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FROM FOLKTALES TO FANTASY: HOW AI AND VR ARE REDEFINING CHILDREN'S NARRATIVE EXPERIENCE

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ABSTRACT

This paper discusses the way artificial intelligence (AI) and immersive virtual reality (VR) are reshaping the creation, experience, and ethical aspects of storytelling. The narratology approach was a hybrid mixed-method approach based on The Inheritance Cycle as a narrative basis and merged some classical structural annotation, AI-assisted semantic modeling, VR immersion analytics. Proppian functions and Campbell monomyth were used to analyze canonical fantasy texts to compare the transformation of motifs, semantic similarity, and narrative agency across media. The results have shown that AI-created stories can preserve mythic structuring, but they focus on emotional emotionality and dramatic intensity, which distorts the conventional morality. On the other hand, VR storytelling transforms the reception of narrative by establishing morality in the embodied experience of sensorimotor engagement and situational choice. The paper recognizes such ethical pitfalls as cultural homogenization, algorithmic bias, and danger of over- immersion and adds to the new theory of cross media narrative ethics and proposes the principles of responsible immersive design.

KEYWORDS: Cross-media Narratology; Artificial Intelligence Storytelling; Virtual Reality Immersion; Mythic Structure; Narrative Agency; Computational Narratology; Moral logic; Digital Humanities.

1. INTRODUCTION

The storytelling has been in a continuous state of change as technology has turned into oral myths and then printed epics, then turned into digital texts, and then became a virtual world that people can engage with (Yang and Sitharan, 2025). Such a development, in addition to showcasing technological progress, illustrates the universal desire of humanity to tell and share stories via novel sensory and participatory aspects (Verma, 2024). The concept of transmedia storytelling popularized by Jenkins (2006) and elaborated by Ryan (2015) has now become a significant paradigm in the process of the story dissemination between various media ecosystems, resulting in the establishment of deeper emotional responses and more participatory authorship (Chen and Li, 2023).

New technologies, including artificial intelligence (AI) and virtual reality (VR), have contributed to making this change even faster, not only serving as delivery tools but also as co-authors, being able to create adaptive and personalized experiences (Mehdiabadi, 2025). By blending the user agency and the algorithmic creativity, the systems add narrative immersion, moral engagement and empathy (Jang et al., 2023). With the media convergence constantly blurring the lines between content producer and consumer, it has now become a timely and scholarly important matter to study the development of narrative forms in these new modalities (Izzatli, 2025).

Although the field of literary and computational narratology has greatly developed, research that focuses on comparing print, AI, and VR storytelling based on a single theoretical framework is not fully developed yet (Yang and Sitharan, 2025). Foundational theories like the Morphology of the Folktale (1928) by Propp, the Monomyth (1949) by Campbell, and more recent models of computational narratology like Finlayson (2016) or Reagan et al. (2016) give some structural information but are rarely checked in the context of interactive and algorithmic media (Caracciolo, 2022).

The new research in the field of immersive storytelling demonstrates that AI customization and VR embodiment are changing conventional morality and mythology of logic, but these findings are scattered and not synthesized (Lau et al., 2024; Chen, 2024). The majority of the comparative work focuses on either the element of emotional immersion or technological novelty as opposed to the underlying narratological shift of archetypes and moral causality (Sora-Domenjó, 2022). Moreover, not many studies incorporate mixed methods of computational modeling and close qualitative narrative analysis, and the relationship between symbolic mythic structures and machine-mediated storytelling is hardly investigated (Verma, 2025).

The present research provides a methodologically combined framework which combines computational narratology, AI-based semantic modeling, and VR embodiment analysis fields, which are usually studied separately (Serbanescu, 2023). The combination of these strategies brings a new paradigm of studying the development of narrative structures in media ecologies, responding to the desire to use a comparative and cross-modal approach in digital narratology (Yang and Sitharan, 2025).

In theory, this work develops media-conscious narratology since it shows how mythic motifs and moral logics are reconfigured under the influence of algorithmic co-authorship and embodied immersion key dynamics to change narrative agency and morality in intelligent media systems (Lau et al., 2024; Sora-Domenjó, 2022). Importantly, it also interacts with the ethical aspects of AI and VR narrative like cultural homogenization, algorithmic bias and over-immersion and thus plays a part in the expanding discourse of digital ethics and narrative responsibility (Endres et al., 2024).

Comprehensively, the research could make a unique contribution to narrative theory, media studies, and AI humanities, as well as offer practical implications to educational storytelling and ethical design in intelligent immersive systems (Ceuterick and Ingraham, 2021).

The conceptual framework of this study is a combination of three analytic axes: structural, computational, and experiential, to examine the evolution of narrative motifs between text, AI and VR media. The structural axis uses classical narratology based on the functional model of Propp and the monomyth of Campbell to monitor archetypal consistency and deviation (Sanders and van Krieken, 2018). The analysis uses computational narratology to compute topic modeling, semantic similarity and the analysis of moral schema, which are applied in the computational axis to uncover latent narrative logics and cultural values (Hobson et al., 2024). The axis of experience explores VR presence, embodiment, and moral involvement that evaluates the changes in emotional and ethical reaction patterns through immersion (Chen, Peljhan, and Sra, 2024).

