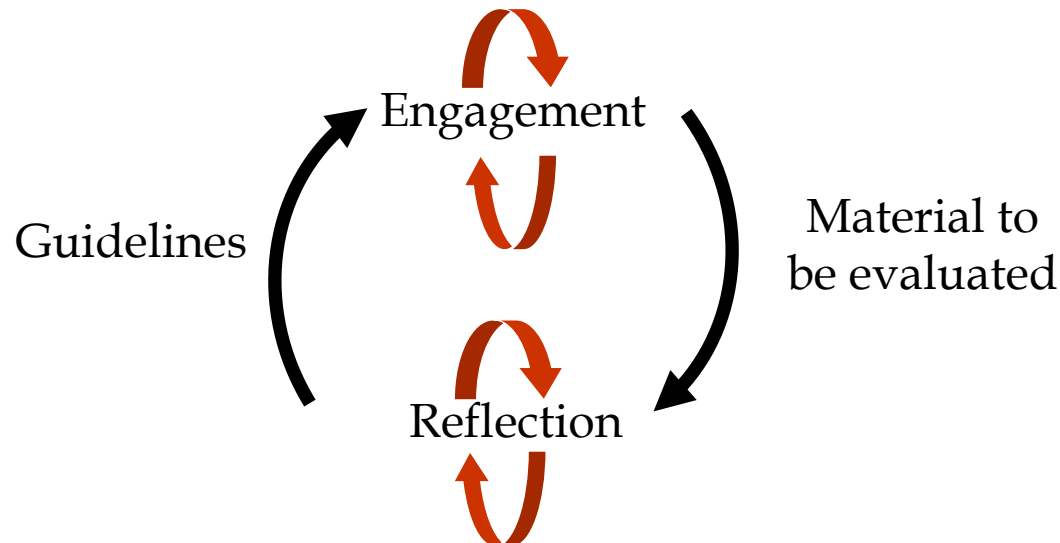
} 3 story-actions

Engagement



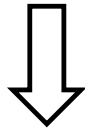
Engagement

The process of developing new stories consists of a cycle between the Engaged and Reflective States

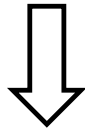


Reflection

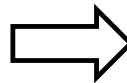
Reflection



MEXICA verifies that all actions' preconditions are satisfied



If necessary, the system breaks impasses



MEXICA evaluates the interestingness of the story in progress



MEXICA evaluates the novelty of the story in progress

Reflection



MEXICA verifies that all
actions' preconditions
are satisfied



If necessary, the system
breaks impasses



MEXICA evaluates the
interestingness of the
story in progress



MEXICA evaluates
the novelty of the
story in progress



Reflection



MEXICA verifies that all actions' preconditions are satisfied



MEXICA evaluates the interestingness of the story in progress



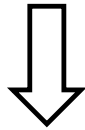
If necessary,
breaks in

Notice that during engagement preconditions are not checked.

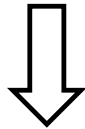


If it is necessary, the system inserts one or more actions to satisfy preconditions

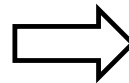
Reflection



MEXICA verifies that all
actions' preconditions
are satisfied



The system breaks
impasses



MEXICA evaluates the
interestingness of the
story in progress



MEXICA evaluates
the novelty of the
story in progress



Reflection



MEXICA verifies that all
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The system breaks
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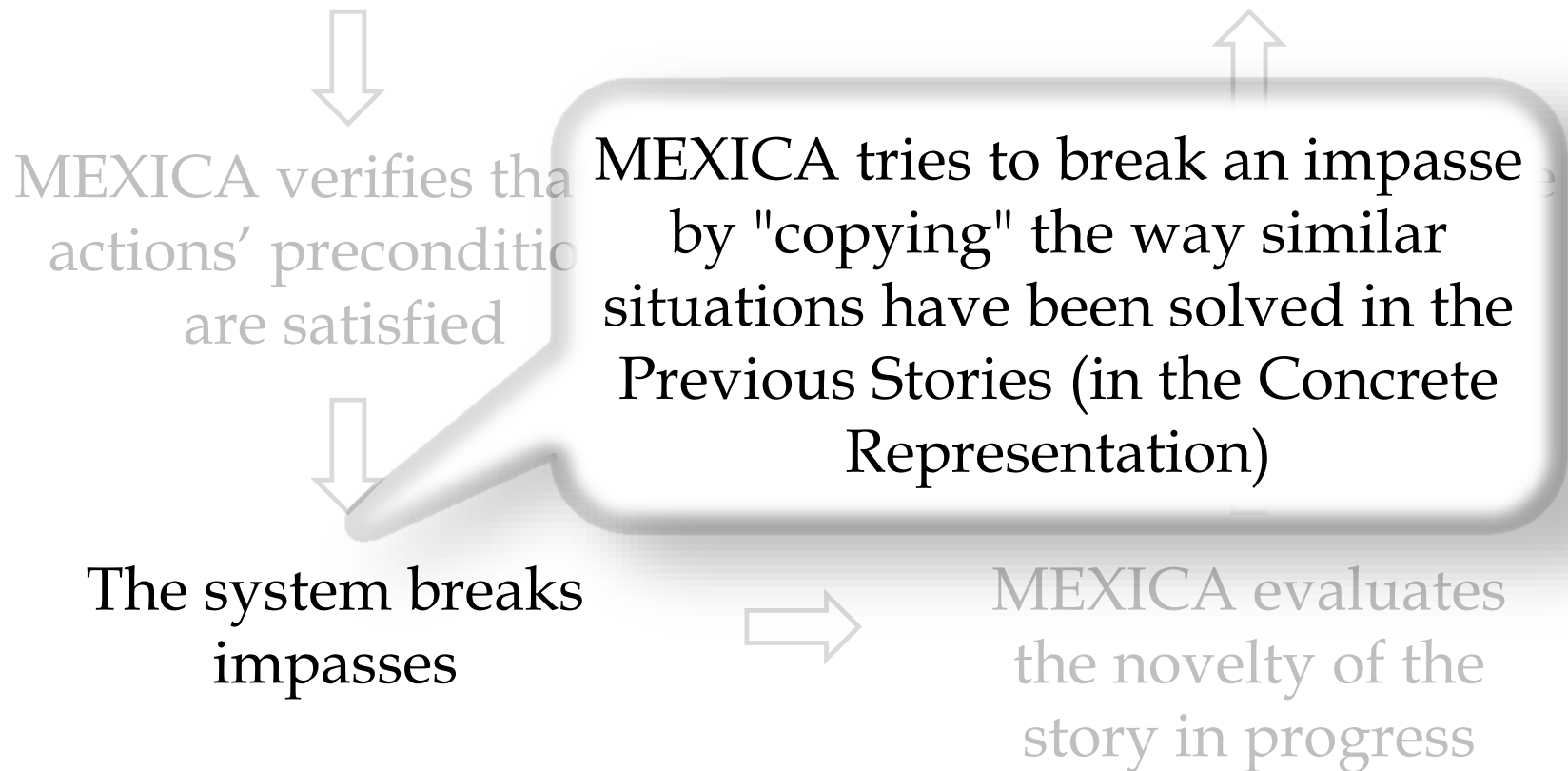


MEXICA evaluates the
interestingness of the
story in progress

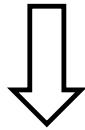


MEXICA evaluates
the novelty of the
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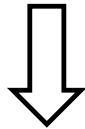
Reflection



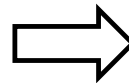
Reflection



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The system breaks
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The system breaks
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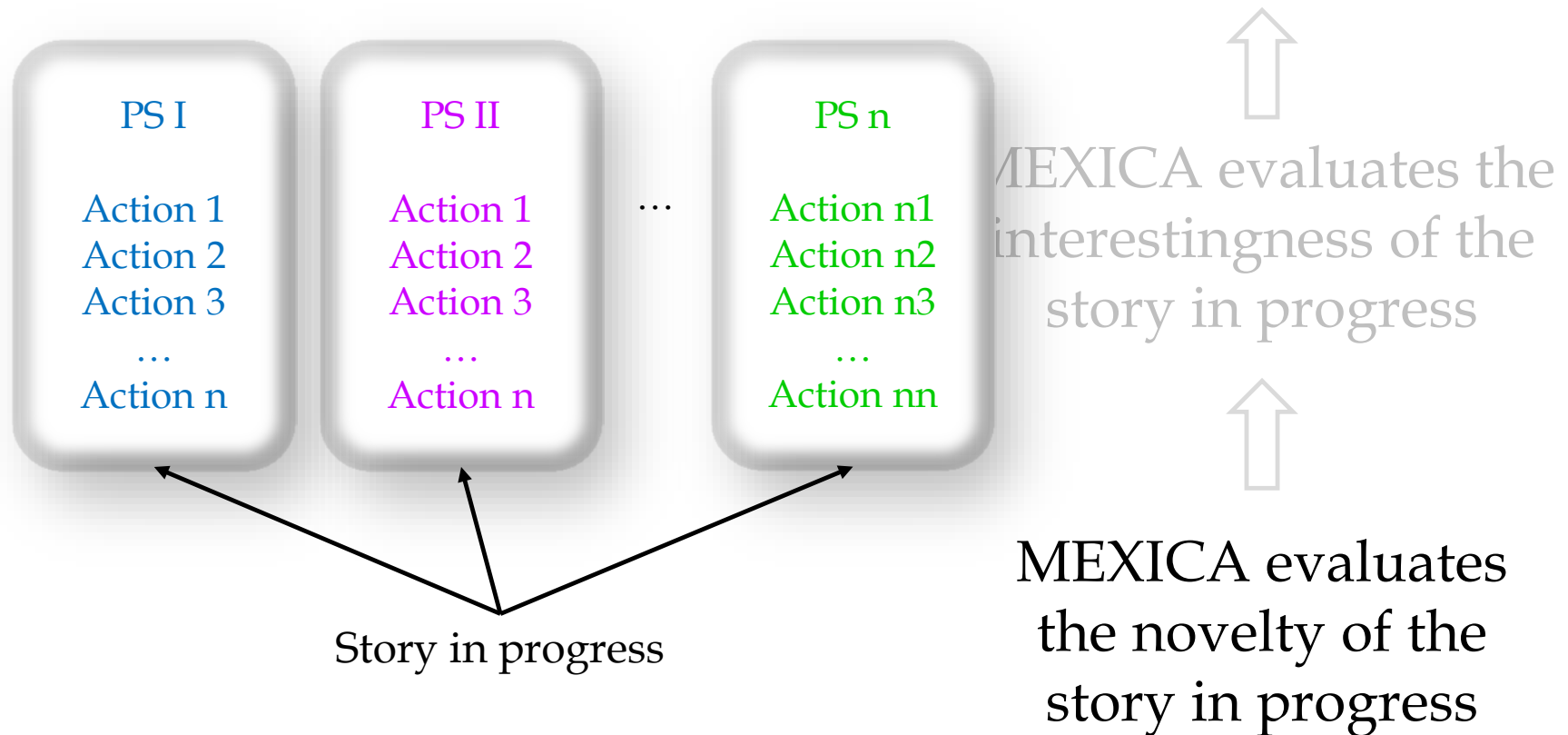


MEXICA evaluates the
interestingness of the
story in progress

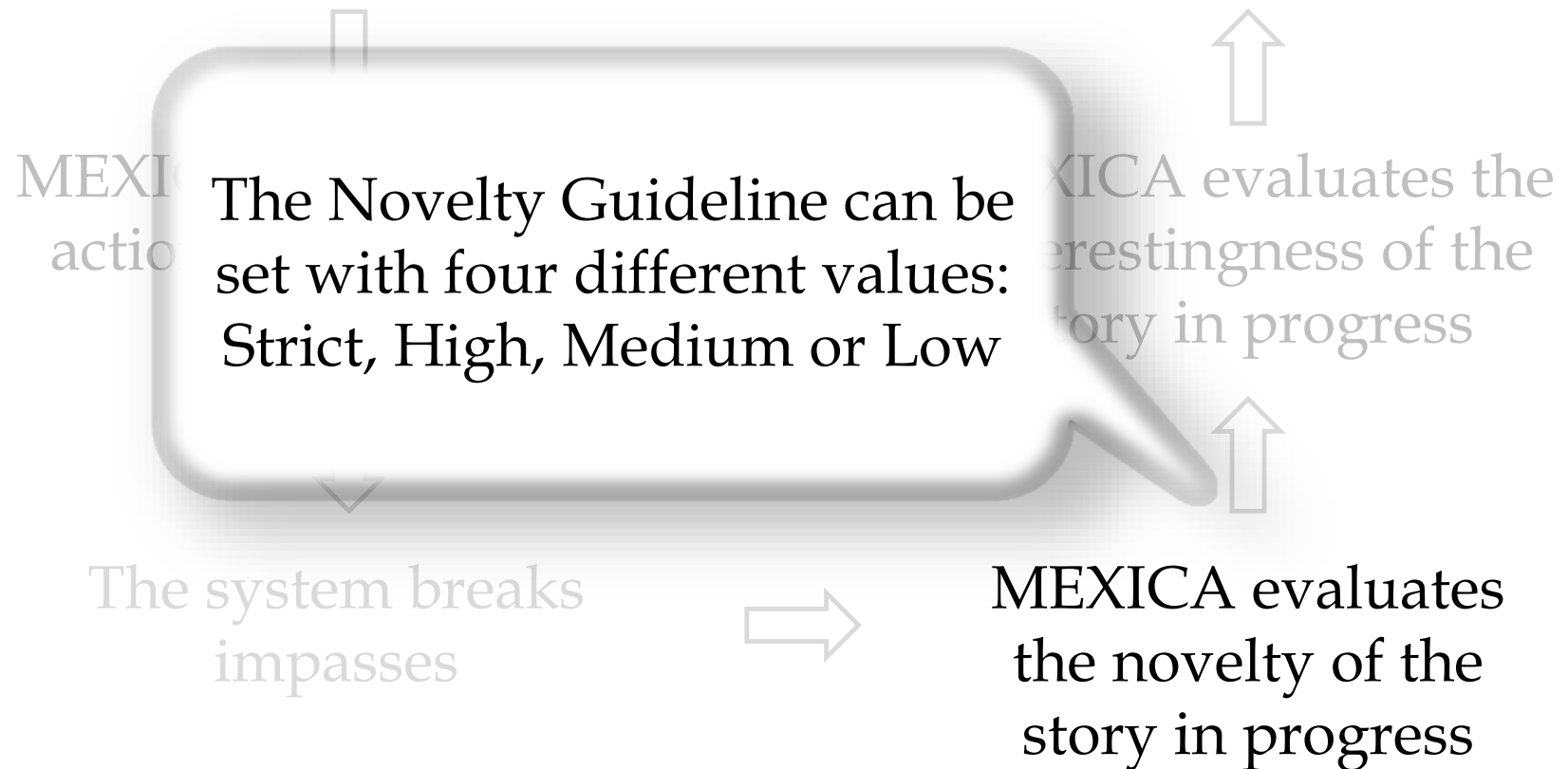


MEXICA evaluates
the novelty of the
story in progress

Reflection



Reflection



Reflection

MEXICA The Novelty Guideline can be set with four different values: Strict, High, Medium or Low

