The 33rd Annual Conference of the Japanese Society for Artificial Intelligence, 2019

Two Elements and Two Techniques for the Narrative Generation of Kabuki

Survey, Analysis, and Synthesis for *Geino* Information System

Takashi Ogata[*1] Jumpei Ono[*1,2]

[*1] Iwate Prefectural University [*2] Vocational School of Digital Arts Sendai

Abstract: The author has surveyed and analyzed the elements and techniques in kabuki from the viewpoint of narrative generation, in particular in the framework of a *Geino* Information System (GIS) with an Integrated Narrative Generation System (INGS). The objective of this paper is to select two kabuki elements, person and story, and two kabuki techniques, *naimaze* and *tsukushi* or *zukushi*, to consider their combinatorial, or multiple, usage. As a result, the author presents an example that contains the automatically generated and edited descriptions of an actor, the synopses of two works, and a scenario edited using the techniques of *naimaze* and tsukushi. This example corresponds to a story in a certain point of time in the circular process of GIS with INGS.

1. Toward Introducing Kabuki Knowledge into GIS with INGS

Regarding this paper's overall objective, the author proposes the kabuki study as narrative generation toward making narrative techniques in kabuki (Ogata, 2016b, 2018a, 2018b, 2019). In particular, the author surveys and analyzes kabuki elements (person and story) and the techniques (*tsukushi* or *zukushi* and *naimaze*) to consider their combinatorial, or multiple, usage. The latter techniques are understood as a group of universal narrative techniques that can be commonly applied to the various elements.

1.1 A Macro Framework of GIS with INGS

INGS is a single narrative generation system that corresponds to the first mechanism in the modeling of the author's comprehensive narrative generation research. For the second mechanism, it is necessary to concentrate on the meta-level mechanism that controls the use of one or more INGS(s), namely, GIS. This is the meaning of the term, "GIS with INGS." The kabuki survey and analysis result will be able to contribute to any part of INGS and GIS.

Figure 1 tentatively plots the knowledge elements of kabuki related to the extension of GIS with INGS. A variety of elements concerns in the generation of a kabuki play on the stage, in a theatre that has the seating and the audiences.

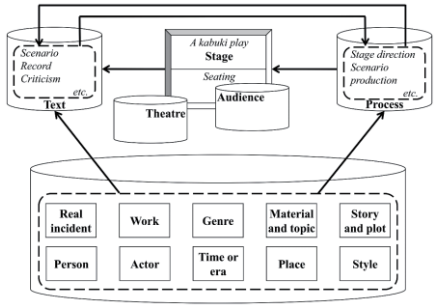

Figure 1: kabuki production Structure using knowledge elements (Source: Ogata, 2016b)

Regarding the framework of the relation between INGS and GIS, as shown in Figure 2, overview, INGS plays narrative generation as a single subject. In contrast, GIS produces sequential narratives on a broad level that includes each narrative work and narratives of *geinōjins* (entertainment performers) as ordinary persons, actors, and characters.

Contact: T. Ogata , Sugo Takizwa-shi Iwate 152-52 Japan, Tel.019-694-2500, t-ogata@iwate-pu.ac.jp

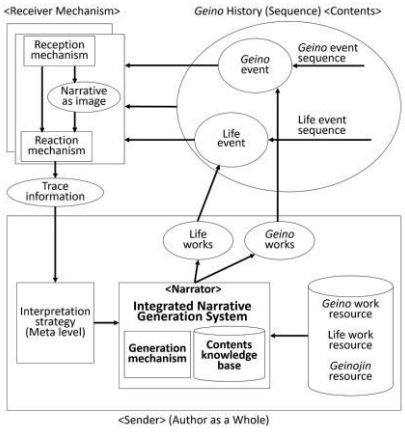

Figure 2: Expanded narrative generation by GIS with INGS (Source: Ogata, 2019)

2. Two Elements and Two Techniques

This section introduces two types of kabuki elements, person and story, and two types of techniques, *naimaze* and *tsukushi*.

2.1 Person

In kabuki, there are various kinds of "persons," such as "actors (or performers)," "(dramatic) characters" and "real persons." These temporally and spatially form and possess multiple existences and relationships.

(1) **People as Actors**: First, the actor performs a character on a kabuki stage. However, many kabuki scenarios were written to emphasize and strengthen the personalities and characteristics of actors or performers.

(2) **People as Persons**: Although the actor is a human who has a real body, a real person in kabuki is further divided into two parts: the real actor who is represented by his "stage name," and the real human who is symbolized by his "real name."