Collectively, these levels create an interdisciplinary scaffoldage, which links symbolic structure, computational semantics and lived experience, and through which the study can critically map how tales shift into co-created in the age of AI and VR. Based

on this conceptual framework, the case study at hand employs a complex method of analysis to explore the ways in which these changes are manifested in the story modalities.

This paper explores the development of mythic and moral frameworks in the Inheritance Cycle into the traditional text and AI-generated and VR worlds. It connects the study of cross-media changes of narrative form, agency and emotion through the multiple-modal analytical lens by making contact with the fields of literary narratology, computational and immersive storytelling research (Serbanescu, 2023; Hobson et al., 2024). The study falls into the new research direction of cross-media narratology that integrates traditional theories like more than 120 elements of the Morphology of the Folktale by Propp (1928) and Monomyth by Campbell (1949) with modern computational narratology and human-AI co-creation methods (Kybartas and Bidarra, 2017; Saleh and Ahmed, 2023).

The following research objectives and questions guide the study:

1. To examine the way narrative motifs and mythic functionality of The Inheritance Cycle are altered in the print, AI and VR modalities.

2. To determine trends of feeling, agency of character, moral reasoning, arising in each medium through computational text analysis and narrative mapping via qualitative analysis.

3. To investigate the human connection in VR on emotional and ethical involvement in relation to textual or AI-mediated narratives (Chen, Peljhan, and Sra, 2024).

4. To test the ethical and developmental consequences of cross-media narrative transformation, specifically the issue of algorithmic bias, cultural homogenization and over-immersion (Endres et al., 2024).

By these aims, the research creates an integrative model of comprehending how mythic forms, moral reasoning and emotional systems are adjusted in intelligent and immersive narrative apparatuses. In addition to theoretical contribution, the work informs the design of adaptive storytelling systems in education, cultural heritage, and interactive media, having a contribution to the translating of the scholarly theory into the practice of narrative innovation.

The rest of this paper is structured in the following way: Section 2 will provide a literature review of the associated literature on classical and computational narratology, structural theories of narrative (Propp, Campbell), AI-based storytelling, and VR-mediated narrative engagement, based on recent interdisciplinary studies. Section 3 outlines the mixed-method comparative design, integrating structural annotation, computational text analysis, and VR experiential assessment. Section 4 presents key findings on motif transformation, moral logic, and emotional immersion across textual, AI, and VR narratives. Section 5 discusses the implications of these findings for cross-media storytelling, including ethical and cultural considerations related to AI and immersive technologies. Finally, Section 6 concludes with reflections on narrative ethics, methodological innovation, and future directions for computational narratology and AI humanities research.

2. LITERATURE REVIEW

2.1. Classical and Contemporary Narratology in the Digital Era

Narrative theory has long been concerned with the formal arrangement of narratives in mythic patterns, archetypal roles and cause and effect sequence. Although early structuralist narratology laid the principles in explaining the universal storytelling framework, modern scholarly work has expanded the paradigms to computational and digital worlds. More recent studies in digital narratology evidence that classical narrative forms are still analytically viable but radically changed when reconfigured under an algorithmic mediation and an interactive interface (Moretti, 2021; Ryan, 2023). Underwood (2021) also states that machine learning does not displace narrative interpretation, reinterpreting it by detecting patterns in a statistically probabilistic way, substituting symbolic intentionality with statistical inference.

Computational narratology has become one of the most important interdisciplinary studies that connect literary theory, artificial intelligence, and data science. As the examples Koolen et al. (2020) and Hobson et al. (2024) show, the use of large-scale text analytics can reveal any latent textual logics, moral frameworks, and cultural values that are implicitly present in the corpus of texts. Nevertheless, these techniques tend to be restricted to textual realms and fail to give proper credit to embodied or immersive narrative experiences. This distance is growing as narrative systems transcend text into adaptive as well as spatially interactive digital spaces.

2.2. Artificial Intelligence and Generative Storytelling

Recent developments in generative AI have made it possible to produce narratives of scale and complexity never achieved before using automated narrative generation. The studies of AI storytelling demonstrate that the large language models can produce consistent plot lines, the variation of the

style, and the behaviour of characters, which is adaptive (Owen, 2021; Elkins and Chun, 2024). Nevertheless, researchers constantly emphasize the fact that algorithmic creativity is an entirely different concept and does not correspond to the intentionality of human narrative. As opposed to maintaining long-range symbolic consistency, the narrative generation of AI systems is being optimised based on short- horizon probabilistic prediction and affective salience (Barrett et al., 2022; Underwood, 2021).