MEXICA evaluates the interestingness of the story in progress

Actions that have never been used in the previous stories

MEXICA evaluates the novelty of the story in progress

Reflection

MEXICA
action

The Novelty Guideline can be set with four different values: Strict, **High**, Medium or Low

MEXICA evaluates the interestingness of the story in progress

The

Actions that have been used zero, one or two times in the previous stories

MEXICA evaluates the novelty of the story in progress

Reflection

MEXICA
action

The Novelty Guideline can be set with four different values: Strict, High, Medium or Low

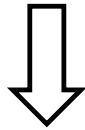
MEXICA evaluates the interestingness of the story in progress

The system breaks
impasses

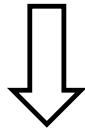


MEXICA evaluates the novelty of the story in progress

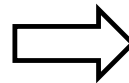
Reflection



MEXICA verifies that all
actions' preconditions
are satisfied



The system breaks
impasses



MEXICA evaluates the
interestingness of the
story in progress



MEXICA evaluates
the novelty of the
story in progress



Reflection



MEXICA verifies that all
actions' preconditions
are satisfied



The system breaks
impasses



MEXICA evaluates the
interestingness of the
story in progress



MEXICA evaluates
the novelty of the
story in progress



Reflection



MEXICA verifies that all
actions' preconditions

The possible values for
the Tension Guideline
are: tendency-up,
tendency-down, neutral

If ne
breaks impasses



MEXICA evaluates the
interestingness of the
story in progress



MEXICA evaluates
the novelty of the
story in progress

Reflection



MEXICA verifies that all actions' preconditions

The possible values for the Tension Guideline are: **tendency-up**, tendency-down, neutral

If ne
breaks impasses



MEXICA evaluates the interestingness of the story in progress



MEXICA evaluates the novelty of the story in progress

Reflection



MEXICA verifies that all
actions' preconditions

The possible values for
the Tension Guideline
are: tendency-up,
tendency-down, neutral

If ne
breaks impasses



MEXICA evaluates the
interestingness of the
story in progress



MEXICA evaluates
the novelty of the
story in progress

Reflection



MEXICA verifies that all
actions' preconditions

The possible values for
the Tension Guideline
are: tendency-up,
tendency-down, **neutral**

If ne
breaks impasses



MEXICA evaluates the
interestingness of the
story in progress



MEXICA evaluates
the novelty of the
story in progress

Reflection

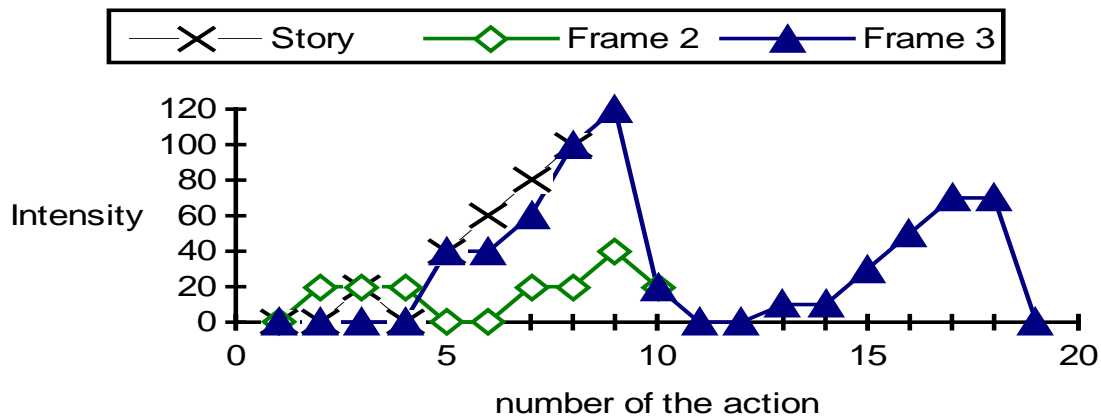


MEXICA verifies that all



MEXICA evaluates the
tingness of the
n progress

Comparison of the tensional representations



A evaluates
velty of the
n progress

Reflection

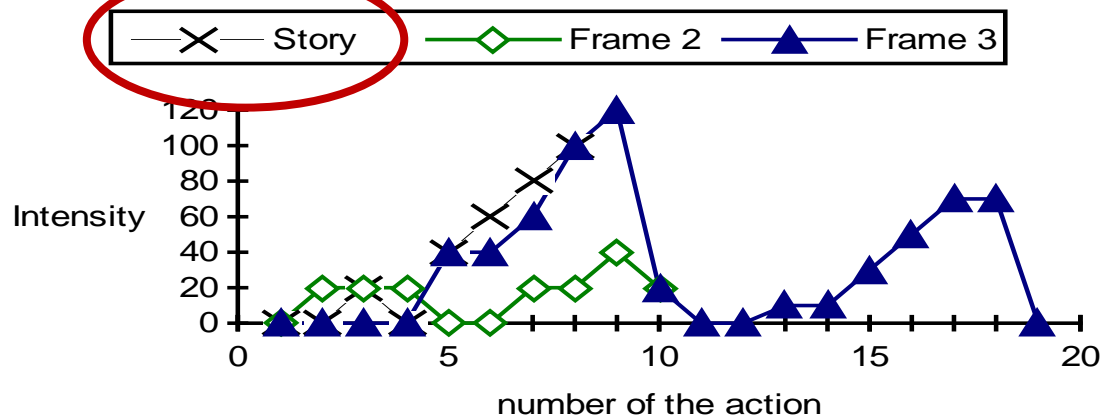


MEXICA verifies that all



MEXICA evaluates the
tingness of the
n progress

Comparison of the tensional representations



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n progress

Reflection

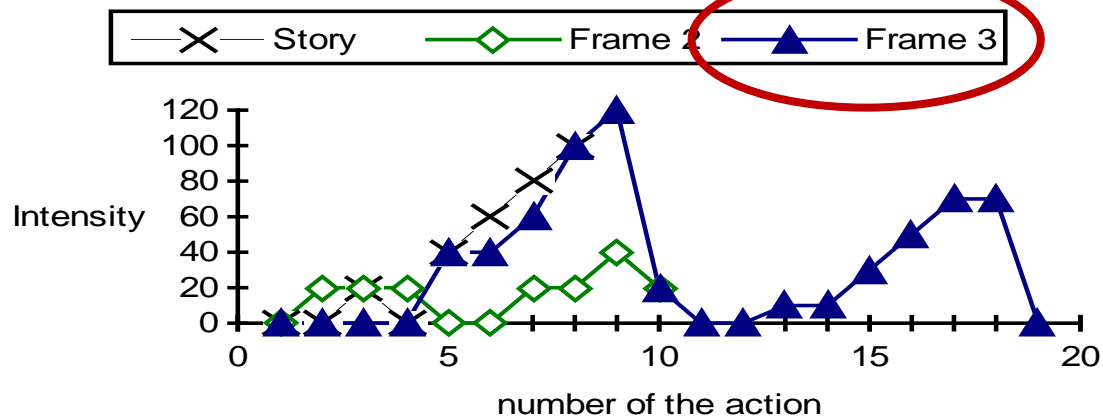


MEXICA verifies that all



MEXICA evaluates the
singness of the
n progress

Comparison of the tensional representations



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velty of the
n progress

Reflection

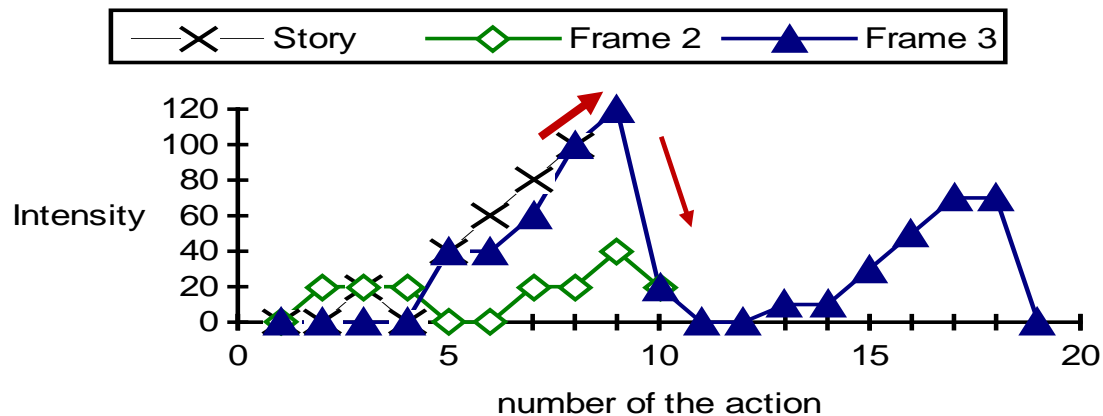


MEXICA verifies that all



MEXICA evaluates the
tingness of the
n progress

Comparison of the tensional representations



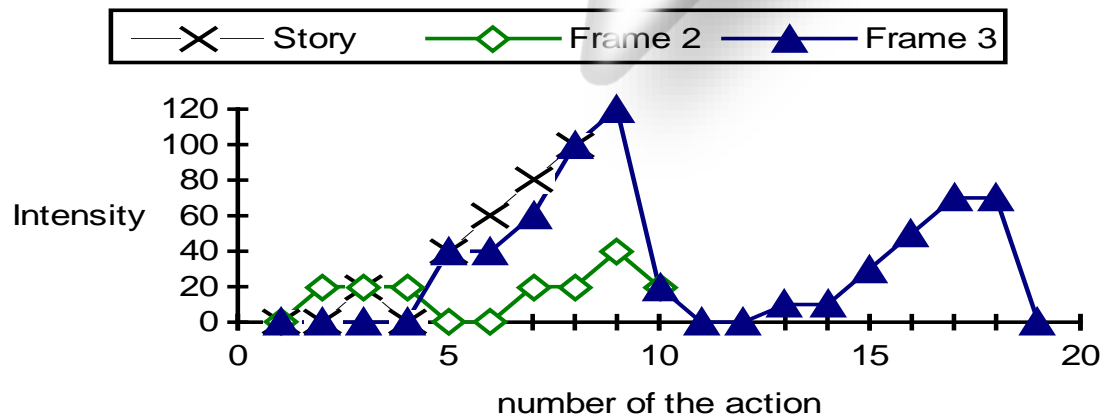
A evaluates
velty of the
n progress

Reflection

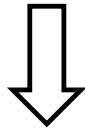
Tension Guideline = tendency-up

MEXICA verifies that all

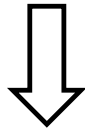
MEXICA evaluates the
tendency of the
tension in progress



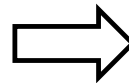
Reflection



MEXICA verifies that all
actions' preconditions
are satisfied



The system breaks
impasses



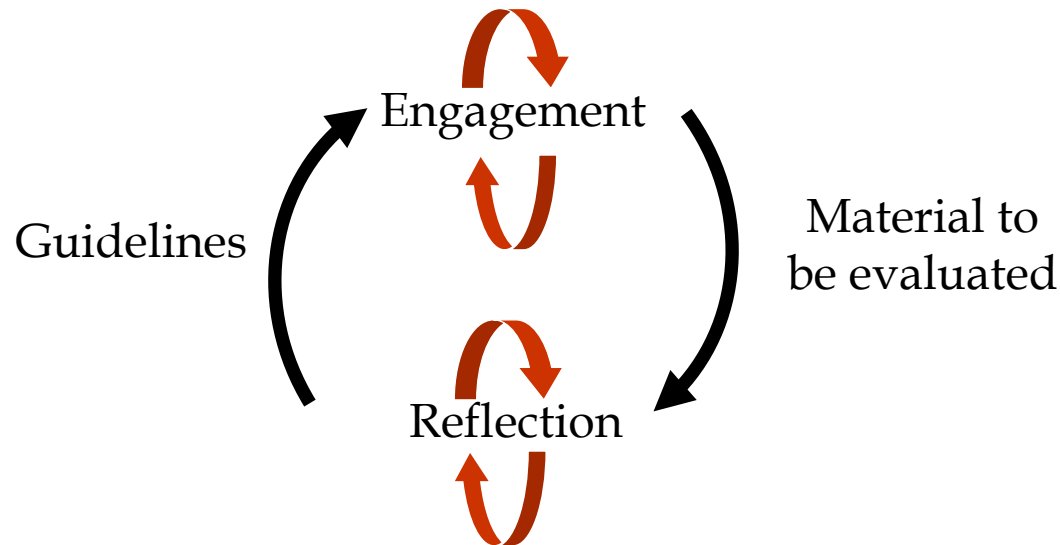
MEXICA evaluates the
interestingness of the
story in progress



MEXICA evaluates
the novelty of the
story in progress

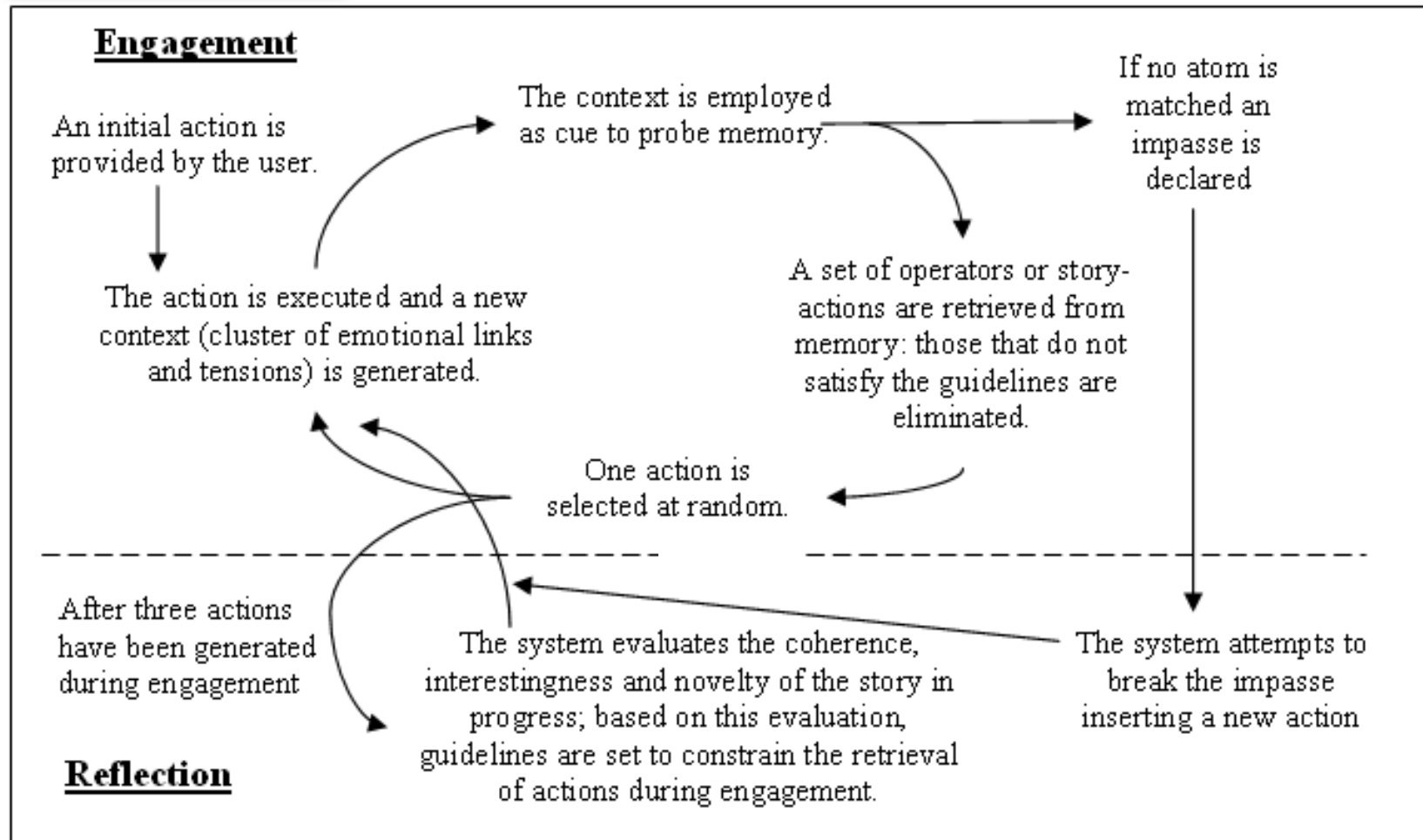
Reflection

The process of developing new stories consists of a cycle between the Engaged and Reflective States