(3) **People as Characters**: Conversely, a "person" as a character is not limited to a single kabuki play. A character is an existence who represents a particular scenario in relation to the other appearances in the temporal and spatial situations of kabuki. A character overlaps with his or her appearances in other kabuki plays and other genres.

2.2 Story

The author considers story (scenario) in kabuki. First, the multiplicity that is realized in various levels and combinations in the narratives of kabuki, in the wide sense that the author

has stated, produces a difficulty in perceiving kabuki. Inumaru (2005) demonstrated the multiplicity of kabuki's stories. This book is a unique effort to restore a book on kabuki at Kawarasaki-za (in Edo) in Tenpō 11 (1840), from a total title, *Kibakazari Chūshingura* (1840). This title refers to an edited collection in which several existing plays are combined. As a sequence of plays in *Kibakazari Chūshingura*, *Sayogoromo Oshidori no Tsurugiba* by Namiki Sōsuke (1695-1751), this makes up the first part, and *Tōkaidō Yotsuya kaidan* and *Kamikakete Sango Taisetsu* by Tsuruya Namboku IV follow. This chapter shows the following multiple characteristics of this kabuki work: Real event; Work; Genre; Material or topic; Person; Time (era); Theater (stage and seats); Production, Direction, and stage play of scenarios.

2.3 Naimaze

The author presents an idea for implementing *naimaze* in INGS and GIS (Ogata, 2018d). First, the author describes the method to position *naimaze* in the multiple narrative structures model of kabuki. *Naimaze* is made to correspond to the positioning of the meta-level concept for fifteen topics of the multiple narrative structures. *Naimaze* is regarded as a kind of narrative technique that utilizes several elements in the topics in the meta-level and traverse. For example, although applying a *naimaze* technique to a story or plot is the most general usage, *naimaze* is also related to the element of a "character" as a "person." In particular, though it is possible for *naimaze* to mix "stories" or "plots" of two or more narratives, the use of the *naimaze* of "stories" or "plots" is related to the *naimaze* of "characters" of different works. Similarly, introducing "characters" from different existing works into a new work enables the associative relationship of the new work to past works.

2.4 *Tsukushi* or *Zukushi*

To consider the introduction into narrative generation, the author focuses on techniques of *tsukushi* (Ogata, 2016a). The author comprehends *tsukushi* from the perspective of techniques through which they respectively relate, meaning that objects are inserted or sprinkled into a narrative work or a part. To define *tsukushi* for generation techniques in a narrative generation system, in particular INGS, it is necessary to prepare the following three elements: (1) In the objects of *tsukushi*, physical objects, characters, places, times, abstract objects, and all noun concepts can be the objects. Words themselves, like adjectives, can be also the objects. However, the objects are basically noun concepts. (2) In the basic methods of *tsukushi*, methods for connecting objects to each other are included and principally divided into methods by semantic relations and non-semantic relations. The former, for instance, includes the geographical relationships of places and the conceptual relationships of object. The latter contains the relationships by *dajare*s (puns) and the sound in language. (3) In the positioning of tsukushi in a narrative, an object in (1) is inserted into a narrative. The types are divided into the collective insertion into a micro and narrow range and are sprayed in a broad range. The former is a case that the *tsukushi* of objects is collectively inserted into a narrative place, and the latter is a case where the objects cover a relatively broad range or around the whole in a narrative.

3. A Method of Structuring and Editing Narrative Texts

The author explains the technique for acquiring character property information of kabuki actors. The author formalizes through a property acquisition system developed by Ono and Ogata (2017) *geinōjin* information of kabuki actors that were analyzed and structuralized based on the above method for the useful form in computer systems. The properties mean a collection of the description of characteristics of each kabuki actor. One of the examples can be acquired by formally describing a Wikipedia item the following algorithm. Each unit of structured and formalized properties can be placed on a part in GIS.

(1) The system separates the input text into one or more sentences based on full stops. **(2)** The system further separates the separated input text by parts that match the following patterns (*Patterns: "de," (「で、」), "daga," (「だが、」), "dearuga," (「であるが、」), "dari," (「だり、」), "tari," (「たり、」), "ga," (「が、」), "to," (「と、」)). **(3)** The system searches target sentences for a particle matching the following patterns, and it judges that the text following the particle to be an attribute and the part before the particle to be the slot name (*Patterns: "ha" (「は」), "toha" (「とは」), "madeha" (「までは」), "niha" (「には」), "nioiteha" (「においては」), "monoha" (「ものは」), "ga" (「が」), "mo" (「も」). **(4)** The system searches the attribute text for a predicate, from the end of the text to the beginning. **(5-1)** A predicate exists: Make the remaining part the processing object. **(5-2)** No predicate exists: If there are not untreated sentences, this process completes, else returns (3).

