Innovation in Dramatic Literary Narrative Structure and Media Translation in the Context of Digital-intelligent Communication

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ABSTRACT
Digital-intelligent communication reshapes the way of production, dissemination and acceptance of literature and art, and also changes drama literature from the text center of stage performance to a new form of cross-platform, multi-modal and interactive communication. The narrative structure of drama literature forms a new structural logic under the joint action of digital media, algorithm distribution, virtual space and user participation. Based on the context of digital-intelligent communication, this paper discusses the reconstruction of narrative structure of drama literature by digital technology, and analyzes the recoding path of drama text in image, platform, interaction and intelligent communication. The research holds that digital-intelligent communication does not dispel the literariness and theatricality of drama, but promotes its text to be open and narrative to be integrated into composite media. The development of drama literature in the future needs to keep a balance between technical empowerment and aesthetic autonomy, and continue the values of drama conflict, character action and sense of presence in media translation.

Keywords: *Digital-intelligent communication, Dramatic literature, Narrative structure, Media translation, Digital drama.*

1. INTRODUCTION

Drama literature has long relied on stage performance to form its basic narrative form. The narrative of drama text often revolves around the relationship between character action, scene change, language conflict and performance [1]. In traditional drama literature, time is usually continuous, space is usually constrained by stage conditions, and the relationship between characters is gradually presented through lines, actions and stage scheduling [2]. Digital-intelligent communication environment has changed the existing way of drama literature. Technologies such as mobile Internet, short video and algorithm recommendation have expanded the audience of drama text from theater audience to platform users and digital audience [3]. The spread of drama literature has thus changed from one-way display to a media cycle of being browsed, edited, re-disseminated and re-interpreted [4]. Under this background, the innovation of narrative structure of drama literature is not simply to move the traditional script to the digital platform, but to involve the overall changes in narrative organization, media symbol system and acceptance mechanism. Media translation has become an important perspective to understand this change. The so-called media translation refers to the process that the original narrative elements of drama literature are re-encoded, reorganized and produce new meanings [5].

Accordingly, this paper focuses on three issues: the change of narrative structure of drama literature under digital-intelligent communication; The influence of media translation on the way of text expression and acceptance; How to maintain its own aesthetic characteristics in drama literature with technical intervention. It is helpful to grasp the new form of contemporary drama literature to discuss the above problems from the cross perspective of literature, communication and media research.

2. THE STRUCTURAL TURN OF DRAMA LITERATURE

Digital-intelligent communication is a communication environment formed by data, algorithm, platform and intelligent generation. In this environment, the dissemination of literary and artistic works is closely related to the platform recommendation mechanism, user feedback and data processing [6]. Therefore, drama literature has turned from theatrical text to media text. Its structural change is first reflected in the expansion of narrative boundaries.

Traditional drama literature emphasizes plot concentration and conflict progression. The characters act in a limited stage space, and the audience completes the whole viewing according to the performance time [7]. In the context of digital-intelligent communication, the acceptance process of drama text is divided into various forms, such as segment viewing, node clicking, interactive discussion and cross-platform communication. Works may continue to spread in the form of short video clips, role expressions, interactive plots and social topics. Therefore, the narrative structure presents the characteristics of openness and fragmentation.

As shown in “Table 1”, there are differences between traditional drama literature and drama narrative in the context of digital-intelligent communication in terms of text structure, communication mode, audience role and aesthetic focus.

Table 1. Comparison of narrative characteristics between traditional and digital-intelligent drama

Comparison Dimension	Traditional Dramatic Literary Narrative	Dramatic Narrative in Digital-Intelligent Communication Context
Text Form	Centered on scripts and stage performances	Coexistence of text, images, interactive interfaces and virtual scenes
Temporal Structure	Mostly linear progression, emphasizing introduction, development, climax and conclusion	Can present non-linear, branching and cyclic structures
Spatial Organization	Limited by stage space and scene scheduling	Extensible to virtual spaces, platform interfaces and multi-screen scenes
Audience Position	Focused on viewing and understanding	Integrates viewing, selection, comment and re-creation functions

The conflict mechanism, characters' actions and situational tension in drama literature are still the basis of the establishment of the work. The change is that these elements are put into more complicated media relations. Character conflicts may be amplified by barrage interaction, stage space may be extended by virtual scenes, and plot advancement may also appear in multiple paths due to user selection. The structure of drama literature is the result of the joint action of the author, the media platform and the receiver.