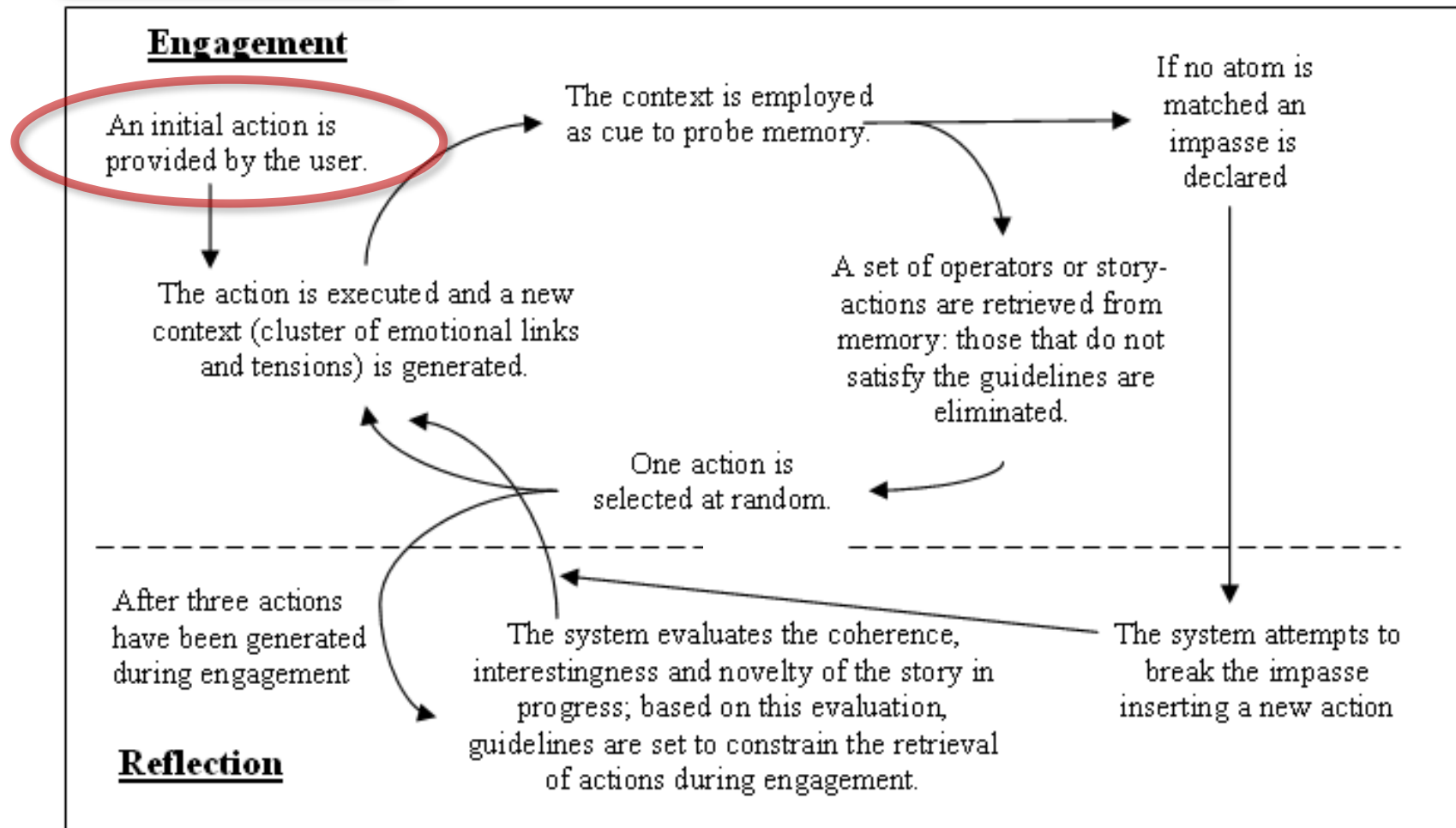
Ending the narrative

Ending the narrative



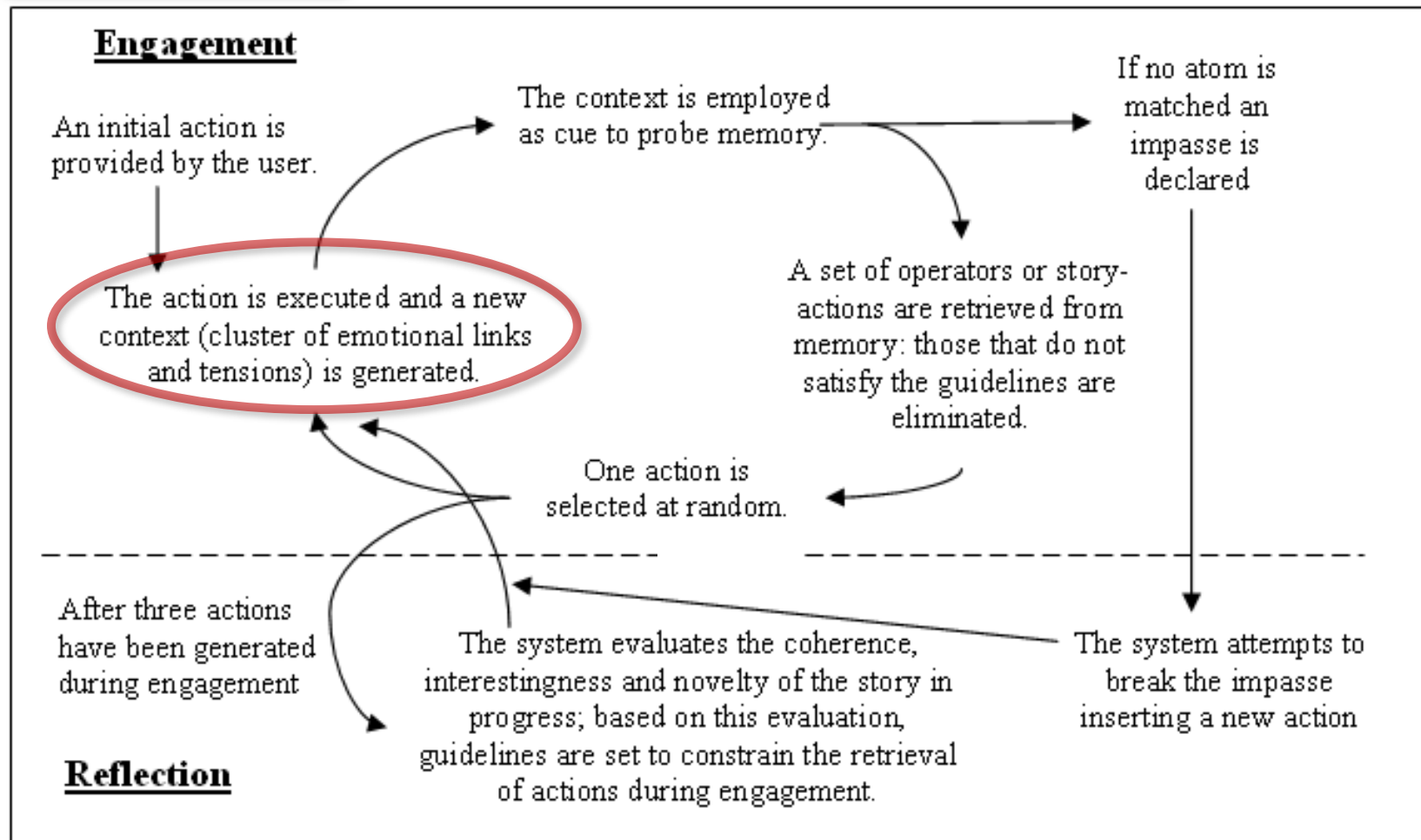
Pérez y Pérez, R. (2007). Employing Emotions to Drive Plot Generation in a Computer-Based Storyteller. Cognitive Systems Research. Vol. 8, number 2, pp. 89-109.

Ending the narrative



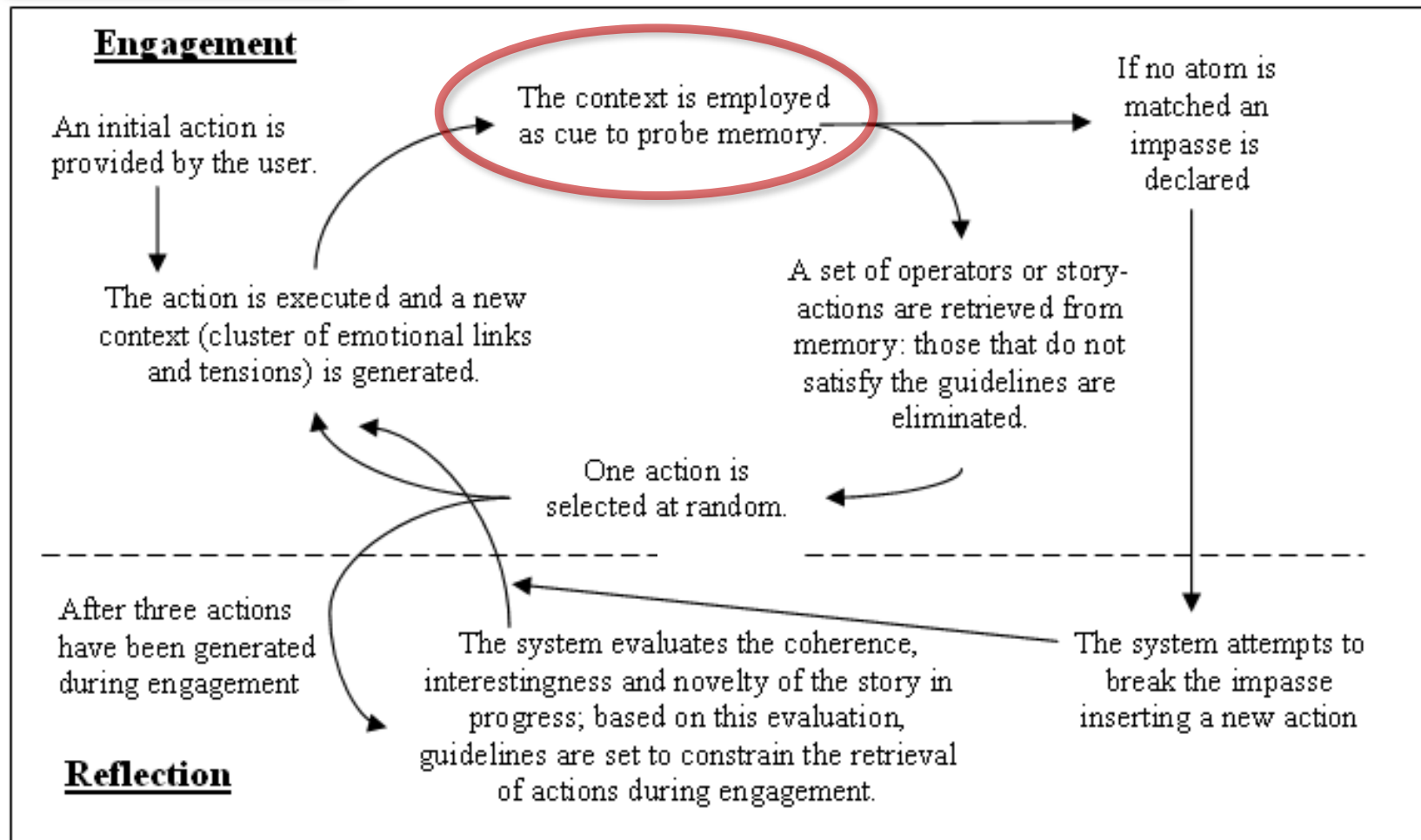
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Ending the narrative