4. A Sequential Generation Example

The author shows a narrative generation process based on the connection of several generations using the elements of person, story, and the techniques of *naimaze*, and *tsukushi*.

4.1 Analysis and Generation of Person's Information

The author considers how acquired, described, and structuralized property information of kabuki actors are connected to GIS and INGS. Figure 2 included the conceptual figure of GIS itself. The *geinōjin* information and life information of kabuki actors are stored in the *geinō* resource and life resource. At the same time, Figure 2 indicated that GIS with INGS, generates and produces from a narrative to the sequence of narratives and receives and consumes them. Moreover, this figure also showed the circulation of these processes.

In this section, the author divided kabuki actors' text descriptions in Japanese Wikipedia into *geinō* resources and life resources and determined respective hierarchical structural forms. The author formalized the text data into property information that can be utilized in the author's narrative generation system, namely GIS with INGS. The author showed Ichikawa Ebizō XI's property information acquired from Japanese Wikipedia based on Ogata (2018a).

Next, the author presents a simple method for treating the element of "persons" in kabuki by computer program. This program is designed for use in INGS and GIS. First, the author determines the knowledge description structures of kabuki actors (*geinōjins*) through the survey and analysis of several actors. As an example, the author focused on Ichikawa Ebizō XI and analyzed the hierarchical structure of his Japanese Wikipedia and the items were re-categorized. In particular, these items were divided into two types of information, "*geinō* information" and "life information." Further, this hierarchical structure had subcategories under the *geinō* information and life information. In the *geinō* information, the author meant the information including *geinō* activities themselves and the relating information. Life information contained the private lives and families of actors. For the categorization, information regarding performances and family could be directly categorized in the *geinō* information. On the other hand, for elements that overlap in *geinō* information and life information, new groups or categories were created.

4.2 Selecting and Editing Stories

The author selected two stories of kabuki works, *Sukeroku* and *Narukami*, that Ichikawa Ebizō XI has frequently played.

Figure 3 and 4 introduces these scenarios' synopses. Figure 5 and 6 are the structured descriptions using the above program.

Furthermore, in this example, as a narrative work in the context of GIS, the author supposes to make a kind of advertisement stories including explanations of Ichikawa Ebizō XI and two kabuki works, *Sukeroku* and *Narukami*, further the synopsis of a scenario applied the following *naimaze* and *tsukushi* techniques. The presentation on the stage by Ebizō of newly constructed kabuki work is planned in the virtual world in GIS. Figure 7 preliminarily shows the basic construction of the advertisement stories.

4.3 Using *Naimaze*

This part synthesizes the synopses of *Sukeroku* and *Narukami* into a new scenario using naimaze techniques as shown in

川戸助六という侠客に姿をやつした曾我五郎は、源氏の宝刀「友切丸」を探すため吉原に通っている。様々な男が集まる吉原で、遊客にわざと喧嘩を吹っ掛けて刀を抜かせようというのである。そこに助六を情夫にしている花魁の揚巻と、揚巻に言い寄る髭の意休が登場。意休が友切丸を持っていると勘づいた助六は刀を抜かせようとするが、なかなかうまくいかない。そこへ白酒売に身をやつした兄の曾我十郎がやってきて弟に意見するが、助六の真意を知った十郎は自らも喧嘩を売る稽古を始める。やがて揚巻が一人の侍を伴って再登場。助六はその侍に喧嘩を売ろうとするが、驚いたことにその侍は、兄弟を心配してやってきた母の満江であった。満江は助六に破れやすい紙子の衣を着せて、激しい喧嘩を戒めると十郎とともに帰ってゆく。舞台には再び意休が登場。意休は実は助六が曾我五郎と見抜いており、友切丸を抜いて源氏を裏切ることをそそのかす。助六はもちろん応じず、意休（実は平家の残党・伊賀平内左衛門）を斬り、友切丸を取り返して吉原を抜け出す。[Soga no Goro, who appears as a guest named Hanakawado Sukeroku, goes to Yoshiwara (the entertainment district) to search for Genji's treasured sword "Tomokirimaru." In Yoshiwara, which is a place where various men gather, he intentionally tries to start fights with men so that they will draw their swords, revealing if they have the sword he is searching for. Agemaki is a courtesan who is frequented by Sukeroku, and the magnificently bearded Ikyuu also appears with Agemaki. Sukeroku thinks that Ikyuu might have Tomokirimaru and tries to get him to draw his sword, but he is unable to. Sukeroku's older brother, Soga no Juro, than appears as a seller of white sake, and on hearing the opinion of his younger brother, he himself starts trying to pick fights. Soon Agemaki returns to the stage accompanied by a samurai. Sukeroku tries to pick a fight with the samurai, but surprisingly that samurai is his mother, Manko, in disguise, who has come because she is worried about the two brothers. Manko dresses Sukeroku in an easily breakable paper kimono and warns him against a fierce fight, and they return to Juro. Ikyuu once again appears on the stage. Ikyuu sees that Sukeroku is actually Soga no Goro, draws Tomokirimaru and tries to persuade him to betray Genji. Sukeroku of course does not agree to this, cuts-down Ikyuu, retrieves Tomokirimaru, and leaves Yoshiwara.]