Artificial intelligence narrative agency research also shows that generative systems have conditional authorship as opposed to autonomous. According to Elkins and Chun (2024), AI can be discussed as a sort of artificial co-author, the creative actions of which are closely defined by the structure of prompts, training distributions, and contextual constraints. Equally, Saleh and Ahmed (2023) show that human-AI co-creativity is developed through repeated interaction as compared to independent machine intentionality. Although these works confirm the adaptive potential of AI, the subject of mythic motifs and moral reasoning changing the influence of AI has received insufficient attention, especially in comparison to both canonical literature and immersive VR stories.

Ethical reasoning on AI storytelling has been a subject of ethical questioning. According to Floridi et al. (2022), generative systems revive the patterns of dominating cultures and morals that are inherent in training data, as a rule, strengthening ethical simplifications and systemic biases. Lau et al. (2024) also indicate that storytelling algorithms are more likely to reduce moral complexity to statistically predominant schemas, which brings up the issue of ethical flattening in AI-generated stories. These results highlight the necessity to focus on the analysis of not only the narrative form but also the ethical landscape of AI storytelling.

2.3. Virtual Reality and Immersive Narrative Experience

Virtual reality has created a radical change in the way storytelling is experienced by taking the telling of stories out of symbolic representation and putting it into lived interaction. Studies of VR immersion are consistent in showing that the presence, embodiment, and sensorimotor involvement make a considerable contribution to increases in emotional intensity and experiential realism (Slater and Sanchez-Vives, 2020; Makransky and Petersen, 2022). In contrast to textual or screen-based narratives, VR makes the user inhabit a narrative space and enables moral and emotional involvement to take place through action rather than observation alone.

According to recent research in immersive narratology, VR storytelling alters ethical interaction by turning moral reasoning into a situational and consequence-oriented process. As illustrated by Chen, Peljhan, and Sra (2024), embodied ethical decision-making in VR creates a more emotive response than symbolic moral judgment. Likewise, Bown (2021) states that the use of immersive systems allows a new manifestation of experiential ethics where users apply moral judgment to a specific system by making embodied choice instead of being abstract.

The studies of VR also prove that emotional engagement correlates with a higher degree of perceptual realism, sensory fidelity, and interactivity (Makransky and Petersen, 2022; Chen, 2024). These affective advantages, however, come with cognitive and developmental hazards. The long-term effect of immersion has been associated with attentional fragmentation and emotional desensitization, especially in younger users (Makransky and Petersen, 2022). These results indicate that VR is a source of both a compelling narrative and an ethical weakness.

2.4. Cross-Media Storytelling and Transmedial Narratives

The study of cross-media and transmedia storytelling has been growing at a very fast pace in the past decade, concerned with exploring the dynamics of stories which spread across platforms and modalities. According to modern theorists, narratives do not cross media in the form of static objects but instead reside in the constant state of flux due to the availability of technologies and participatory culture (Ryan, 2023; Chen and Li, 2023). Transmedia spaces promote co-authorship of the audience, interactivity, and tailored narrative tracks, and disrupt the established separations between the author, the text, and the audience.

Regardless of this advancement, there is a lack of comparative research combining print, AI, and VR into a single analytical paradigm. Most transmedia studies focus on technological innovation, interactivity, or advertising platforms as opposed to profound narratological change of mythic code and ethical reasoning (Sora-Domenjo, 2022). According to Verma (2024), computational humanities research tends to separate between large-scale text processes and immersive media research and has not endeavoured much to bring symbolic structure, algorithmic semantics and embodied experience into a single approach.

Caracciolo (2022) also states that modern narratology needs to go beyond textual models to

consider posthuman actors, artificial storytellers, and embodied digital agents. In the absence of such integration, the existing theories will be inadequate to explain the functioning of narrative meaning, ethics and agency within intelligent and immersive media systems.

2.5. Ethical Frameworks for AI and Immersive Media

The ethical issues related to AI and VR storytelling have gained more importance in interdisciplinary studies in recent years. According to Floridi et al. (2022), cultural homogenization is a structural implication of massive practices of AI training that favour hegemonic linguistic and narrative cultures. The process has the danger of marginalizing minority narratives of storytelling and recreating unequal cultural power dynamics.

Algorithms' bias in personalized narrative systems is also a point of serious concern. Endres et al. (2024) suggest that immersive and generative media are becoming more influential in the formation of moral constructs, identity generation, and emotional growth of users and educational and child-focused usage. In the case where personalization systems render biased representational regimes, there is a likelihood that they will strengthen stereotypes and unfair moral scripts.

The other ethical issue in VR worlds is over-immersion. Makransky and Petersen (2022) show that increased emotional realism of immersive systems may lead to increased learning outcomes and cognitive overload. This two-fold impact highlights the importance of ethical design measures in the mind of creating a balance between the emotional appeal of a particular setting and the psychological well-being of certain individuals.

2.6. Research Gaps and Contribution of the Present Study

Despite the significant progress that the current body of scholarship has achieved in the field of computational narratology, AI storytelling, immersive VR research, and transmedia studies, these areas of study are still highly fragmented. Few studies systematically compare the transformation of the same narrative universe in print, AI-generated narratives, and embodied VR environments. Even fewer incorporate the analysis of mythic motifs, computational sentiment and agency modelling, and immersive emotional and ethical evaluation in one methodological design.