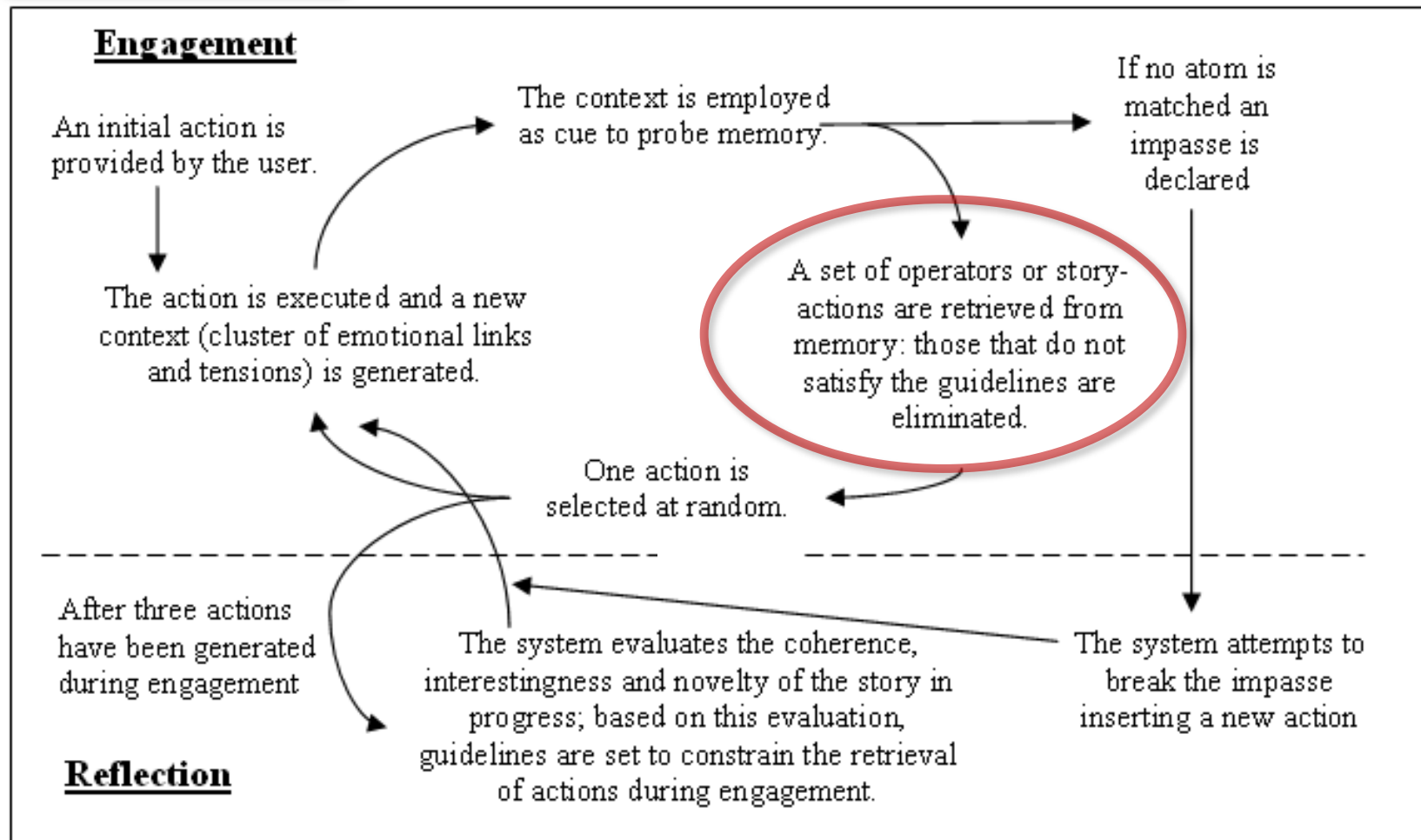
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Ending the narrative



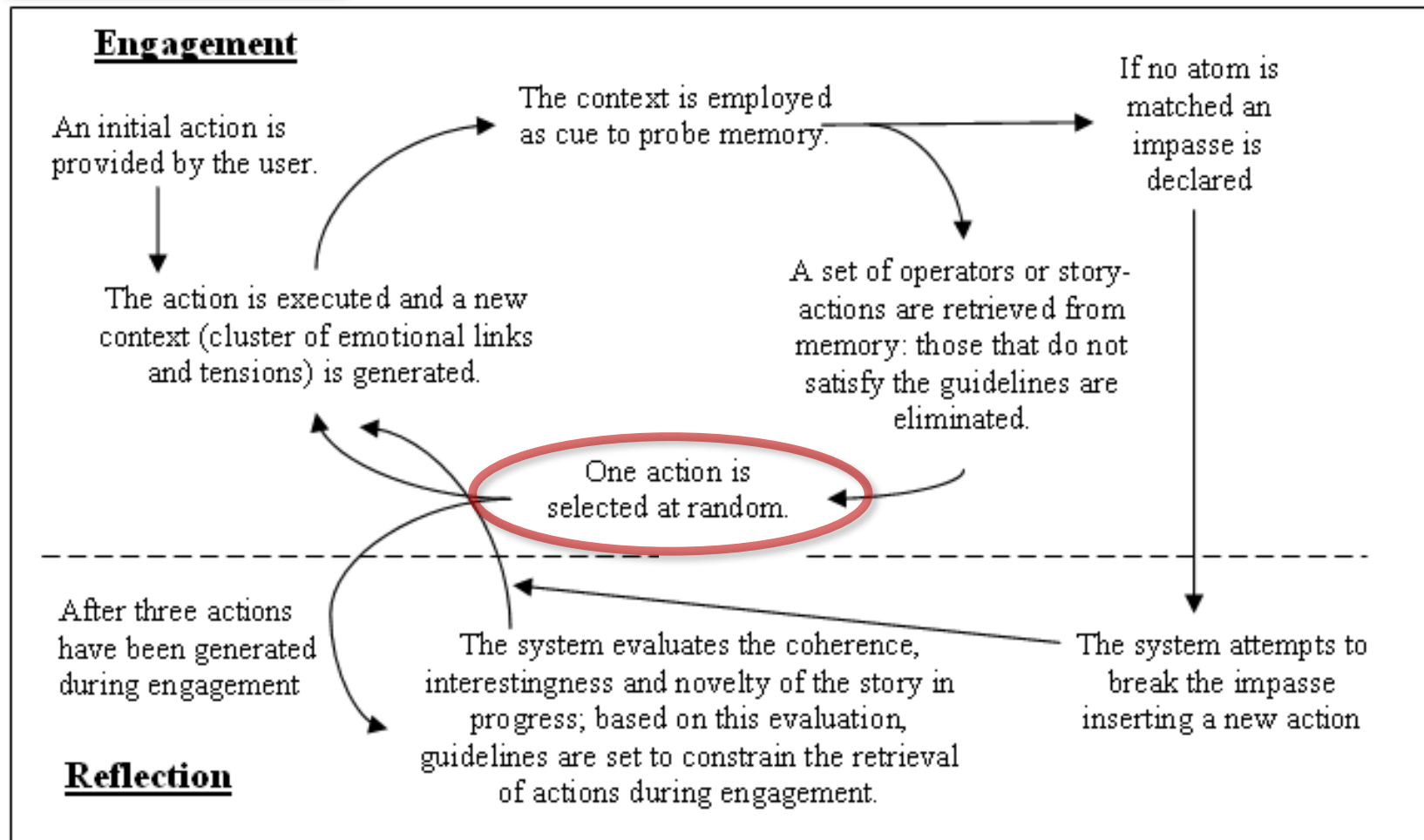
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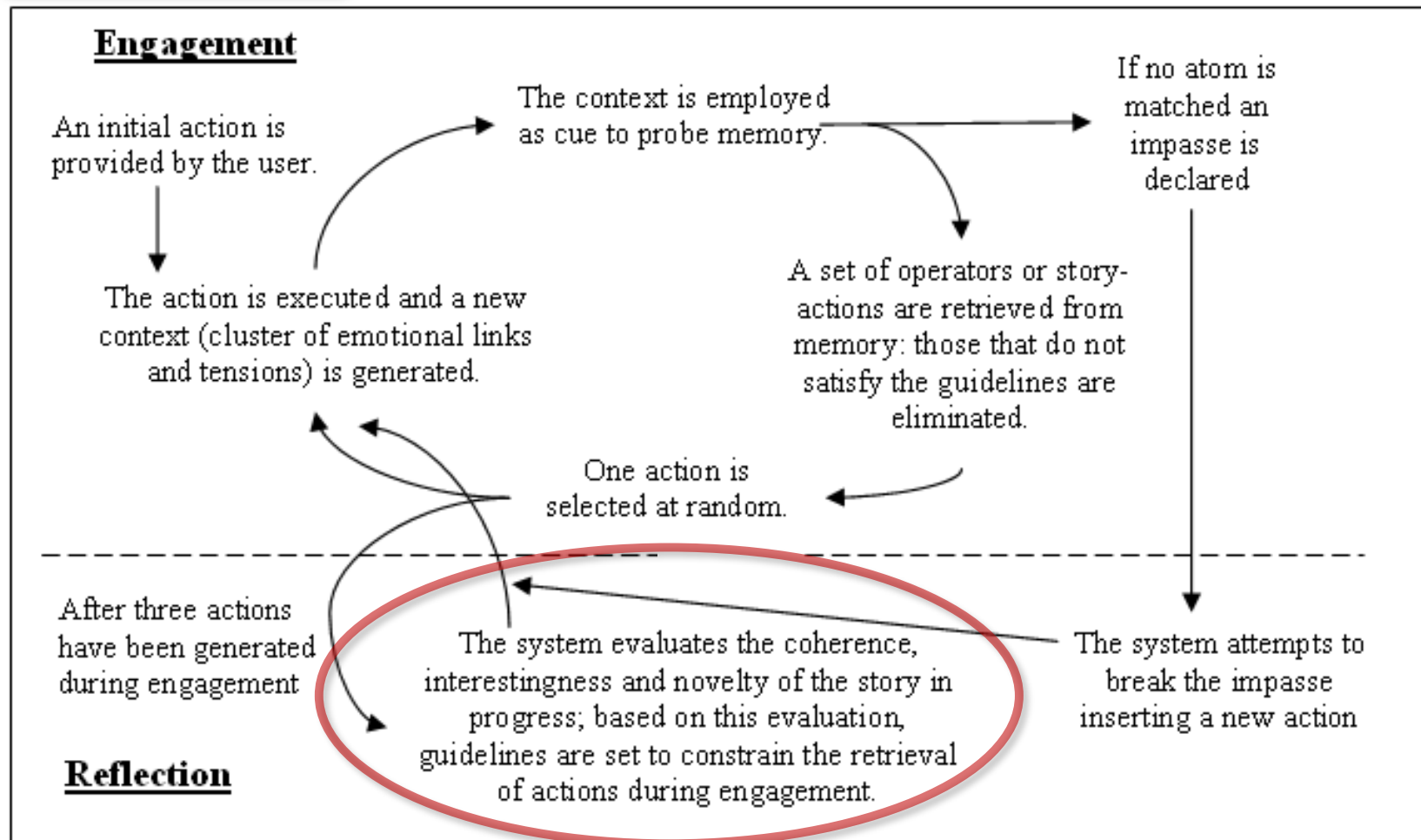
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Ending the narrative



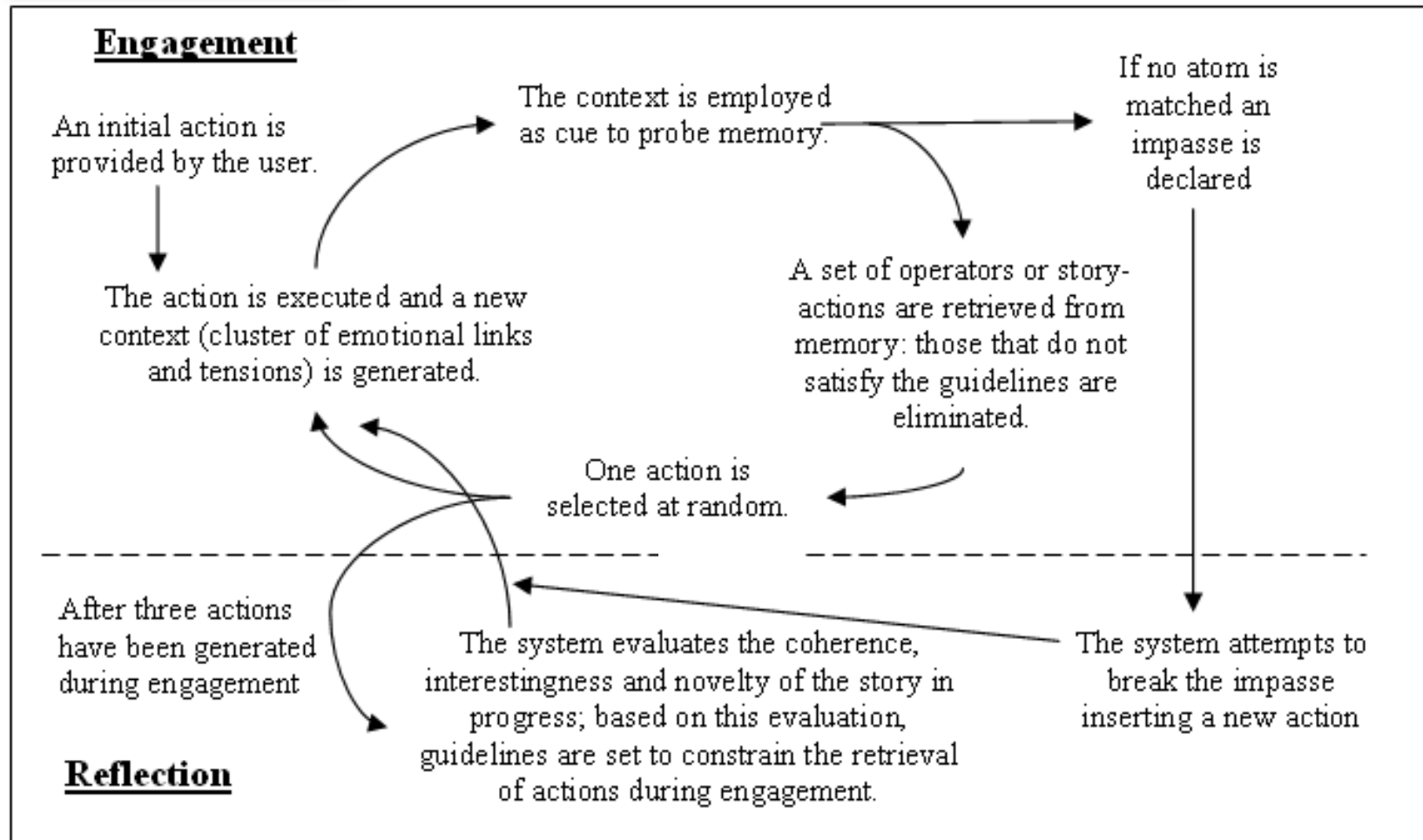
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Ending the narrative