Figure 3: Synopsis of Sukeroku (Source: Ogata, 2018a)

世継ぎのない天皇からの依頼をうけて、鳴神上人は寺院建立を約束に皇子誕生の願をかけ、見事これを成就させる。しかし当の天皇が寺院建立の約束を反故にしたため、怒った上人は呪術を用いて、雨を降らす竜神を滝壷に封印してしまう。それからというもの雨の降らぬ日が続き、やがて国中が旱魃に襲われ、民百姓は困りはててしまった。 そこで朝廷では女色をもって上人の呪術を破ろうと、内裏一の美女・雲の絶間姫を上人の許に送り込む。姫の色仕掛けにはさすがの上人も抗しきれず、思わずその身体に触れたが最後、とうとう戒律を犯し、さらには酒に酔いつぶれて眠ってしまう。その隙を見計って姫が滝壷に張ってある注連縄を切ると封印が解け、竜神がそこから飛び出すと一天にわかにかき曇ってやがて豪雨となり、姫はその場を逃げ去る。雨の音に飛び起きた上人はやっと騙されたことに気づき烈火のごとく怒り、髪は逆立ち着ている物は炎となって姫を逃さじと、その後を追いかける。[The rain has stopped falling and the whole country is suffering from a drought. This is because Narukami Shonin (a priest) holds a grudge against the Emperor for not keeping his promise, and has caged the dragon god of rain behind a waterfall. A beautiful young women appears, heading for Shonin's hermit cave in the northern mountain. She says that she wants to wash the clothes of her dead husband in which her feelings for him linger, but because there is no water, she has come to the waterfall to find the water to wash the clothes. To say farewell to her husband, the woman crosses the river toward Shonin, and lifts up the hem of her skirt to reveal her white legs, and without thinking, Shonin bends forward toward her. To the suspicious Narukami Shonin, the woman turns and says that she wants to become a nun and his disciple. Shonin sends out his two disciples, Hakuunbō (the white cloud bonze) and Kokuunbō (the black cloud bonze) to bring her nun garments, and then the woman suddenly becomes sick. The surprised Shonin attends to her, and while doing so he touches her breast. He has never touched a woman before and he is gradually unable to control his desire due to the softness of her skin. Seizing her chance, the woman brings out to drinking cups and gets Shonin drunk, and in his drunkenness he reveals that he keeps the dragon god imprisoned behind a sacred rope across the waterfall. As Shonin sleeps drunkenly, the woman creeps away and cuts the rope and releases the dragon god, and immediately it begins to rain heavily. The woman was in fact Kumonotaema Hime (Princess), the most beautiful woman at the court, sent by the Emperor to break the power of Narukami. When he revives and becomes aware of what happened, his hair stands on end and he becomes enraged, he turns into flames, he fights and knocks down the disciples who attempt to stop him, and he chases after the princess.]