Consequently, this domain of research cannot reach a single theoretical and empirical structure that would be used to explain the interaction of the symbolic narrative structure, the algorithmic modulation, and moral embodied enactment within intelligent media systems. This gap is directly filled by the current study by bringing together classical narratology, computational modeling and immersive media analysis in one comparative architecture. This study contributes to the further development of the cross-media narrative theory as well as empirically based information on the ethical design of intelligent and immersive storytelling systems through placing print, AI, and VR on a continuous transformational axis.

3. METHODOLOGY

The study used a mixed-method comparative narratology framework to analyze how narrative structures and traditions of the mythic motif are adapted to print literature, AI-generated narratives, and VR-based immersive narrative. The Inheritance Cycle became the centre of analysis with a special focus on Brisingr and Inheritance as the canonical textual basis. This architecture made possible systematic comparison of traditional epic storytelling, reinterpretations of narrative in an algorithmic way and represented immersive narrative environments.

Textual data were imported, cleaned and broken down into coherent analytic units at the chapter, scene and narrative episode level. The units were annotated with a blend of a hybrid narratological model of Proppian storytelling functions and Campbell-formulated monomythic phases. These myth-structural markups were joined to rich metadata descriptors like character set up, space, predominant motif, dilemma structure and emotional tone. This dual human-computational approach provided the correspondence of classical narratology and computational (scaled) digital analysis, as per the recent achievements in computational literary studies (Moretti, 2021; Ryan, 2023).

Python 3.0 was used in computational text analysis after annotation. The topic modeling method was introduced into the analytical pipeline in order to examine reoccurring thematic clusters, sentiment pathway mapping over narrative development, and character co-occurrence network development to model relational structures, and lexical abundance in terms of type and token ratio and vocabulary dispersion measures. The canonical and AI-generated texts were analyzed by a semantic similarity, comparing them via TFIDF vectorization and the measure of cosine similarity. The processes are consistent with the best practices of modern computational narratology and large-scale literary analysis (Koolen et al., 2020; Underwood, 2021).

Fantasy fiction generated by AI was developed by guided prompt engineering procedures and assessed

using a mixed approach of quantitative and qualitative indicators. The quick designed works adhered to a controlled schema of the genre limitation (high fantasy), narrator (third person limited), mythic structure indications (phases of the hero journey), and the desired narrative length, and the results generated remained consistent across the samples. Pilot testing was used to refine prompts and reduce style drift and hallucinated lore. Motif transformation was coded using the proportional indexation of compression, exaggeration and preservation among mythic narrative units. The semantic adjustment to the canonical corpus was assessed by the metric of the cosine similarit,y whereas narrative agency was assessed by adaptive variance in character decision-making and plot development. This method is based on the new guidelines of assessing generative narrative intelligence and algorithmic creativity (Boden, 2021; Elkins and Chun, 2024).

The Virtual Reality Immersion Dataset was used to model the VR dimension of the study and provides 400 controlled experimental user trials that include the correlation between the system-level technical parameters and the perception of immersion. The sample included adult volunteers (19-45 years old) with normal or corrected to normal vision and various previous exposure to VR, recruited through university-based research pools. The data consists of 23 independent variables, such as display resolution, field of view, frame rate, visual realism settings, the parameters of spatialized audio, and locomotion mechanics, and a dependent variable, which is the overall immersion on a 0-100 scale. This data facilitated statistically based estimates of the way embodiment, presence, and emotional absorption are developed owing to the design of immersive narrative systems (Selzer et al., 2021).

To put AI narrative behaviour in the context of a larger literature-wide range, comparative modeling was conducted with Gutenberg-BookCorpus-Cleaned-Data-English, a massive corpus of more than 50,000 prepaged English literature with deep bibliographic data and scraped narrative texts. This corpus facilitated baseline calibration of thematic density, lexical diversity, and stylistic variance of AI-generated text, enabling assessment of algorithmic narrative behaviour against large-scale human literary distributions (Barrett et al., 2022).

The synthesis across media was carried out by systematic comparisons of print, AI and VR narratives based on the narrative structure dimension, the character agency dimension, emotional engagement dimension and the moral logic dimension. Simultaneously, a specific ethical and developmental evaluation framework was used to assess the risks regarding cultural homogenization, over-immersion and bias in personalization systems, which were applied to algorithms. The framework, as an applied ethical principle, focuses on an adjustable immersion scale and narrative diversity limit in AI-based and VR infrastructures to reduce excessive immersion and mythic homogenization. This twofold analytical and ethical design embodies the present- day best practices in responsible AI narration and immersion media design (Floridi et al., 2022; Slater and Sanchez-Vives, 2020).