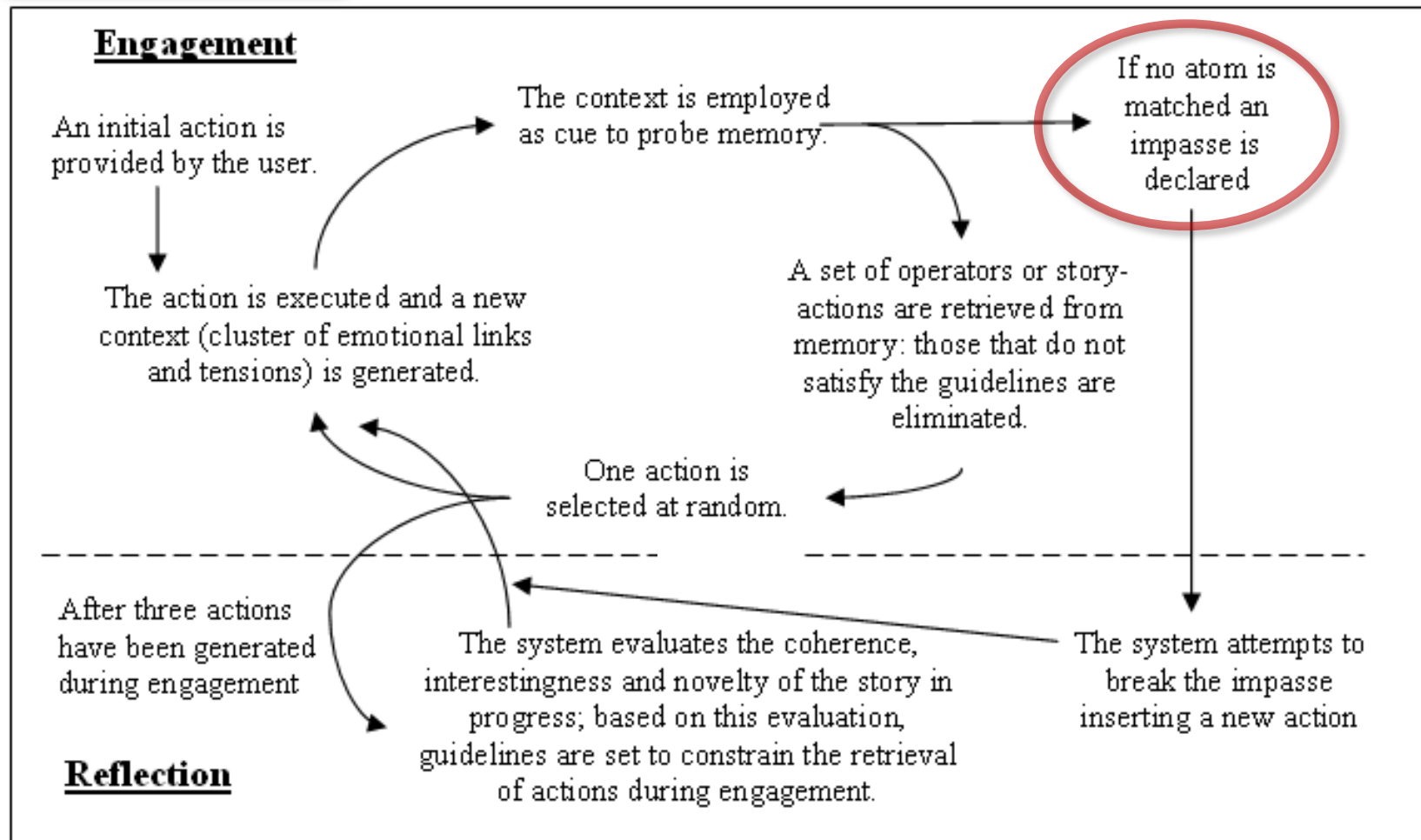
Pérez y Pérez, R. (2007). Employing Emotions to Drive Plot Generation in a Computer-Based Storyteller. Cognitive Systems Research. Vol. 8, number 2, pp. 89-109.

Ending the narrative



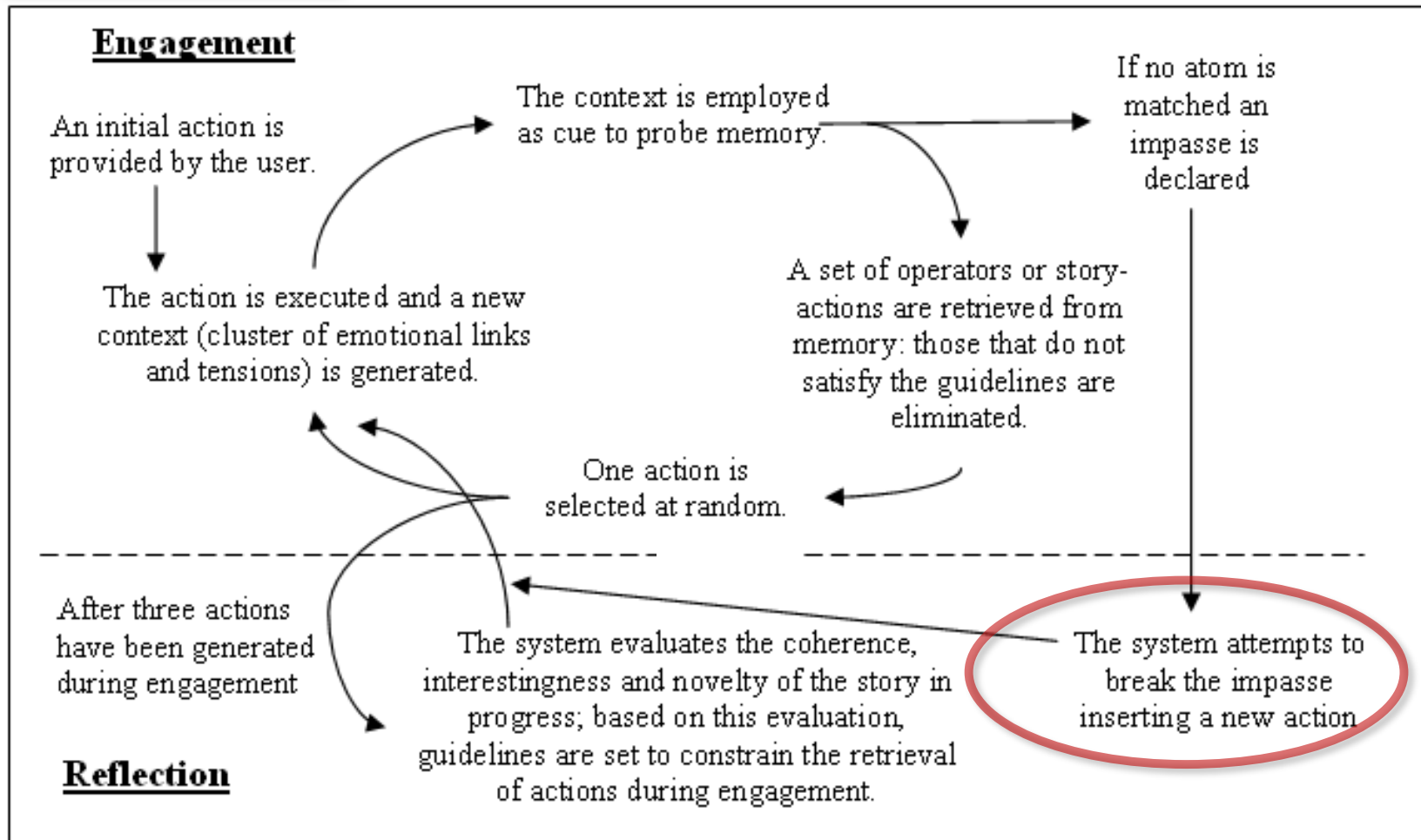
Pérez y Pérez, R. (2007). Employing Emotions to Drive Plot Generation in a Computer-Based Storyteller. Cognitive Systems Research. Vol. 8, number 2, pp. 89-109.

Ending the narrative



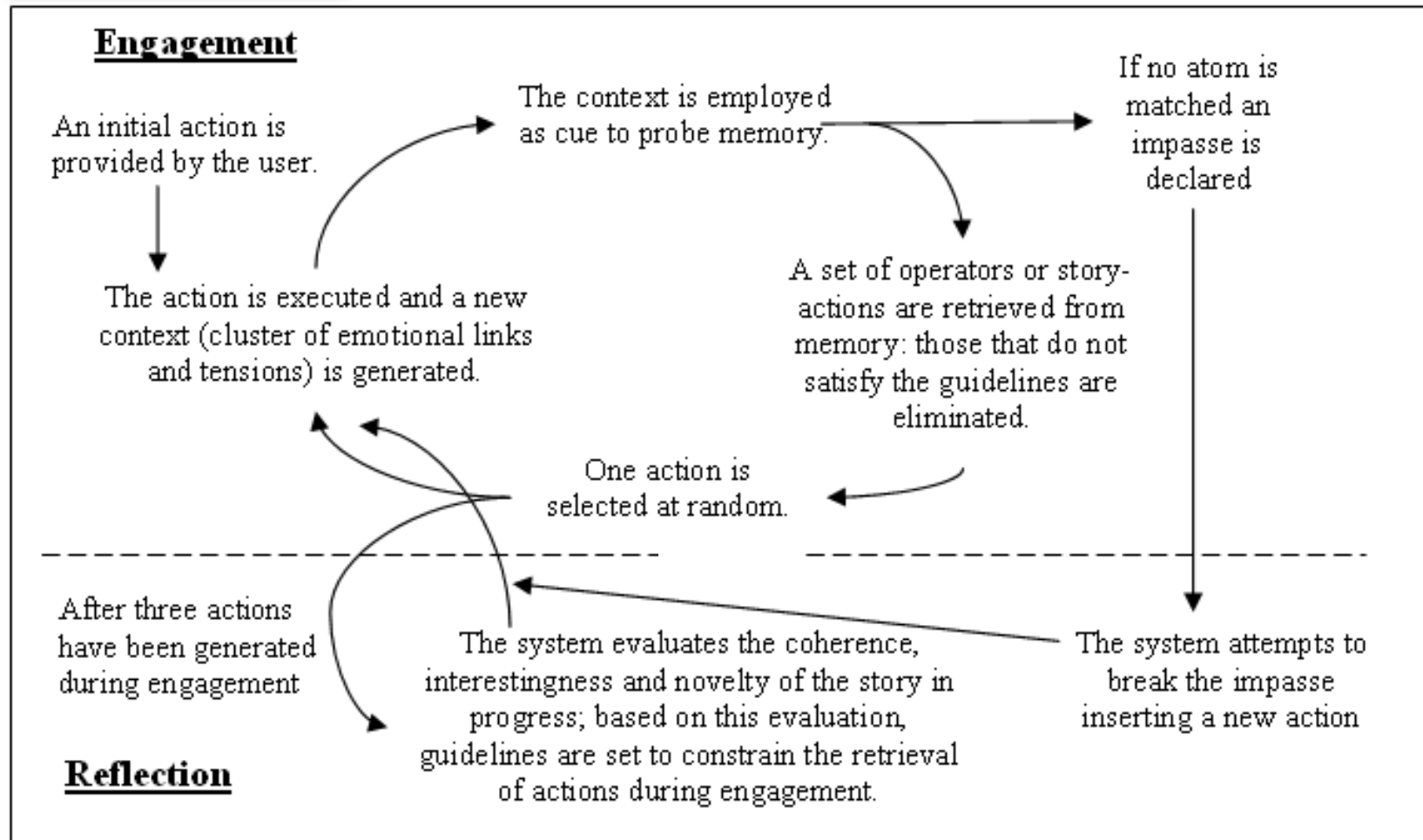
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Ending the narrative



Pérez y Pérez, R. (2007). Employing Emotions to Drive Plot Generation in a Computer-Based Storyteller. Cognitive Systems Research. Vol. 8, number 2, pp. 89-109.

Ending the narrative



Pérez y Pérez, R. (2007). Employing Emotions to Drive Plot Generation in a Computer-Based Storyteller. Cognitive Systems Research. Vol. 8, number 2, pp. 89-109.

Ending the narrative

The Engagement-Reflection cycle ends, i.e. the story finishes, when:

- All characters in the story are dead
- When an unbreakable impasse is declared.
- When the maximum number of actions allowed in a story is reached

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The final analysis

Once a story is finished, MEXICA revises the material produced to add a few finishing touches to the story.

The final analysis

For instance, the system analyses the tale and inserts in the right position story-actions that make explicit some of the characters' emotions (e.g. “the princess hated and loved the jaguar knight”) .



Casa abierta al tiempo

UNIVERSIDAD AUTÓNOMA METROPOLITANA

UNIDAD CUAJIMALPA

División de Ciencias de la Comunicación y Diseño

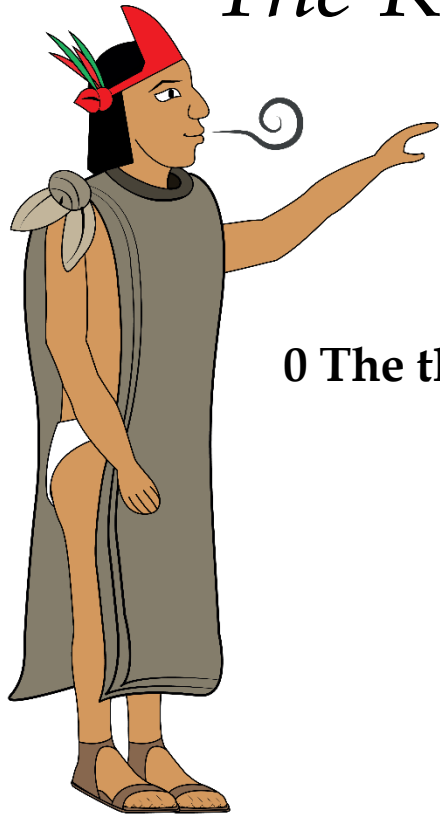
Departamento de Tecnologías de la Información

Chapter V: An Example of how a Narrative is Generated

Rafael Pérez y Pérez

www.rafaelperezyperez.com

The Kidnapped Tlatoani

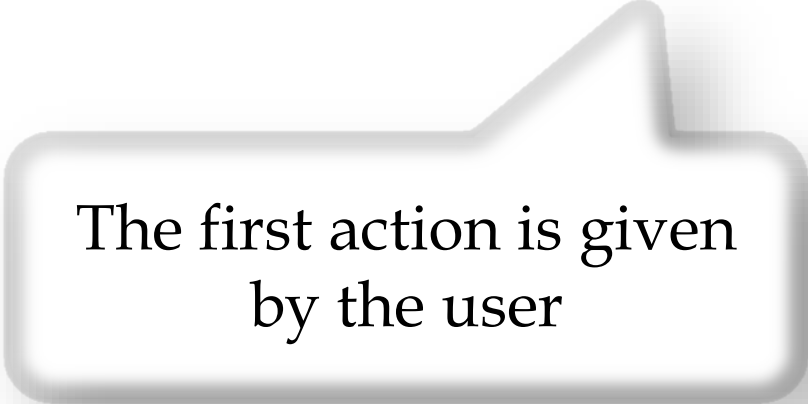


*** NEW STORY:

0 The tlatoani liberated himself (0)

*** NEW STORY:

0 The tlatoani liberated himself (0)



The first action is given
by the user

*** NEW STORY:

0 The tlatoani liberated himself (0)

Story-time

This action was produced at time = 0

*** NEW STORY:

0 The tlatoani liberated himself (0)



Value of the Tension

By default, when new characters
appear in the story they are located in
Tenochtitlan City

*** NEW STORY:

0 The tlatoani liberated himself (0)

*** NEW STORY:

0 The tlatoani liberated himself (0)



*** NEW STORY:

0 The tlatoani liberated himself (0)

an impasse is declared and the system switches to reflection to try to break the impasse.