Figure 4: Synopsis of Narukami (Source: Ogata, 2018a)

```
(("" "") (("" "") ("と" "花川戸助六")) (("は" "曾我五郎" ("をやつし"
"いう侠客に姿")) ("探すため吉原通っている" "宝刀「友切丸」"
("の" "、源氏")) (("" "") ("で、" "吉原" ("が集まる" "様々な男")))
(("" "") ("にわざと" "遊客")) (("" "") ("を抜かせようと" "喧嘩を
吹っ掛けて刀")) (("" "") ("のである" "いう")))
(("" "") (("" "") ("と" "花魁の揚巻" ("にしている" "情夫" ("を" "助
六" ("に" "そこ"))))) (("" "") (nil "髭の意休が登場" ("に言い寄る" "、
揚巻"))) (("" "") ("を持っていると" "友切丸" ("が" "意休"))) (("は" "
勘づいた助六") ("を抜かせようと" "刀")) (("" "") ("、" "するが"))
(("" "") (nil "なかなかうまくいかない")) (("" "") ("するが、" "弟に
意見" ("がやってき" "兄の曾我十郎" ("をやつし" "身" ("に" "白酒
売" ("へ" "そこ")))))) (("は" "十郎" ("を知っ" "真意" ("の" "助六")))
("始める" "稽古" ("も喧嘩売る" "自ら"))))
(("" "") (("" "") (nil "て再登場" ("を伴っ" "侍" ("の" "一人" ("が" "や
がて揚巻"))))) (("は" "助六") ("を売ろうと" "喧嘩" ("に" "その侍
")) (("" "") ("、" "するが")) (("" "") ("こと" "驚いた")) (("は" "にそ
の侍") ("であった" "母の満江" ("を心配してやってき" "、兄弟")))
(("は" "満江") ("を戒めると" "て、激しい喧嘩" ("を着せ" "紙子の
衣" ("に破れ" "助六")))) (("" "") ("と" "十郎")) (("" "") (nil "と")) (("
"") (nil "もに帰ってゆく")) (("には" "舞台") (nil "登場" ("が" "再び
意休"))) (("は" "意休") ("と" "曾我五郎" ("が" "実は助六"))) (("" "")
("を裏切ること" "源氏" ("を抜い" "見抜いており、友切丸"))) (("
"") (nil "をそそのかす")) (("は" "助六") ("を抜け出す" "吉原" ("を
取り返し" "友切丸" (") を斬り" "もちろん応じず、意休（実は平
家の残党・伊賀平内左衛門")))))
```

Figure 5: Property data of *Sukeroku* (Source: Ogata, 2018a)

```
(("は" "鳴神上人" ("からの依頼をうけ" "天皇" ("の" "世継ぎ"))) (("
は" "鳴神上人" ("からの依頼をうけ" "天皇" ("の" "世継ぎ"))) ("さ
せる" "願かけ見事これ成就" ("の" "皇子誕生" ("に" "寺院建立約
束")))) (("は" "上人" ("、怒っ" "ため" ("にし" "反故" ("の約束を" "
寺院建立" ("が" "しかし当の天皇"))))) ("てしまう" "竜神滝壷封印
" ("降らす" "雨" ("用い" "呪術")))) (("" "") (nil "それからと")) (("は"
"民百姓" ("に襲われ" "国中が旱魃" ("が続き" "日" ("の降らり" "い
うもの雨")))) (nil "困りはててしまった")))
(("" "") (("" "") ("を破ろうと" "上人の呪術" ("をもっ" "女色" ("で
は" "そこで朝廷")))) (("" "") ("に送り込む" "許" ("の" "上人" ("を"
"絶間姫" ("の" "美女・雲" ("の" "、内裏一")))))) (("には" "色仕掛
け" ("の" "姫")) ("、と" "最後" ("に触れ" "身体" ("も抗しきれ" "さ
すが上人")))) (("" "") (nil "うと")) (("は" "、さらに" ("を犯し" "う
戒律")) ("に酔いつぶれて眠ってしまう" "酒")) (("" "") ("を切ると
" "注連縄" ("に張ってある" "姫が滝壷" ("を見計っ" "その隙"))))
(("" "") ("がそこから飛び出すと" "封印が解け、竜神")) (("" "") ("
と" "豪雨" ("にかき曇っ" "一天にわか"))) (("は" "なり、姫") ("を
逃げ去る" "その場")) (("は" "上人" ("に飛び起き" "音" ("の" "雨")))
(nil "やっと")) (("" "") ("こと" "騙された")) (("" "") ("のごと" "に気
づき烈火")) (("は" "く怒り、髪") ("と" "物炎" ("着ている" "逆立ち
"))) (("" "") ("を逃さじと" "なって姫")) (("" "") ("、その後を追い
かける" "")))
```

Figure 6: Property data of *Narukami* (Source: Ogata, 2018a)

Episodes Related to the Stage of Ebizō XI	
Sukeroku's Explanation	*Narukami*'s Explanation
Original Story of *Sukeroku*	Originanl Story of Narukami
Mixed Story of *Sukeroku* and *Narukami* Using *Naimaze* and *Tsukushi*	