4. RESULTS

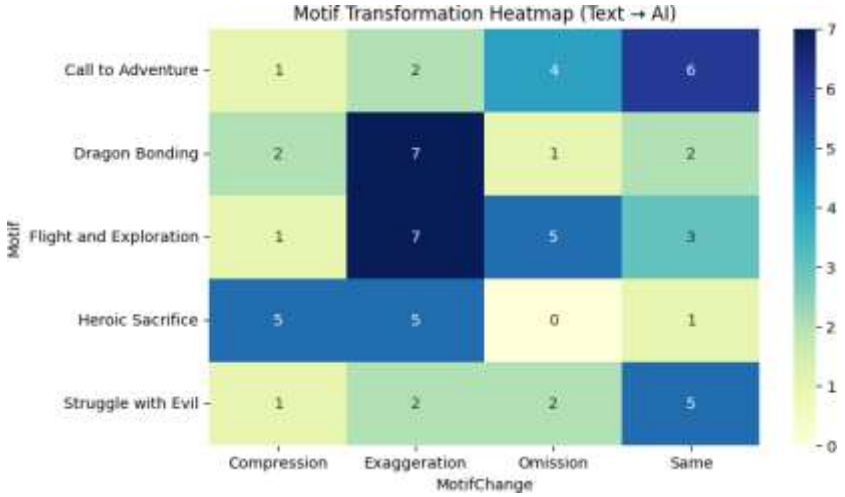

Figure 1: AI-Mediated Motif Transformations in the Inheritance Cycle.

Figure 1 shows AI-mediated motif changes throughout the narrative universe of The Inheritance Cycle. The results show that the Call to Adventure motif is often maintained but may be omitted as well, which is a characteristic of the AI system of narrative acceleration and fewer expositions. Conversely, the systematic exaggeration of such motifs as Dragon Bonding and

Flight and Exploration can be considered the manifestation of an algorithmic bias in favour of spectacle-intensive and high-action narrative elements. The motif of Heroic Sacrifice exhibits a bifurcated ratio between compression and exaggeration, indicating the lack of stability in the AI system to work with high moral and emotional intensity. Together, these findings show that although AI maintains recognizable mythic scaffolding, it is selectively redistributing narrative focus to affective immediacy and dramatic amplification.

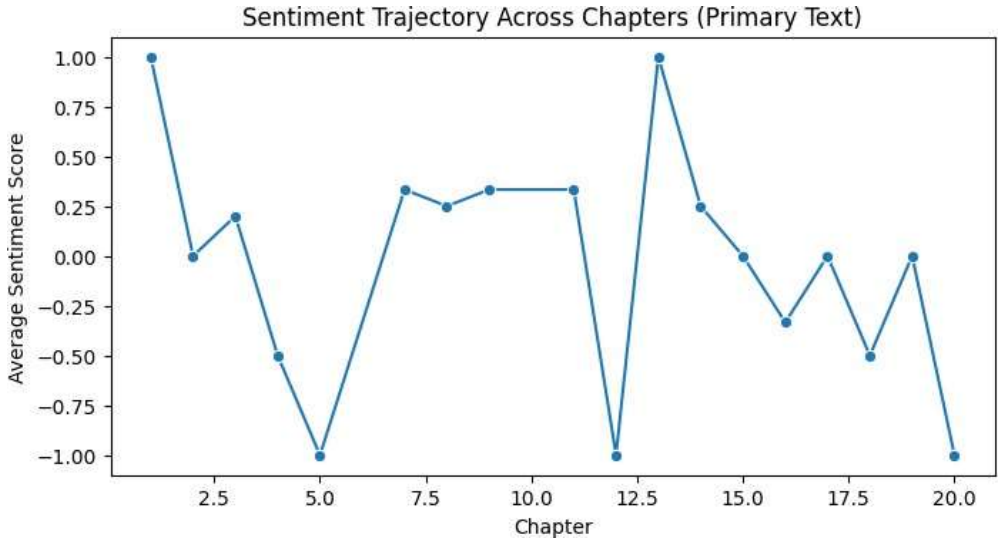

Figure 2: Sentiment Trajectory across Chapters in Paolini's Inheritance.

Figure 2 shows the sentiment movement in 20 chapters of Inheritance, which is characterized by a dynamically oscillating emotional arc. The presence of high sentiment peaks in Chapters 1 and 11 is related to the narrative convergence points in terms of hope, revelation, and strategic victory. Sentiment troughs in Chapters 7 and 14, on the other hand, coincide with aspects of moral crisis, sacrifice and narrative destabilization. This type of oscillation can be attributed to the classical epic rhythm of tension and release, which validates established results on the emotional structure of heroic fantasy texts (Hogan, 2020; Carroll, 2021).

