

Automating Direct Speech Variations in Stories and Games

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Abstract

Dialogue authoring in large games requires not only content creation but the subtlety of its delivery, which can vary from character to character. Manually authoring this dialogue can be tedious, time-consuming, or even altogether infeasible. This paper utilizes a rich narrative representation for modeling dialogue and an expressive natural language generation engine for realizing it, and expands upon a translation tool that bridges the two. We add functionality to the translator to allow direct speech to be modeled by the narrative representation, whereas the original translator supports only narratives told by a third person narrator. We show that we can perform character substitution in dialogues. We implement and evaluate a potential application to dialogue implementation: generating dialogue for games with big, dynamic, or procedurally-generated open worlds. We present a pilot study on human perceptions of the personalities of characters using direct speech, assuming unknown personality types at the time of authoring.

Dialogue authoring in large games requires not only the creation of content, but the subtlety of its delivery which can vary from character to character. Manually authoring this dialogue can be tedious, time-consuming, or even altogether infeasible. The task becomes particularly intractable for games and stories with dynamic open worlds in which character parameters that should produce linguistic variation may change during gameplay or are decided procedurally at runtime. Short of writing all possible variants pertaining to all possible character parameters for all of a game's dialogue segments, authors working with highly dynamic systems currently have no recourse for producing the extent of content that would be required to account for all linguistically meaningful character states. As such, we find open-world games today filled with stock dialogue segments that are used repetitively by many characters without any linguistic variation, even in game architectures with rich character models that could give an actionable account of how their speech may vary (Klabunde 2013).

Indeed, in general, we are building computational systems that, underlyingly, are far more expressive than can be manifested by current authoring practice. These concerns can also be seen in linear games, in which the number of

story paths may be limited to reduce authoring time or which may require a large number of authors to create a variety of story paths. Recent work explores the introduction of automatically authored dialogues using expressive natural language generation (NLG) engines, thus allowing for more content creation and the potential of larger story paths (Monfort, Stayton, and Campana 2014; Lin and Walker 2011; Cavazza and Charles 2005; Rowe, Ha, and Lester 2008).

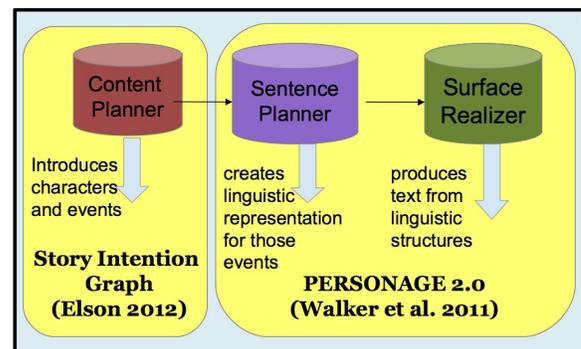


Figure 1: NLG pipeline method of the ES Translator.

(Walker et al. 2013) explore using a dynamic and customizable NLG engine called PERSONAGE to generate a variety of character styles and realizations, as one way to help authors to reduce the authorial burden of writing dialogue instead of relying on scriptwriters. PERSONAGE is a parameterizable NLG engine grounded in the Big Five personality traits that provides a larger range of pragmatic and stylistic variations of a single utterance than other NLG engines (Mairesse and Walker 2011). In PERSONAGE, narrator's voice (or style to be conveyed) is controlled by a model that specifies values for different stylistic parameters (such as verbosity, syntactic complexity, and lexical choice). PERSONAGE requires hand crafted text plans, limiting not only the expressibility of the generations, but also the domain.

(Reed et al. 2011) introduce SpyFeet: a mobile game to encourage physical activity which makes use of dynamic storytelling and interaction. A descendant of PERSONAGE, called SpyGen, is its NLG engine. The input to SpyGen is a text plan from Inform7, which acts as the content planner and manager. (Reed et al. 2011) show that this architecture

Original Fable	Dialogic Interpretation of Original Fable
A Crow was sitting on a branch of a tree with a piece of cheese in her beak when a Fox observed her and set his wits to work to discover some way of getting the cheese. Coming and standing under the tree he looked up and said, “What a noble bird I see above me! Her beauty is without equal, the hue of her plumage exquisite. If only her voice is as sweet as her looks are fair, she ought without doubt to be Queen of the Birds.” The Crow was hugely flattered by this, and just to show the Fox that she could sing she gave a loud caw. Down came the cheese, of course, and the Fox, snatching it up, said, “You have a voice, madam, I see: what you want is wits.”	“It’s a lovely day, I think I will eat my cheese here” the crow said, flying to a branch with a piece of cheese in her beak. A Fox observed her. “I’m going to set my wits to work to discover some way to get the cheese” Coming and standing under the tree he looked up and said, “What a noble bird I see above me! Her beauty is without equal, the hue of her plumage exquisite. If only her voice is as sweet as her looks are fair, she ought without doubt to be Queen of the Birds.” “I am hugely flattered!” said the Crow. “Let me sing for you!” Down came the cheese, of course, and the Fox, snatching it up, said, “You have a voice, madam, I see: what you want is wits.”

Figure 2: The Fox and The Crow

allows any character personality to be used in any game situation. However their approach was not evaluated and it relied on game specific text plans.

(Rishes et al. 2013) created a translator, called the ES-Translator (EST), which bridges a narrative representation produced by the annotation tool Scheherazade, to the representation required by PERSONAGE, thus not requiring the creation of text plans. Fig. 1 provides a high level view of the architecture of EST, described in more detail below. Scheherazade annotation facilitates the creation of a rich symbolic representation for narrative texts, using a schema known as the STORY INTENTION GRAPH or SIG (Elson and McKeown 2010; Elson 2012). A SIG represents the sequence of story events, as well as providing a rich representation of the intentions, beliefs, and motivations of story characters. The EST takes the SIG as input, and then converts the narrative into a format that PERSONAGE can utilize.