Figure 7: Basic construction of the advertising stories

Figure 8. In this example, the story of *Sukeroku* is inserted into the story of *Narukami*. The position into which *Sukeroku* is inserted is the position where a narrative space changes to another space in *Narukami* and *Kumono-taema-hime* in *Narukami* is exchanged to *Agemaki* in *Sukeroku* who is a same female.

```
; Structural Lisp desctiption
($継起
 (event 依頼する (agent 天皇) (counter-agent 鳴神))
 (event 約束する (agent 天皇))
 (event 祈祷する (agent 鳴神))
 (event 生まれる (agent 王子))
 (event 破る (agent 天皇))
 (event 怒る (agent 鳴神))
 (event 封印する (agent 鳴神) (counter-agent 竜神))
 (event 乾く (agent 国))
 (event 困る (agent 百姓))
 (event 探す (agent 助六) (object 友切丸))
 (event 通う (agent 助六) (to 吉原))
 (event 喧嘩する (agent 助六) (counter-agent 遊客))
 (event 現れる (agent 揚巻))
 (event 現れる (agent 意休))
 (event 持つ (agent 意休) (object 友切丸))
 (event 知る (agent 助六))
 (event 帰る (agent 揚巻))
 (event 帰る (agent 意休))
 (event 現れる (agent 十郎))
 (event 練習する (agent 十郎) (object 喧嘩))
 (event 現れる (agent 揚巻))
 (event 現れる (agent 満江))
 (event 喧嘩する (agent 助六) (counter-agent 満江))
 (event 与える (agent 満江) (object 紙子の衣) (to 助六))
 (event 怒る(agent 満江))
 (event 帰る (agent 満江))
 (event 帰る (agent 十郎))
 (event 現れる (agent 意休))
 (event 見抜く (agent 意休) (object 助六の正体))
 (event そそのかす (agent 意休) (object 裏切り) (couner-agent 助
六))
 (event 奪う (agent 助六) (object 友切丸))
 (event 切る (agent 助六) (counter-agent 意休))
 (event 去る (agent 助六) (from 吉原))
 (event 送る (agent 天皇) (counter-agent 揚巻))
 (event たぶらかす (agent 揚巻) (counter-agent 鳴神))
 (event 破る (agent 鳴神))
 (event 酔う (agent 鳴神))
 (event 眠る (agent 鳴神))
 (event 切る (agent 揚巻) (object しめ縄))
 (event 解放する (agent 揚巻) (counter-agent 竜神))
 (event 飛ぶ (agent 竜神))
 (event 振る (agent 豪雨))
 (event 逃げる (agent 揚巻))
 (event 起きる (agent 鳴神))
 (event 怒る (agent 鳴神))
 (event 追う (agent 鳴神) (counter-agent 揚巻)))
```

Figure 8: An example of synthesized *Sukeroku* and *Narukami* by *naimaze* technique

4.4 Using *Tsukushi*

Furthermore, the synthesized story of *Sukeroku* and *Narukami* is extended by the use of *tsukushi* technique. In this example, on the story generated by the *naimaze* technique, the *tsukushi* of the Yamanote line (a railway loop line in Tokyo). The spaces in all of events contained in the story is exchanged to the stations in the Yamanote line.

4.5 A Final Example and the Positioning in GIS with INGS

Finally, according to the story construction in Figure 7, final story structures are generated, including the explanation of Ichikawa Ebizō XI, the explanation of two kabuki works, *Sukeroku* and *Narukami*, the works' original synopses, and synthesized and expanded kabuki synopses applying *naimaze* and *tsukushi* techniques. A generation example is shown in Figure 9.

5. Conclusion

As a result, the author presented an example that contained the automatically generated and edited descriptions of an actor, the synopses of two works, and a scenario edited using the techniques of *naimaze* and *tsukushi*. This example corresponded to a story in a certain point of time in the circular process of GIS with INGS. In the future directions, the author will continue to survey and analyze kabuki elements and techniques and experiment circulative narrative generation through GIS. Moreover, although INGS was not directly used in this attempt, the author will connect kabuki's techniques with the mechanisms in INGS.

Acknowledgements: This paper's research was supported by JSPS KAKENHI Grant Number18K18509 ("Narrative Generation of Kabuki").

References

Inumaru, O. (2005). Tempō jūichinen no chūshingura: Tsuruya Namboku kamikakete Sango taisetsu wo yomu [Chūshingura at Tempō 11: Reading Tsuruya Namboku's kamikakete Sango taisetsu]. Tokyo, Japan: Yūzankaku.

Ogata, T. (2016a). Narrative Generation of "Zukushi": Towards its Systematization through Surveying Kabuki and Developing a Proper Noun Conceptual Dictionary in INGS. In Proceedings of the 30st Annual Conference of JSAI (1K5-OS-06b-2). Tokyo, Japan: The Japanese Society for Artificial Intelligence.

Ogata, T. (2016b). Kabuki as multiple narrative structures. In T. Ogata & T. Akimoto (Eds.), Computational and cognitive approaches to narratology (pp. 400-431). Hershey, PA: Information Science Reference (IGI Global).

Ogata, T. (2018a). An integrated approach to narrative generation: From Mishima and kabuki to narrative generation systems. In T. Ogata & S. Asakawa (Eds.), Content generation through narrative communication and simulation (pp. 49-147). Hershey, PA: Information Science Reference (IGI Global).