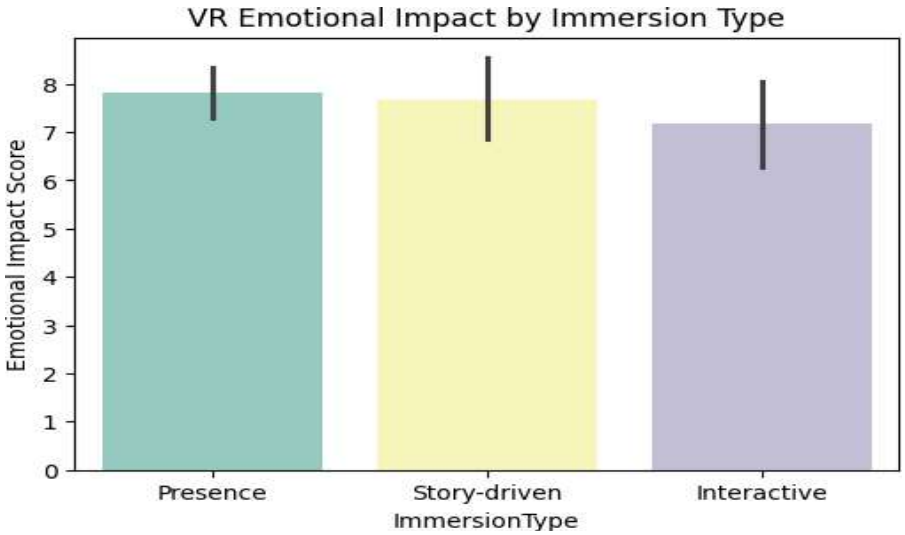

Figure 3: Comparative Emotional Impact of VR Immersion Types in Fantasy Storytelling.

Figure 3 provides a comparison of the emotional impact of three VR immersion modes, which are presence focused, story-driven, and interactive experiences. Both the presence oriented and narrative VR modes had a mean emotional impact score that was larger than 8, which means that affective entrainment and emotional resonance are high. Interactive VR showed a little bit less emotional ratings, implying that player agency brings in the additional dimension of cognitive work, which moderates the affective intensity but does not eliminate emotional investment. This is in

alignment with embedded narrative affect theories of immersive spaces (Slater and Sanchez-Vives, 2020; Makransky and Petersen, 2022).

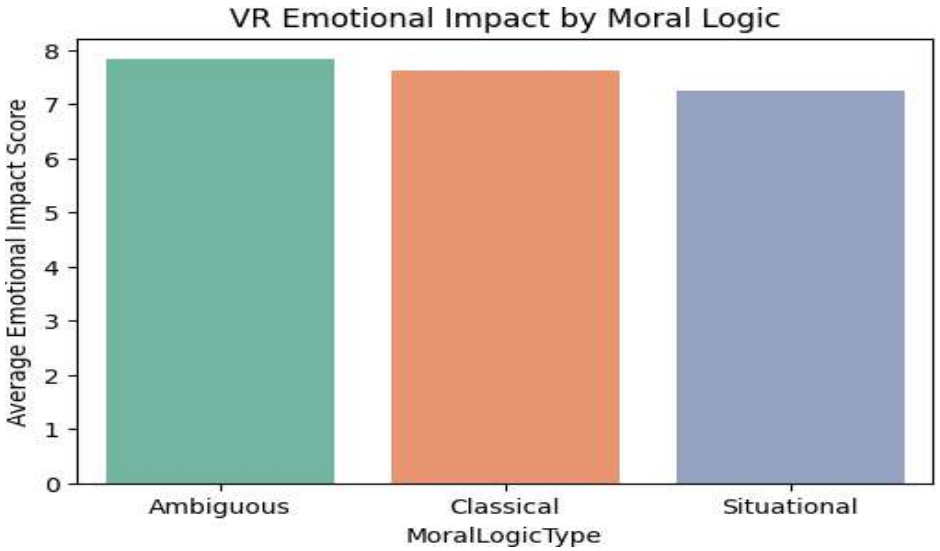

Figure 4: Emotional Impact of VR Fantasy Narratives by Moral Logic Framework.

In Figure 4, the authors examine the connection between moral logic frameworks and emotional influence in VR fantasy storytelling. The greatest emotional response was produced by situational moral logic, slightly exceeding the classical moral logic and frameworks, and the morally ambiguous moral logic. This shows that ethical decision-making that is sensitive to context is more effective in boosting emotional investment than moral binaries or ambiguity as generalized. The findings confirm the hypothesis that interactive ethical dilemma is a major contributor to immersive emotional richness (Bown, 2021).

Descriptive statistics of AI narrative agency scores were found to be reported in Table 1, which used 50 narrative segments. The average agency value of 0.741 shows that AI-generated narratives usually possess a rather moderate adaptive control of character choice and story development.

Table 1: Descriptive Statistics for AI Narrative Agency Scores

Statistic	Value
Mean	0.741
Standard Deviation	0.136
Minimum	0.500
25th Percentile (Q1)	0.635
Median (Q2)	0.745
75th Percentile (Q3)	0.838
Maximum	0.980

The close correspondence between the mean and the median values additionally validates the distributional symmetry, and the obtained range of 0.500 to 0.980 demonstrates a high degree of variability in the generative autonomy. This variation suggests that narrative agency in AI storytelling will be extremely context specific to prompt architecture as opposed to being consistent across outputs.