Reflection

*** NEW STORY:

0 The tlatoani liberated himself (20)

Reflection

*** NEW STORY:



1 The tlatoani lived in Tenochtitlan (0)

0 The tlatoani liberated himself (20)

Reflection

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)



2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

Reflection

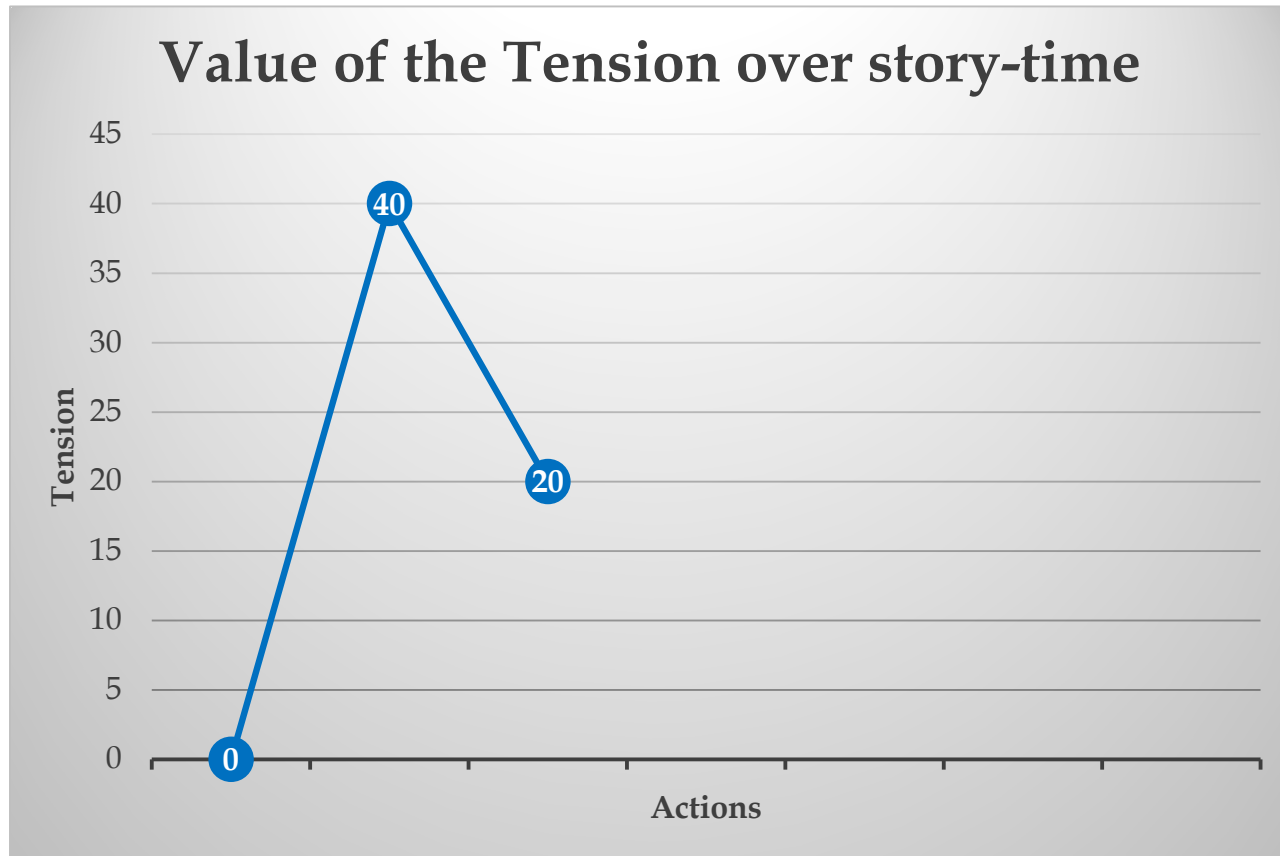
*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)



2 The priest kidnapped tlatoani (40) (Chapultepec Forest)

0 The tlatoani liberated himself (20)



*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

Engagement

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)



3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

Engagement

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

3 The priest attacked the tlatoani (40)



4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)



5 The priest wounded the tlatoani (100)

*** NEW STORY:

1 *The tlatoani lived in Tenochtitlan (0)*

2 *The priest*

0 **The tlato**

3 The priest attacked the tlatoani

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

Highest tension in
the story

Reflection

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

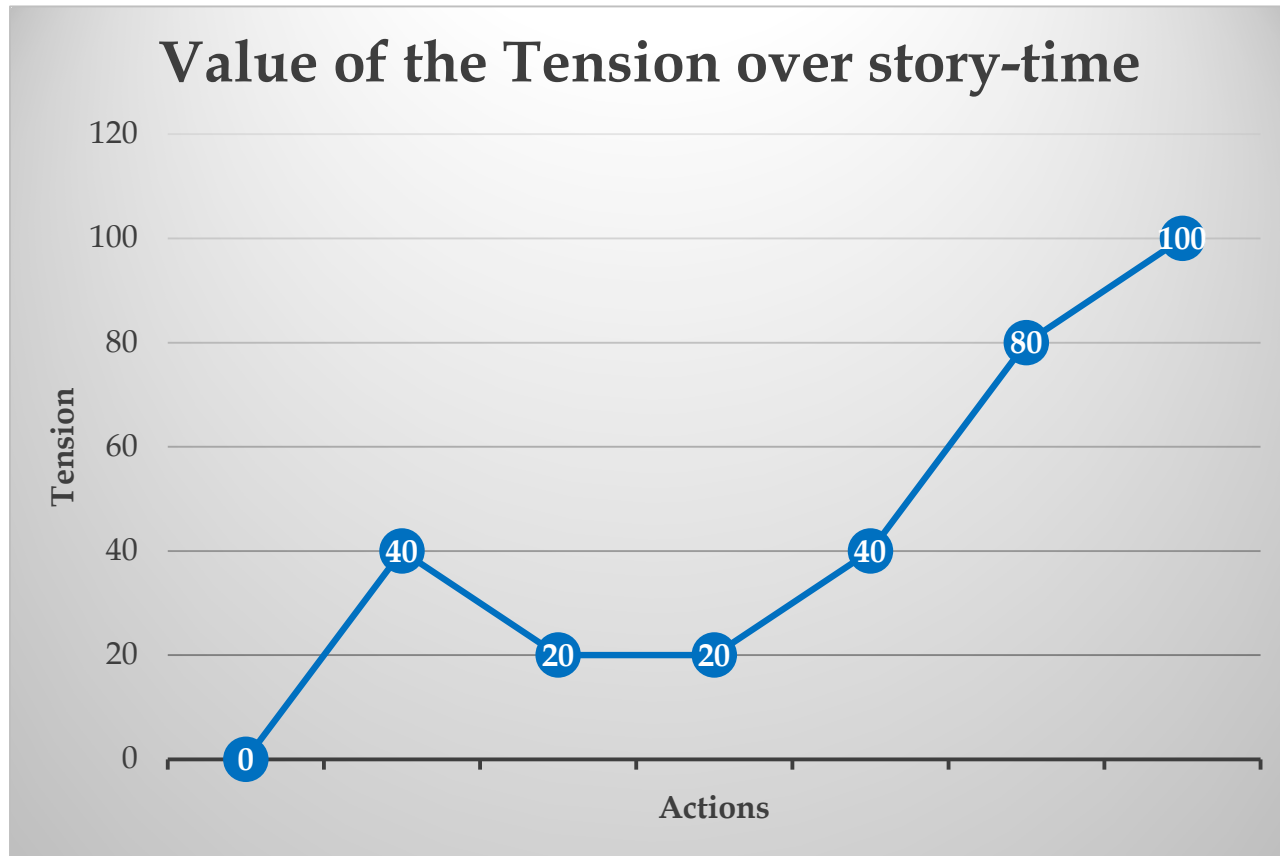


6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)



Engagement

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)



7 The priest ran away (20)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

Engagement

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

7 The priest ran away (20)



8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

Engagement

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

7 The priest ran away (20)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)



Engagement

*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

New character and the priest fought (80)

5 The priest wounded the tlatoani (100)

7 The priest ran away (20)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

Engagement

*** NEW STORY:

1 *The tlatoani lived in Tenochtitlan (0)*

2 *The priest kidnapped tlatoani (40)*

0 The tlatoani liberated himself (20)

6 *The tlatoani* Why did the new character

3 The priest not want to cure the

4 The tlatoani Tlatoani?

5 The priest wounded tlatoani (100)

7 The priest ran away (20)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

*** NEW STORY:

Reflection

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

7 The priest ran away (20)



10 The prince lived in Tenochtitlan (20)

11 The prince decided to go to the forest (20)

12 The prince realised that the priest wounded the tlatoani (20)

13 The tlatoani affronted the prince (40)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

*** NEW STORY:

Reflection

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

7 The priest ran away (20)

10 The prince lived in Tenochtitlan (20)



11 The prince decided to go to the forest (20)

12 The prince realised that the priest wounded the tlatoani (20)

13 The tlatoani affronted the prince (40)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

*** NEW STORY:

Reflection

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

7 The priest ran away (20)

10 The prince lived in Tenochtitlan (20)

11 The prince decided to go to the forest (20)



12 The prince realised that the priest wounded the tlatoani (20)

13 The tlatoani affronted the prince (40)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

*** NEW STORY:

Reflection

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

7 The priest ran away (20)

10 The prince lived in Tenochtitlan (20)

11 The prince decided to go to the forest (20)

12 The prince realised that the priest wounded the tlatoani (20)



13 The tlatoani affronted the prince (40)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

*** NEW STORY:

Reflection

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest (20)

3 The priest attacked the tlatoani (40)

4 The tlatoani and the priest fought (80)

5 The priest wounded the tlatoani (100)

7 The

**New preconditions that
require to be fulfilled**

10 The

11 The

12 The prince realised that the priest wounded the tlatoani (20)

13 The tlatoani affronted the prince (40)

8 The prince decided not to cure the tlatoani (60)

9 The prince went back to Tenochtitlan City (40)

*** NEW STORY:

Reflection

1 *The tlatoani lived in Tenochtitlan (0)*

2 *The priest kidnapped tlatoani (40)*

0 The tlatoani liberated himself (20)

6 *The tlatoani affronted the priest 20*

3 *The priest attacked the tlatoani 40*

4 *The tlatoani and the priest fought 80*

5 *The priest wounded the tlatoani 100*

7 *The priest ran away 20*

10 *The prince lived in Tenochtitlan*

11 *The prince decided to go to the forest*

12 *The prince realised that the priest wounded the tlatoani*

15 *The tlatoani was fond of the prince*



14 *The prince attempted to take advantage of the tlatoani 40*

13 *The tlatoani affronted the prince 40*

8 *The prince decided not to cure the tlatoani 60*

9 *The prince went back to Tenochtitlan City 40*

*** NEW STORY:

Reflection

1 *The tlatoani lived in Tenochtitlan (0)*

2 *The priest kidnapped tlatoani (40)*

0 The tlatoani liberated himself (20)

6 *The tlatoani affronted the priest 20*

3 *The priest attacked the tlatoani 40*

4 *The tlatoani and the priest fought 80*

5 *The priest wounded the tlatoani 100*

7 *The priest ran away 20*

10 *The prince lived in Tenochtitlan*

11 *The prince decided to go to the forest*

12 *The prince realised that the priest wounded the tlatoani*



15 *The tlatoani was fond of the prince*

14 *The prince attempted to take advantage of the tlatoani 40*

13 *The tlatoani affronted the prince 40*

8 *The prince decided not to cure the tlatoani 60*

9 *The prince went back to Tenochtitlan City 40*

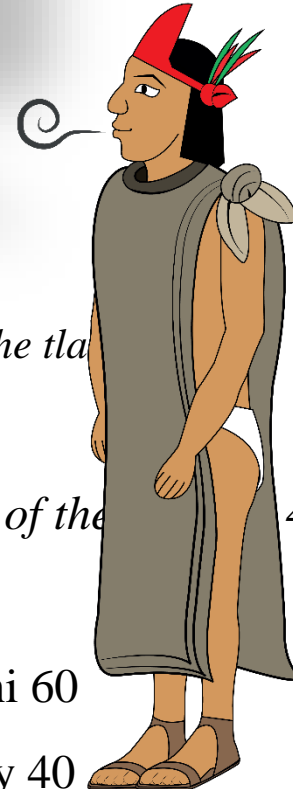
*** NEW STORY:

Engagement

- 1 The tlatoani lived in Tenochtitlan (0)
- 2 The priest kidnapped tlatoani (40)
- 0 The tlatoani liberated himself (20)

Switches back to engagement and an impasse is triggered.

- 7 The priest ran away 20
- 10 The prince lived in Tenochtitlan
- 11 The prince decided to go to the forest
- 12 The prince realised that the priest wounded the tlatoani
- 15 The tlatoani was fond of the prince
- 14 The prince attempted to take advantage of the tlatoani 40
- 13 The tlatoani affronted the prince 40
- 8 The prince decided not to cure the tlatoani 60
- 9 The prince went back to Tenochtitlan City 40



*** NEW STORY:

Reflection

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest 20

3 The priest attacked the tlatoani 40

4 The tlatoani and the priest fought 80

5 The priest wounded the tlatoani 100

7 The priest ran away 20

10 The prince lived in Tenochtitlan

11 The prince decided to go to the forest

12 The prince realised that the priest wounded the tlatoani

15 The tlatoani was fond of the prince

14 The prince attempted to take advantage of the tlatoani 40

13 The tlatoani affronted the prince 40

8 The prince decided not to cure the tlatoani 60

9 The prince went back to Tenochtitlan City 40

16 The tlatoani died due to his injuries 0



*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest 20

3 The priest attacked the tlatoani 40

4 The tlatoani and the priest fought 80

5 The priest wounded the tlatoani 100

7 The priest re

10 The prince Switches back to engagement: a new
11 The prince impasse is triggered.

12 The prince

15 The tlatoani was fond of the prince

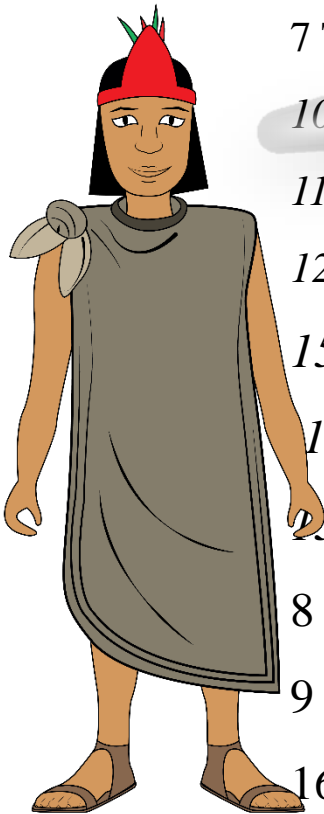
14 The prince attempted to take advantage of the tlatoani 40

23 The tlatoani affronted the prince 40

8 The prince decided not to cure the tlatoani 60

9 The prince went back to Tenochtitlan City 40

16 The tlatoani died due to his injuries 0



*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest 20

3 The priest attacked the tlatoani 40

4 The tlatoani was injured 50

5 The priest

7

Switches back to
reflection but the impasse
cannot be broken.