3. INNOVATIVE MECHANISM OF NARRATIVE STRUCTURE IN DRAMATIC LITERATURE

The innovation of drama narrative structure in the context of digital-intelligent communication is mainly reflected in three aspects: the nonlinearity of time structure, the compounding of space structure and the interaction of viewing and acting relationship.

The time structure changed from single-line propulsion to multi-path organization. Traditional drama relies on continuous plots to promote narrative, and the audience follows characters experience's conflict and development [8]. Digital media introduces narrative nodes, so that the text can be branched and expanded, and the audience can enter different paths through choice. This structure enhances participation and raises the requirements for overall logic. If the branch lacks character motivation and plot support, the narrative is easy to fragment. Therefore, the key of nonlinear structure lies in whether each path shares the same theme kernel.

The spatial structure is expanded from stage space to compound space. Traditional drama is limited by stage conditions, and its spatial transformation depends on scenery and scheduling. Digital media extends narrative to images, virtual interfaces and multi-platform spaces, and the audience enters different situations through the screen. Space changes from background to narrative elements, and characters and plots can be presented in a variety of media forms.

The relationship between watching and acting changed from watching to participating. In traditional drama, the audience mainly affects the scene atmosphere with emotional feedback, but

does not directly change the plot development. In the digital-intelligent communication environment, the audience can participate in the communication process through clicking, commenting, barrage and secondary creation, which will affect the content extension in some cases. This makes the meaning of the work no longer fixed in the text, but continuously generated in the process of communication.

The above changes can be summarized as the linkage relationship among text structure, media structure and acceptance structure. “Figure 1” shows the basic framework of drama narrative structure innovation in the context of digital-intelligent communication.

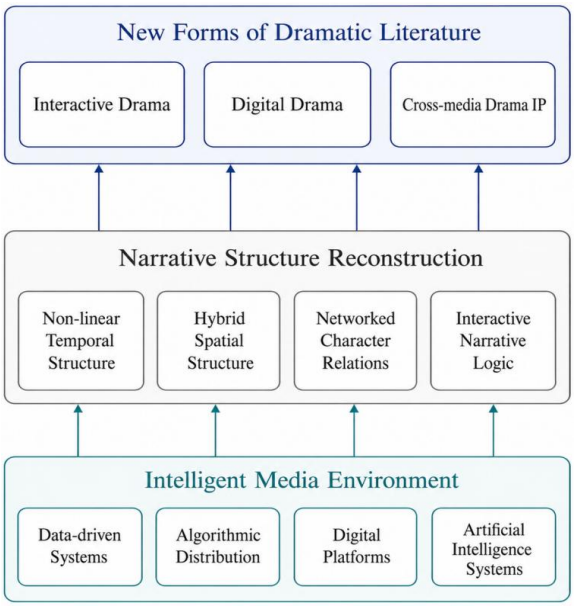


Figure 1 Innovative framework of drama narrative structure.

Technology promotes the structural renewal of drama literature through the common changes of communication environment, narrative mechanism and acceptance mode. Effective innovation is to make technology a part of narrative logic.

4. RE-ENCODING OF DRAMATIC TEXT IN MEDIA TRANSLATION

Media translation is the core issue of drama literature after it enters the digital-intelligent communication environment. Drama text involves the reorganization of words, body, voice and interface in cross-media communication. Media will directly affect the way meaning is generated.

From script to video platform, drama language is reorganized by lens logic. Lines may be converted into short video clips, subtitles or sound memory points. Emotional expression no longer depends on live performance, but is reconstructed through editing, lens and soundtrack. Therefore, the literary expression of drama needs to be coordinated with the rhythm of images, otherwise it will be easily compressed into a single emotional expression.

From stage performance to interactive interface, narrative structure is reconstructed by selection mechanism. The trend of characters forms branches through options and feedback, and the audience participates in the plot advancement in a limited path. Effective interactive drama still needs to keep the unity of character motivation and plot tension.

From theater space to virtual space, the source of the sense of presence has changed. The traditional sense of presence depends on the coexistence of bodies in the same time and space; The digital environment forms a new synchronous experience through real-time interaction and immersive interface. This change expands the scene form of drama and weakens the uniqueness of body performance.

The main paths of media translation can be summarized as “Table 2”.