Ogata, T. (2018b). Kabuki ni Mukete (1): Shiisei to Henshūsei no Monogatari Kara Tajūsei to Jitsuzon no Monogatari he [Towards Kabuki (1): From the Narrative of Arbitrariness and Editing to Multiplicity and Real Existence]. In T. Ogata, Y. Kawamura, & A. Kanai, Jōhō monogatariron: Jinkōchinō, ninchi, shakai katei to monogatari seisei [Informational narratology: Artificial intelligence/cognition/social process and narrative generation] (pp. 187-208). Tokyo, Japan: Hakutō Shobō.

Ogata, T. (2018c). Kabuki ni Mukete (2): Tajū Monogatari Kōzō no Shosō [Towards Kabuki (2): Aspects of Multiple Narrative Structures]. In T. Ogata, Y. Kawamura, & A. Kanai, Jōhō monogatariron: Jinkōchinō, ninchi, shakai katei to monogatari seisei [Informational narratology: Artificial intelligence/cognition/social process and narrative generation] (pp. 209-244). Tokyo, Japan: Hakutō Shobō.

Ogata, T. (2018d). A Method of Naimaze of Narratives Based on Kabuki Analyses and Propp's Move Techniques for an Automated Narrative Generation System. In Proceedings of the 2018 International Conference on Artificial Life and Robotics (pp. 668-674). Ōita, Japan: International Society of Artificial Life and Robotics.

Ogata, T. (2019). Kabuki as Multiple Narrative Structures and Narrative Generation. In T. Ogata & T. Akimoto (Eds.), Post-narratology through computational and cognitive approaches. Hershey, PA: Information Science Reference (IGI Global), 192-275.

Ono, J., & Ogata, T. (2017). Attribute Information Acquisition in a Conceptual Dictionary by Using Wikipedia and the Use in an Automatic Narrative Generation Game. In Proceedings of the 31st Annual Conference of JSAI (1D3-OS-29b-2in2). Tokyo, Japan: The Japanese Society for Artificial Intelligence.

十一代目市川海老蔵(じゅういちだいめいちかわえびぞう、1977 年 12 月 6 日-)は歌舞伎役者、俳優。 歌舞伎名跡「市川海老蔵」の当代。 屋号は成田屋。定紋三升、替紋杏葉牡丹。愛称に海老さま」、「海老ちゃん。
・歌舞伎は天衣紛上野初花「雪暮夜入谷畦道」(三千歳と侍片岡直次郎，鳴神鳴神上人，源氏物語光君，助六由縁江戸桜花川戸助六，鏡獅子小姓弥生後獅子精弁慶、富樫左衛門
1983 年 5 月-歌舞伎座『源氏物語』の春宮お目見得。
1985 年 5 月-歌舞伎座『外郎売』の坊七代目市川新之助襲名。
2000 年歌舞伎座『源氏物語』の光君会場は連日満員、チケット人気五代目尾上菊之助、二代目尾上辰之助とともに「平成の三之助新たな歌舞伎ブーム。
2003 年 2 月-日置明子との間女児、当時 1 歳ことが判明。子ことを会見で説明。
2004 年 4 月 4 日-成田山新勝寺で襲名披露、奉告の練り。京成本線京成上野駅-京成成田駅間列車「海老蔵号京成 AE100 形電車を使用)。
2004 年 5 月歌舞伎座『助六由縁江戸桜』の花川戸助六、『暫鎌倉権五郎ほか十一代目市川海老蔵襲名。
2004 年 6 月 30 日-成田山大阪別院明王院で京阪本線天満橋駅-香里園駅間列車「海老蔵号京阪 8000 系電車使用)。
2004 年 10 月-フランス・パリのシャイヨ宮劇場市川新之助改メ十一代目市川海老蔵襲名披露フランス公演」。同国政財界トップル・モンド』紙が一面全面 17 世紀末以来の日本の伝統的演劇の中で名一族の出身」「26 歳のスター」「若く美男で特に『必殺の視線現地でも大きな話題。
2006 年 9 月 7 日-映画『出口の海クイズ$ミリオネア』(フジテレビ)に出演。
2007 年 3 月-パリ・オペラ座で初歌舞伎公演父弁慶紅葉狩パリ引っ込み六方を花道中央通路観客。