10 The

11 The

12 The So, the story ends. ed the tlatoani

15 The tlatoani was joined by the prince

14 The prince attempted to take advantage of the tlatoani 40

23 The tlatoani affronted the prince 40

8 The prince decided not to cure the tlatoani 60

9 The prince went back to Tenochtitlan City 40

16 The tlatoani died due to his injuries 0



*** NEW STORY:

1 The tlatoani lived in Tenochtitlan (0)

2 The priest kidnapped tlatoani (40)

0 The tlatoani liberated himself (20)

6 The tlatoani affronted the priest 20

3 The priest attacked the tlatoani 40

4 The tlatoani and the priest fought 80

5 The priest wounded the tlatoani 100

7 The priest ran away 20

10 The prince lived in Tenochtitlan

11 The prince decided to go to the forest

12 The prince realised that the priest wounded the tlatoani

15 The tlatoani was fond of the prince

14 The prince attempted to take advantage of the tlatoani 40

13 The tlatoani affronted the prince 40

8 The prince decided not to cure the tlatoani 60

9 The prince went back to Tenochtitlan City 40

16 The tlatoani died due to his injuries 0

*** NEW STORY:

TLATOANI ACTOR

PRIEST KIDNAPPED TLATOANI

TLATOANI BECAME_FREE

TLATOANI AFFRONTED PRIEST

PRIEST ATTACKED TLATOANI

TLATOANI FOUGHT PRIEST

PRIEST WOUNDED TLATOANI

PRIEST RAN_AWAY

PRINCE ACTOR

PRINCE WENT_FOREST

PRINCE REALISED PRIEST WOUNDED TLATOANI

TLATOANI WAS_FOND_OF PRINCE

PRINCE ATTEMPTED_TO_TAKE_ADVANTAGE_OF TLATOANI

TLATOANI AFFRONTED PRINCE

PRINCE DID_NOT_CURE TLATOANI

PRINCE WENT_TENOCHTITLAN_CITY

TLATOANI DIED_BY_INJURIES

*** NEW STORY:

TLATOANI ACTOR

PRIEST KIDNAPED TLATOANI

TLATOANI BECAME PRIEST

TLATOANI AFFRONTED PRIEST

PRIEST

TLATOANI The tlatoani was an inhabitant of the Great Tenochtitlan.

PRIEST WOUNDED TLATOANI

PRIEST RAN_AWAY

PRINCE ACTOR

PRINCE WENT_FOREST

PRINCE REALISED PRIEST WOUNDED TLATOANI

TLATOANI WAS_FOND_OF PRINCE

PRINCE ATTEMPTED_TO_TAKE_ADVANTAGE_OF TLATOANI

TLATOANI AFFRONTED PRINCE

PRINCE DID_NOT_CURE TLATOANI

PRINCE WENT_TENOCHTITLAN_CITY

TLATOANI DIED_BY_INJURIES

*** NEW STORY:

The tlatoani was an inhabitant of the Great Tenochtitlan.

PRIEST KIDNAPPED TLATOANI

TLATOANI BECAME_FREE

TLATOANI AFFRONTED PRIEST

PRIEST ATTACKED TLATOANI

TLATOANI

The priest kidnapped the tlatoani and went
PRIEST WENT to the Chapultepec Forest.

PRIEST RAN

PRINCE ACTOR

PRINCE WENT_FOREST

PRINCE REALISED PRIEST WOUNDED TLATOANI

TLATOANI WAS_FOND_OF PRINCE

PRINCE ATTEMPTED_TO_TAKE_ADVANTAGE_OF TLATOANI

TLATOANI AFFRONTED PRINCE

PRINCE DID_NOT_CURE TLATOANI

PRINCE WENT_TENOCHTITLAN_CITY

TLATOANI DIED_BY_INJURIES

*** NEW STORY:

Tlatoani was an inhabitant of the Great Tenochtitlan.

The priest kidnapped the tlatoani and went to the Chapultepec Forest.

TLATOANI BECAME_FREE

TLATOANI AFFRONTED PRIEST

PRIEST ATTACKED TLATOANI

TLATOANI FOUGHT PRIEST

PRIEST WOUNDED TLATOANI

PRIEST RAN_AWAY

PRINCE ACTOR

PRINCE WENT_FOREST

PRINCE REALISED PRIEST WOUNDED TLATOANI

TLATOANI WAS_FOND_OF PRINCE

PRINCE ATTEMPTED_TO_TAKE_ADVANTAGE_OF TLATOANI

TLATOANI AFFRONTED PRINCE

PRINCE DID_NOT_CURE TLATOANI

PRINCE WENT_TENOCHTITLAN_CITY

TLATOANI DIED_BY_INJURIES

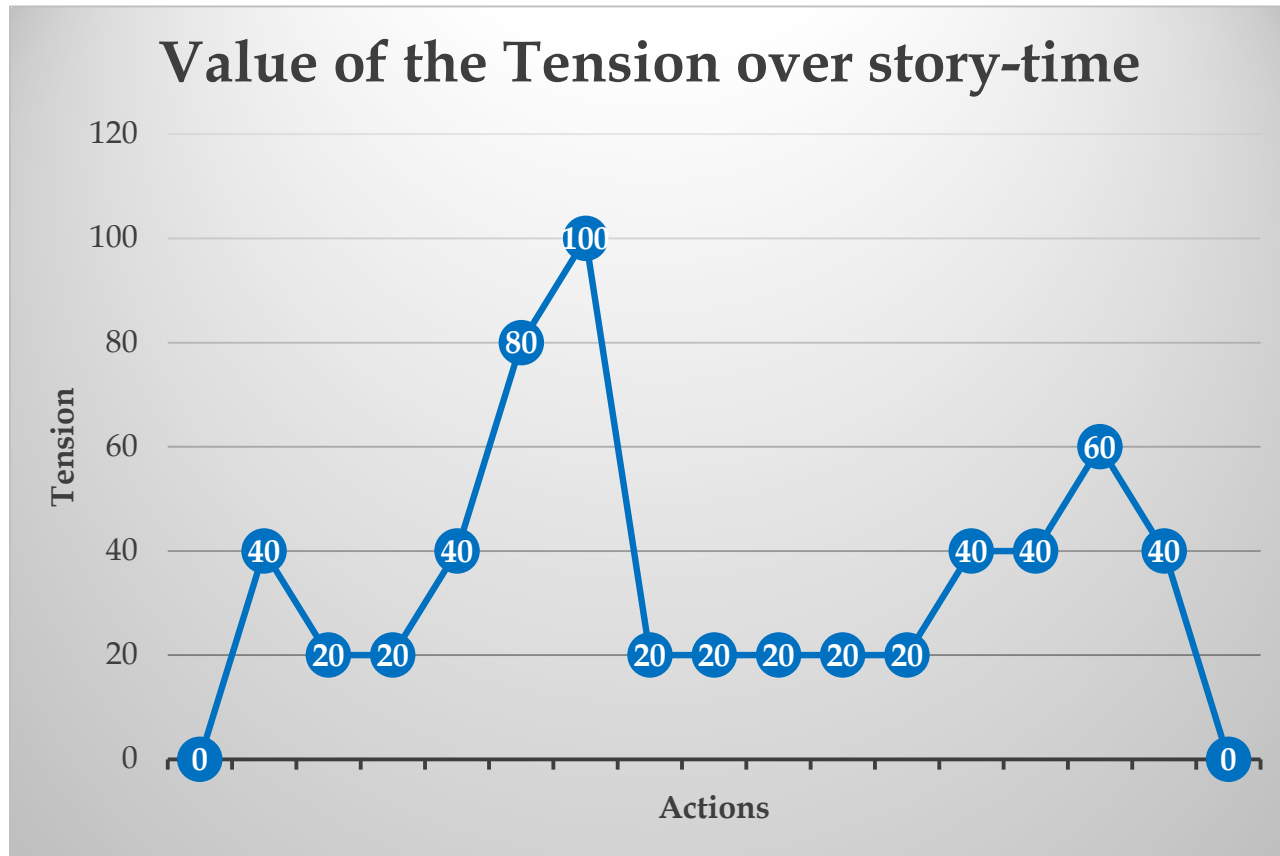
The Kidnapped Tlatoani

The tlatoani was an inhabitant of the Great Tenochtitlan. The priest kidnapped the tlatoani and went to the Chapultepec Forest. With a hidden knife the tlatoani was able to cut all the ropes and escape. The tlatoani was really angry for what had happened and affronted the priest. The priest thoroughly observed the tlatoani. Then, took a dagger and attacked the tlatoani. Suddenly, the tlatoani and the priest were involved in a violent fight. In a fast movement, the priest wounded the tlatoani. An intense haemorrhage arouse which weakened the tlatoani. The priest felt panic and ran away.

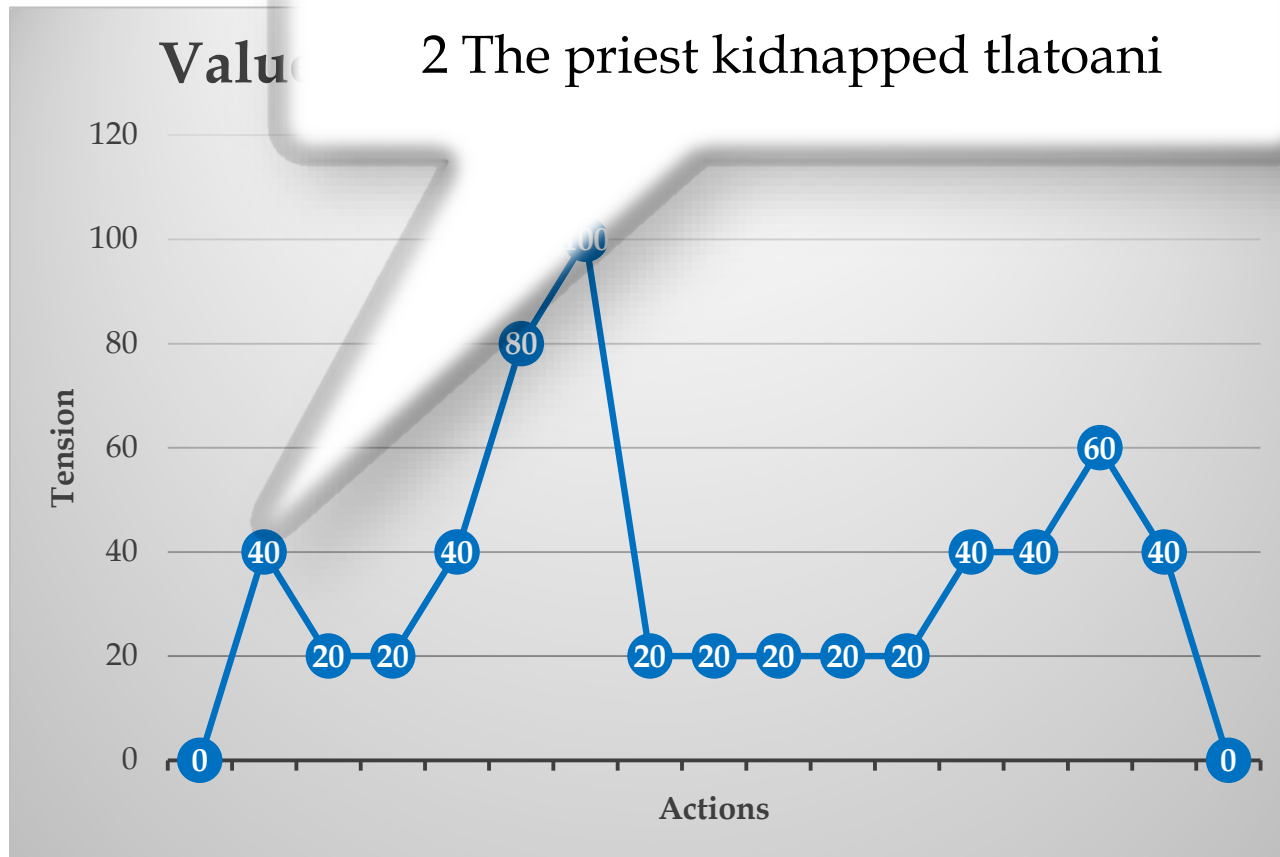
The prince was an inhabitant of the Great Tenochtitlan. Early, in the morning, the prince went to the Chapultepec Forest. Suddenly, the prince realized that the priest wounded the tlatoani. The tlatoani always felt a special affection for the prince.

The prince attempted to take advantage of the situation of the tlatoani. The tlatoani was really angry for what had happened and affronted the prince. The prince, knowing that the tlatoani's life was at risk, resolved not to cure the tlatoani. The prince decided to go back to the Great Tenochtitlan City. The injuries that the tlatoani received were very serious. So, the tlatoani died.