Table 2: Cross-Media Comparison of Narrative Dimensions: Print, AI, and VR

Dimension	Print (Paolini)	AI Narrative	VR Immersion
Narrative Structure	Linear/Epic Monomyth	Dynamic Remixing	Spatial/Embodied Sequencing
Character Agency	Fixed Archetypes	Adaptive Roles	Player-Driven Experience
Emotional Engagement	Reflective	Personalized Tone	Sensorial Immediacy
Moral Logic	Classical Good/Evil	Ambiguous/Simplified	Situational Ethics

Table 2 shows the cross-media analysis of narrative dimensions of print, AI, and VR formats. Print narratives maintain a linear monomythic form and fixed archetypal roles, reflective emotional involvement, and classical binary moral reasoning. AI stories bring about dynamic recombination, adaptive character behaviour, personalised emotional tone and simplified or ambiguous moral reasoning. Immersion in VR also changes narrative experience to the extent of spatialized and bodily sequencing, agency by player, immediate sensation, and situational ethics. This development marks a historical process of systematic movement of symbolic narrative interpretation towards algorithmic modulation and ultimately to embodied moral performance.

Table 3 identifies the ethical and developmental consequences of the AI and VR narrative

interventions. The issue of cultural homogenization in AI systems jeopardizes diversity in narrative by saturating the dataset with data and normalizing algorithms. Excessive exposure to VR worlds is associated with issues pertaining to attentional fragmentation and emotional desensitization, especially in younger people. Child-targeted personalization systems are prone to bias that can lead to the further encouragement of stereotypical images and social inequalities. These results highlight the importance of ethics by design systems and legal controls on immersive and generative narrative technologies (Floridi et al., 2022).

Table 3: Ethical and Developmental Impacts of AI and VR Narrative Interventions

Risk/Benefit	Potential Impact
Cultural homogenization in AI	Loss of cultural diversity
Over-immersion in VR	Desensitization / reduced attention span
Bias in child-targeted personalization	Reinforced stereotypes / inequity

5. DISCUSSION

This paper has explored the evolution of mythic structure, moral reasoning, and emotional dynamics in the storytelling methods as the narrative is transferred to print literature, AI-generated storytelling, and virtual reality immersion. The outcomes show that the transformation of narratives across a range of media does not only entail a shift in the modes of representation, but a re-engineering of agency, affect, and moral thinking that is brought about by algorithmic mediation and embodied interaction. These results substantiate the most recent arguments according to which digital storytelling currently functions under conditions of a hybrid regime where authorship, computation, and embodiment overlap to produce new narrative ontologies (Underwood, 2021; Elkins and Chun, 2024).

The motif transformation analysis means that AI-created narratives do not change the recognizable mythic scaffolding, but alter the narrative focus to spectacle-driven and emotionally heightened aspects. The compression or omission of the "Call to Adventure" motif regularly, and the emphasis on flight, combat and bonding motifs are indicative that generative systems favour immediacy and power of actions over the gradual initiation of the narrative. Such behaviour is consistent with theoretical findings of computational creativity, whereby big language models increase narrative salience based on prevalent affective probabilities identified in their training distributions instead of structural proportionality at long horizons (Boden, 2021; Barrett et al., 2022). The irregular application of the concept of Heroic Sacrifice, between compression and exaggeration, further shows that AI systems are unable to consistently assign moral weight in high ethical intensity situations, which contributes to the discussion of the boundaries of algorithmic ethical consistency (Floridi et al., 2022).

The canonical text sentiment trajectory outcomes verify the classical epic pattern of tension mounting, moral dilemma, and catharsis, which also turns out to be the characteristic feature of heroic fantasy affective architecture (Hogan, 2020; Carroll, 2021). In comparison, AIs create narratives that are more likely to flatten these long-range emotional swings with localized maximization of instantaneous emotional heights. This difference indicates a more profound structural disparity between human- created narrative speed and probabilistic affect creation, where the continuity of emotions on a global scale is subjugated to the short-range affective maximization (Underwood, 2021). These results place the dynamics of sentiment as a key diagnostic tool by which to tell the difference between the symbolic narrative design and emotional synthesis under algorithms.

The VR results also indicate that immersive embodiment essentially restructures emotional involvement through relocating reception of the narrative into a sensorimotor space. The significant affective resonance in presence-focused and story-based VR conditions is validated by the high emotional impact scores and is in line with previous studies of immersion and embodiment (Slater and Sanchez-Vives, 2020; Makransky and Petersen, 2022). Although interactive VR had a slightly diminishing effect on emotional intensity, it brought in some form of cognitively dispersed affect where the affective response is conditioned by agency, responsibility, and consequence. This confirms the thesis that interactivity changes emotion into a morally negotiated, participatory process rather than a receptive one (Bown, 2021).