Table 2. Main paths of media transadaptation of dramatic literature

Transadaptation Path	Transadaptation Object	Expression Change	Potential Risks
Text Visualization	Lines, scenes, character actions	Enhance dramatic rhythm through shots, editing and sound	Fragmented consumption of literary language
Stage Digitalization	Sets, scheduling, lighting and spatial relations	Expand stage expressiveness through virtual scenes	Technical visuals overshadow character conflicts
Narrative Interactivity	Plot progression and character choices	Audience participates in plot path generation	Loose structure and scattered themes
Character Platformization	Character images and story fragments	Characters can be continuously spread on social platforms	Character complexity reduced to labeling
Creation Intelligentization	Script conception, dialogue generation and plot assistance	Improve text production efficiency and expand creative solutions	Language homogenization and insufficient emotional experience

Media translation is the reorganization of drama symbols. Lines, actions, scenes and relationships between people may all gain new expressive functions in different media. There are also risks in the process of translation: drama literature may be cut into emotional fragments that are easy to spread by platform logic, characters may be simplified into symbolic labels, and narrative may lose its internal cohesion because of the pursuit of interaction.

5. RELATIONSHIP MODEL BETWEEN NARRATIVE INNOVATION AND MEDIA TRANSLATION

The relationship between narrative structure innovation and media translation of drama literature is mutual shaping. The new narrative structure needs to be expressed by means of media translation. For example, branch narrative, immersion narrative and multi-platform narrative all rely on digital media to provide technical conditions. Media translation will also force drama literature to readjust its structure. Short video platform emphasizes segment propagation, interactive platform emphasizes node selection, and virtual reality emphasizes spatial experience. These media characteristics will in turn affect the script organization. “Figure 2” can be used as a schematic diagram of the relationship between them.

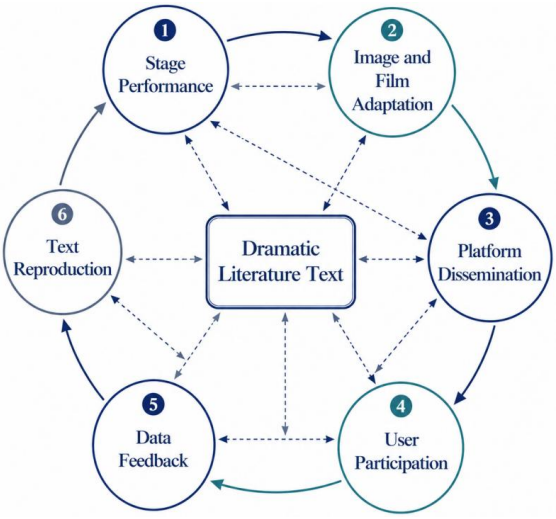


Figure 2 Translation path of dramatic literature media.

The life process of drama literature in digital-intelligent communication is closer to a circular structure. After stage presentation, image transformation and platform communication, the text will form a new creative basis in user participation and data feedback. Role popularity, fragment propagation effect and user discussion direction may all become references for subsequent text production.

However, this circular structure also needs to be alert to the excessive intervention of platform logic in artistic judgment. If the drama creation completely obeys the click-through rate, the duration of stay and the popularity of the topic, the work may tend to create strong stimulating fragments, ignoring the growth of characters, plot preparation and spiritual depth. The value of drama literature lies in presenting people's situation through conflict and revealing the relationship between emotion and ethics through action. Digital-intelligent communication can expand this

expression, but it should not replace its fundamental logic. The innovation of drama literature under digital-intelligent communication should adhere to three principles: technical service narration, respect for media differences in translation and participation in maintaining structural boundaries.

6. CONCLUSION

Digital-intelligent communication context provides a new development space for drama literature. Data, algorithm and platform mechanism jointly change the communication path, which gradually changes the drama narrative from linear and closed to open and cross-media form. Its time structure is more nonlinear, the space expands from stage to virtual and interface environment, and the relationship between viewing and performance changes from watching to participation and reproduction.

Media translation is the key to understand this change. In the process of visualization and digitization, drama text is a re-coding of lines, actions, space and the relationship between characters. This process not only enhances the ability of communication and expression, but also may bring problems such as structural fragmentation and unstable meaning. Therefore, innovation depends not only on the renewal of form, but also on the integrity of narrative structure and the establishment of character logic.

Generally speaking, Digital-Intelligent Communication does not dissolve drama literature, but promotes its boundary reconstruction. The future development lies not in the substitution relationship between traditional theater and digital media, but in the structural integration between them.

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