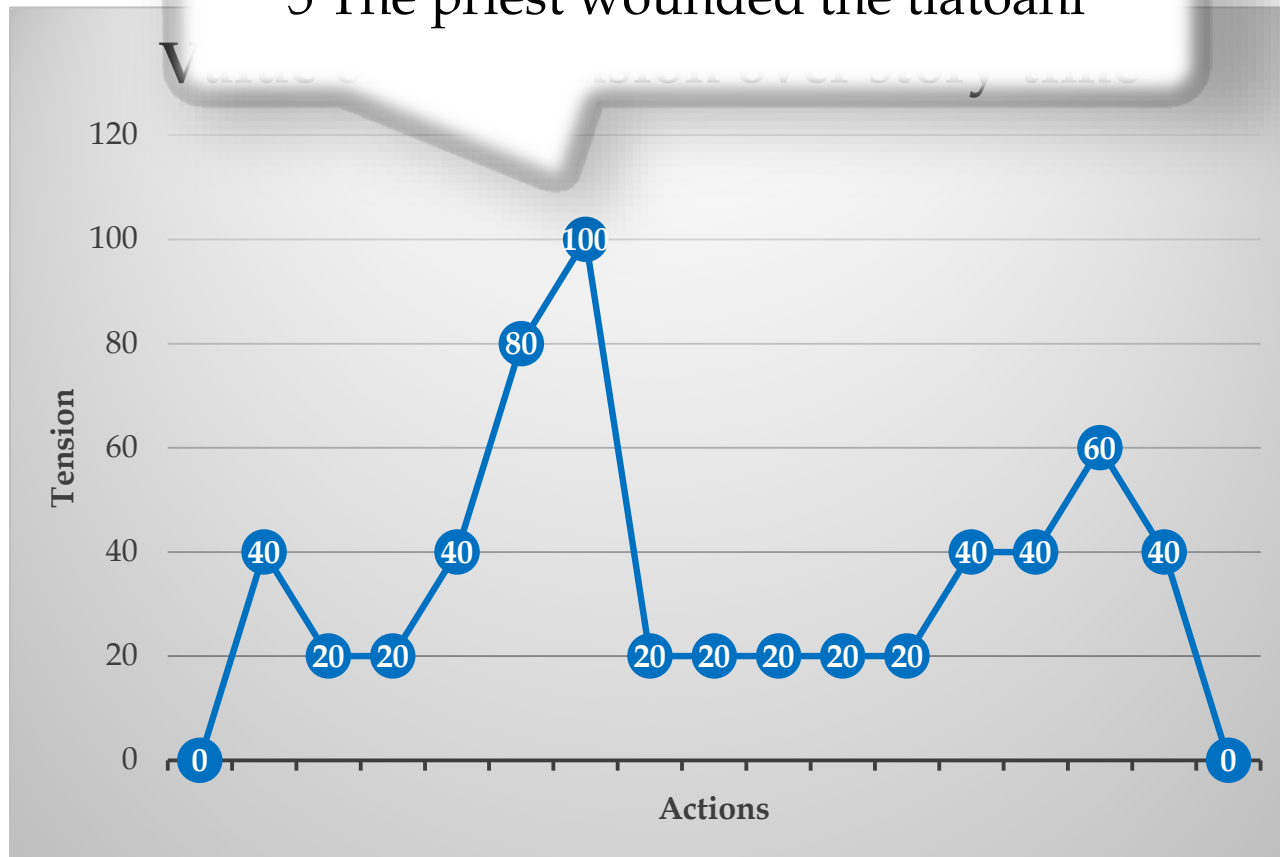
The End

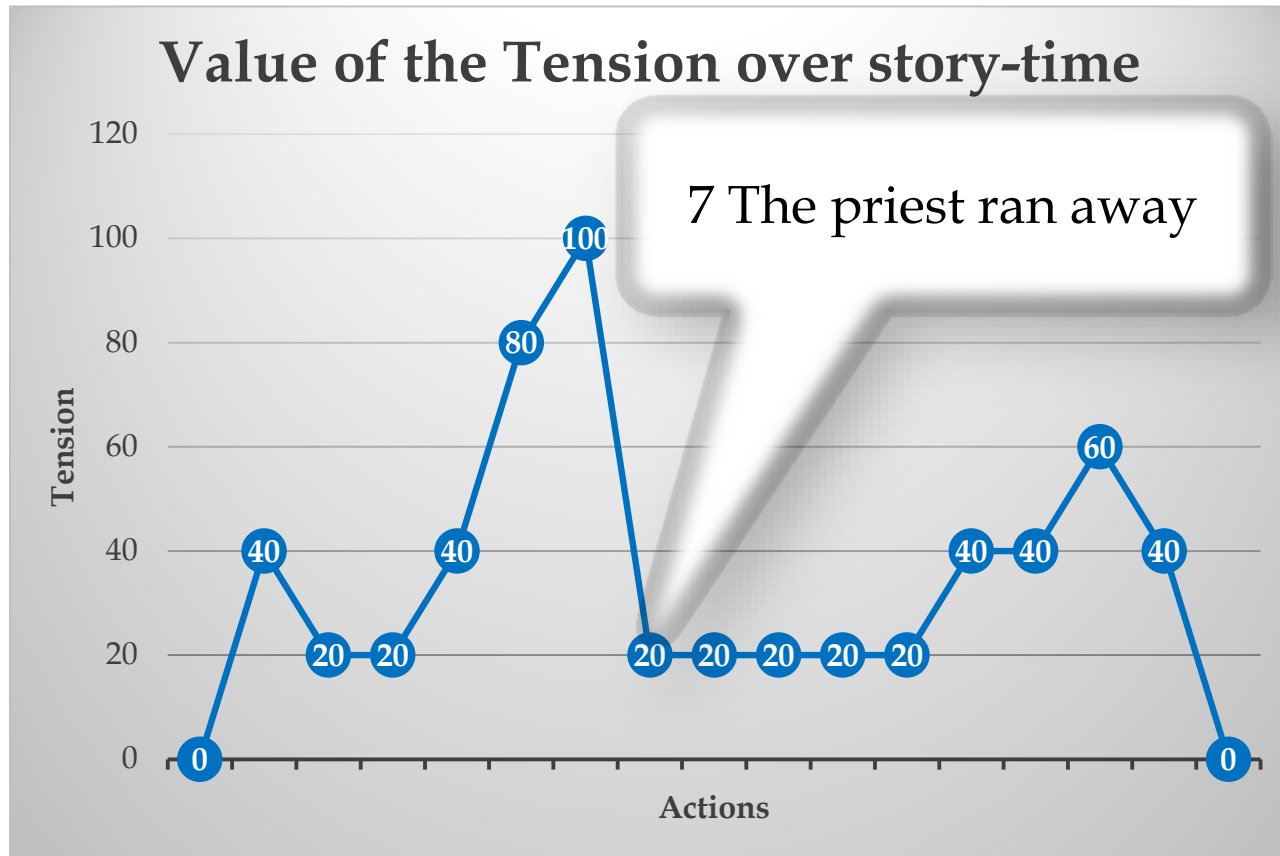


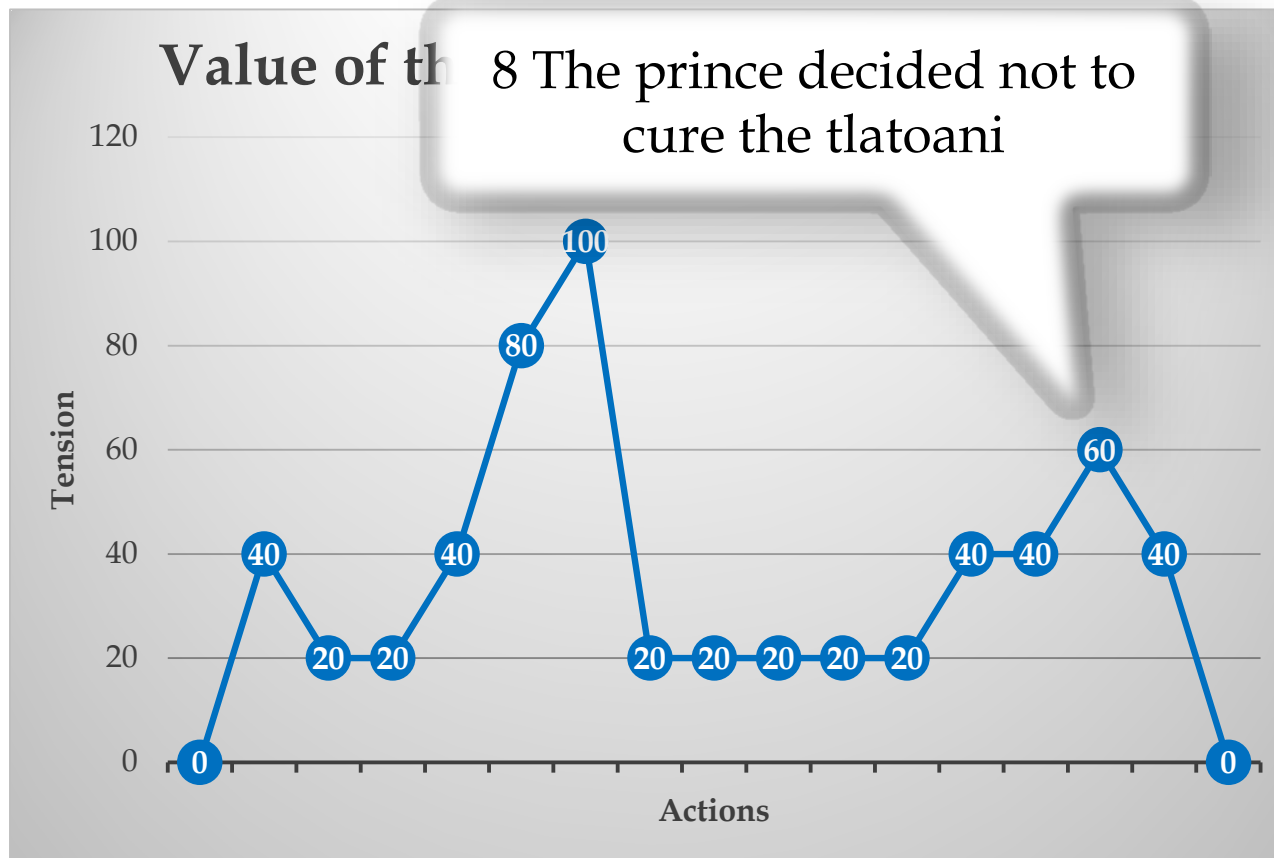
Value 2 The priest kidnapped tlatoani

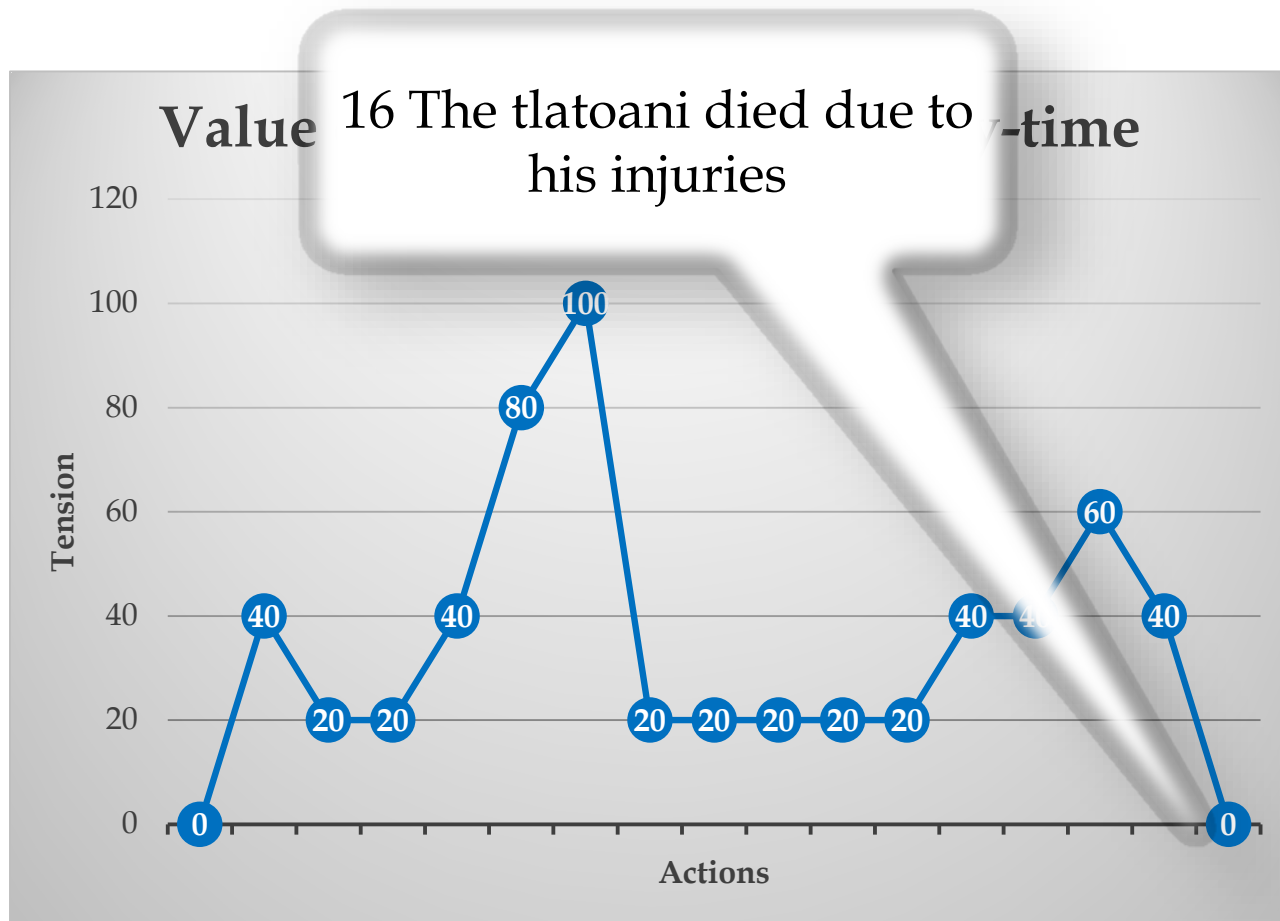


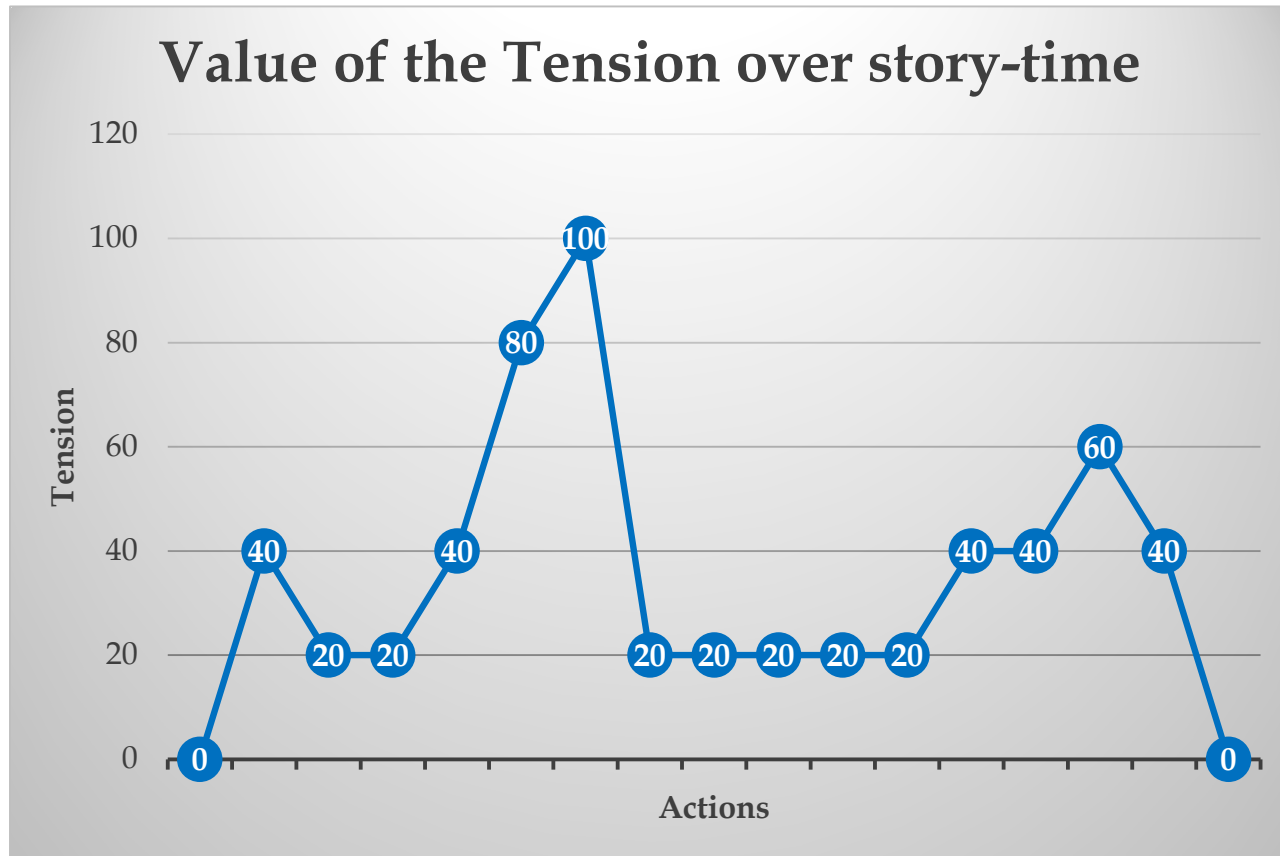
5 The priest wounded the tlatoani













Produced by

Rafael Pérez y Pérez

Thanks to:

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www.rafaelperezyperez.com