『助六』は一つの通称。本外題は助六を務める役者によって変わる。古典歌舞伎を代表する演目のひとつ。「粋」を具現化した洗練された江戸文化の極致として後々まで日本文化に決定的な影響を与えた。お家芸である歌舞伎十八番の一つで、その中でも特に上演回数が多く、また上演すれ大入りになるという人気演目である。『助六』は形式上「曾我もの」の演目。助六がハ曾我五郎」で、白酒売りは「実ハ五郎の兄曾我十郎」という設定である。助六のモデルではないかと考えられている人物は三人いる。店に捌助六あるいは戸澤助六という若旦那がいたと名を馳せ助六という侠客だとする説、そして江戸・蔵前の札差で、は気前の文化人として知られた大口屋暁雨だとする説であるこのうち、史家の多くは第一助六を否定する一つが助六」という名。これは上方でならありそうな名だが、感覚からは野暮な名なのだという。	『鳴神』とは、歌舞伎十八番のひとつ。この『鳴神』は江戸中村座の門松四天王』(かどまつしてんのう) において上演しものが濫觴であるが、現行で上演されているものは坂た『雷神不動北山桜』がもと。になっている。『雷神不動北山桜』は雷神不動北山桜北山岩屋の場)、そして五幕目大切が不動となっていて、今日では『毛抜』と『鳴神』は独立した芝居として上演されることが多い。七代目市川團十郎によって歌舞伎十八番に撰ばれたが、その後『鳴神』は八代目團十郎が演じ以降、九代目團十郎自分の柄にあわないとして演じなかったので上演が絶えていた。二代目市川左團次が岡鬼太郎と提携し、演出を改めて上演に漕ぎ着けた。なお二代目左團次は毛抜』も復活上演しており、現在ではと人気演目のひと。つになっている。
助六が友切丸を探す。助六が吉原に通う。助六が遊客と喧嘩する。揚巻が現れる。意休が現れる。意休が友切丸を持つ。助六は知る。揚巻が帰る。意休が帰る。十郎が現れる。十郎が喧嘩を練習する。揚巻が現れる。満江が現れる。助六が満江と喧嘩する。満江が紙子の衣を助六に与える。満江が怒る。満江が帰る。十郎が帰る。意休が現れる。意休が助六の正体を見抜く。意休が裏切りを助六にそそのかす。助六が友切丸を奪う。助六が意休を切る。助六が吉原から去る。	天皇が鳴神上人へ依頼する。天皇が約束する。鳴神上人が祈祷する。皇子が生まれる。天皇が約束を破る。鳴神が怒る。鳴神が龍神を封印する。国が乾く。百姓が困る。天皇が姫を送る。姫が鳴神をたぶらかす。鳴神が戒律を破る。鳴神が酒に酔う。鳴神が眠る。姫がしめ縄を切る。姫が龍神を解放する。龍神が飛び出す。豪雨が降る。姫が逃げる。鳴神が起きる。鳴神が怒る。鳴神が姫を追う。

東京駅で天皇が鳴神上人へ依頼する。神田駅で天皇が約束する。秋葉原駅で鳴神上人が祈祷する。御徒町駅で皇子が生まれる。上野駅で天皇が約束を破る。鶯谷駅で鳴神が怒る。日暮里駅で鳴神が龍神を封印する。西日暮里駅で国が乾く。田端駅で百姓が困る。駒込駅で助六が吉原に通う。巣鴨駅で助六が遊客と喧嘩する。大塚駅で揚巻が現れる。池袋駅で意休が現れる。目白駅で助六は知る。高田馬場駅で揚巻が帰る。新大久保駅で意休が帰る。新宿駅で十郎が現れる。代々木駅で十郎が喧嘩を練習する。原宿駅で満江が現れる。渋谷駅で助六が満江と喧嘩する。恵比寿駅で満江が紙子の衣を助六に与える。目黒駅で満江が怒る。五反田駅で満江が帰る。大崎駅で十郎が帰る。品川駅で意休が現れる。高輪ゲートウェイ駅で意休が助六の正体を見抜く。田町駅で意休が裏切りを助六にそそのかす。浜松町駅で助六が友切丸を奪う。新橋駅で助六が意休を切る。有楽町駅で助六が吉原から去る。東京駅で天皇が揚巻を送る。神田駅で揚巻が鳴神をたぶらかす。秋葉原駅で鳴神が戒律を破る。御徒町駅で鳴神が酒に酔う。上野駅で鳴神が眠る。鶯谷駅で揚巻がしめ縄を切る。日暮里駅で揚巻が龍神を解放する。。西日暮里駅で龍神が飛び出す。田端駅で豪雨が降る。駒込駅で揚巻が逃げる。巣鴨駅で鳴神が起きる。大塚駅で鳴神が怒る。池袋駅で鳴神が揚巻を追う。

Figure 9: An example of advertising story in GIS