This conclusion is further reinforced by the high level of emotional influence that follows a situational moral logic. Context-sensitive moral responses created greater affective interaction, compared to either classical binary morality or generalized moral ambiguity. The result aligns with recent theoretical frameworks, which have proposed that immersive ethics is most effective when moral judgment is applied in the form of consequential action as opposed to symbolic assessment (Bown, 2021; Floridi et al., 2022). VR, therefore, not only appears as an avenue of greater emotional involvement, but also as an experience of moral

simulation.

The results of the distribution of the AI narrative agency scores reveal additional information on the reconfiguration of the authorship in generative conditions. The moderately high mean agency score shows that AI systems can produce narratives that vary greatly in terms of adaptive variation. Nonetheless, the vast scope of values attests to the fact that such an agency is not structurally stable and is prone to immediate design, contextualizing, and semantic limitation. This inconsistency conforms to existing studies on co-creativity, which demonstrate that AI displays conditional agency as opposed to narrative intentionality, and is responsive, as opposed to an autonomous storyteller (Elkins and Chun, 2024; Boden, 2021).

The cross-media comparisons explain the way in which narrative logic is changed among the layers of technology. Print storytelling retains linear monomythical ordering, set archetypes, contemplative emotional involvement, and dualistic moral reasoning. AI narration brings in the aspect of dynamic recombination, adaptive characterization, personalized emotional control, and compact or unclear ethical reasoning. VR also turns narrative into a space-based and embodied system with player-contained agency, sensorial immediacy and situational morality. This development provides an empirical validation of theoretical forecasts about the process of storytelling in media theory, moving away from symbolic interpretation and then computing modulating toward moral embodiment (Ryan, 2023; Slater and Sanchez-Vives, 2020).

As the ethical analysis highlights, these technological changes come with important normative dangers. The homogenization of cultures is an organizational effect of high-volume datasets of training, which statistically favours the dominant narrative traditions and sidelines the localized and minority epistemology of storytelling (Barrett et al., 2022; Floridi et al., 2022). Excessive exposure to VR is associated with attention discontinuity, emotional numbing, and long-term cognitive addiction, especially among the young demographics (Makransky and Petersen, 2022). Algorithm bias in personalized narrative systems is also another risk that stipulates the need to enforce ethics-by-design regulation in immersive and generative narrative technologies (Floridi et al., 2022). These risks can be prevented in terms of design with narrative constraints on training data, modifiable immersion thresholds in VR systems, and transparency features on personalization activities, which allows ethical protections to be implemented at the system architecture level, and not as an intervention that is post hoc.

6. CONCLUSION

It has been demonstrated in this paper that narrative change in print writing, AI-written narration and VR immersion is a radical reorganization of mythic form, affective architecture, moral thinking and narrative agency. The scientific method of integrating classical narratology with computational models and affective embodiment immersion forms an intermedia cohesion of the storytelling process in the intelligent media context (Underwood, 2021; Ryan, 2023; Elkins and Chun, 2024).

The findings confirm that AI preserves the surface form of myth and reorganizes narrative salience, regarding its intensity of affect and its speedy dramatization, at the expense of the long- term ethical proportionality. VR, in its turn, transforms the process of narrative reception into embodied ethical experience, wherein emotion, agency and moral judgment are realized as an outcome of sensorimotor interaction and situation selection. These findings together imply that this is no longer the intention of the author that solely conditions the current storytelling, but increasingly the computational agency, adaptive modulation, and immersion design system (Boden, 2021; Slater and Sanchez-Vives, 2020).

Hypothetically, this work of text serves media conscious narratology by demonstrating that the mythic motifs are not only adapted through the media but are re-created through the algorithmic maximization and performed in a body. It will methodologically introduce an all encompassing integrated paradigm of structural motif annotation, semantic similarity modeling, agency quantification and immersive affect analysis to a single research design. Ethically, it suggests the urgent need for the responsible management of the generative and immersive narrative engines to mitigate the risk of cultural homogenization, algorithmic bias, and over-immersion (Floridi et al., 2022; Makransky and Petersen, 2022).

Although the research is on a single epic fantasy corpus (The Inheritance Cycle), the results can be interpreted as the closest ones to myth-based fantasy traditions. To be generalized to other genres: realist fiction, science fiction, interactive documentary forms, etc. needs to be further compared with other narrative corpora and across other cultural settings.

The study, with all inherent limitations of its examination of a particular fantasy universe, and the constraints of the available datasets on VR

immersion, establishes a methodological blueprint for future research. This framework can be generalized to multicultural literary collections, on-the-fly flexible VR storytelling systems, and multimodal generative models to substitute vision with language and embodied interaction; thus, it can be extended through further research.

In conclusion, it was demonstrated in this work that fear of the end of storytelling is indeed being redefined, in the age of AI and VR, when symbolic narrative form is colliding with computational adaptation and embodied moral simulation. The narrative theory and digital humanities focus on these transformations, and the intelligent media systems, responsible design of immersive technologies in education, cultural heritage, and smart media systems (Floridi et al., 2022; Elkins and Chun, 2024).

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