However, the approach described in (Rishes et al. 2013) is limited to telling stories from the third person narrator perspective. This paper expands upon the EST to enable annotation of direct speech in Scheherazade, that can then be realized directly as character dialogue. We explore and implement a potential application to producing dialogue in game experiences for large, dynamic, or procedurally-generated open worlds, and present a pilot study on user perceptions of the personalities of story characters who use direct speech. The contributions of this work are: 1) we can modify a single, underlying representation of narrative to adjust for direct speech and substitute character speaking styles; and 2) that we can perform this modeling on any domain.

ES Translator

Aesop’s Fable “The Fox and The Crow” (first column in Fig. 2) is used to illustrate the development and the new dialogue expansion of the EST.

Annotation Schema

One of the strengths of Scheherazade is that it allows users to annotate a story along several dimensions, starting with the surface form of the story (first column in Fig. 3) and then proceeding to deeper representations. The first dimension (second column in Fig. 3) is called the “timeline layer”, in which the story facts are encoded as predicate-argument structures (propositions) and temporally ordered on a timeline. The timeline layer consists of a network of proposi-

tional structures, where nodes correspond to lexical items that are linked by thematic relations. Scheherazade adapts information about predicate-argument structures from the VerbNet lexical database (Kipper et al. 2006) and uses WordNet (Fellbaum 1998) as its noun and adjectives taxonomy. The arcs of the story graph are labeled with discourse relations. Fig. 4 shows a GUI screenshot of assigning propositional structure to the sentence *The crow was sitting on the branch of a tree*. This sentence is encoded as two nested propositions *sit(crow)* and the prepositional phrase *on(the branch of the tree)*. Both actions (*sit* and *on*) contain references to the story characters and objects (*crow* and *branch of the tree*) that fill in slots corresponding to semantic roles. Only the timeline layer is utilized for this work at this time.

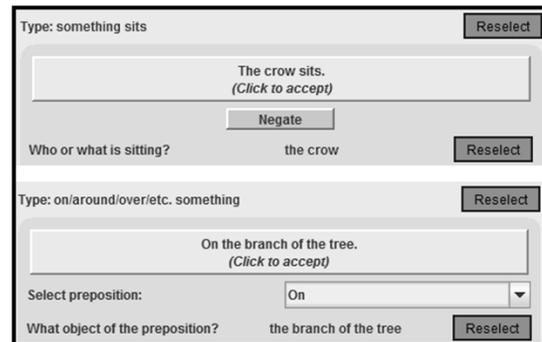


Figure 4: GUI view of propositional modeling

In the current annotation tool, the phrase *The fox ... said “You have a voice, madam...”* can be annotated in Scheherazade by selecting *say* from VerbNet and attaching the proposition *the crow has a voice* to the verb *say* (*fox, able-to(sing(crow))*). However, this is realized as *The fox said the crow was able to sang* (note: in the single narrator realization, everything is realized in the past tense at this time. When we expand to direct speech in this work, we realize verbs in the future or present tense where appropriate). To generate *The fox said “the crow is able to sing”*, we append the modifier “directly” to the verb “say” (or any other verb of communication or cognition, e.g. “think”), then handle it appropriately in the EST rules described in Section . Furthermore, to generate *The fox said “you are able to sing”*, instead of selecting *crow*, an *interlocutor* character is created and then annotated

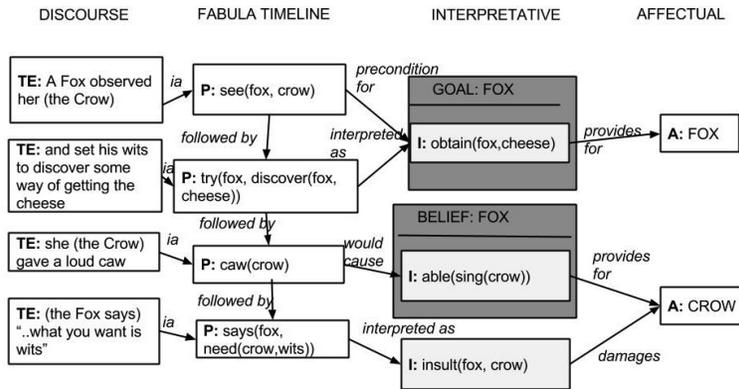


Figure 3: Part of the STORY INTENTION GRAPH (SIG) for “The Fox and The Crow”

as say(fox, able-to(sing(interlocutor))). We add new rules to the EST to handle this appropriately.

Translation Rules

The process of the EST transformation of the SIG into a format that can be used by PERSONAGE is a multi-stage process shown in Fig. 5 (Rishes et al. 2013). First, a syntactic tree is constructed from the propositional event structure. Element A in Fig. 5 contains a sentence from the original “The Fox and the Grapes” fable. The Scheherazade API is used to process the fable text together with its SIG encoding and extract actions associated with each timespan of the timeline layer. Element B in Fig. 5 shows a schematic representation of the propositional structures. Each action instantiates a separate tree construction procedure. For each action, we create a verb instance (highlighted nodes of element D in Fig. 5). Information about the predicate-argument frame that the action invokes (element C in Fig. 5) is then used to map frame constituents into respective lexico-syntactic classes, for example, characters and objects are mapped into nouns, properties into adjectives and so on. The lexico-syntactic class aggregates all of the information that is necessary for generation of a lexico-syntactic unit in the DSyntS representation used by the REALPRO surface realizer of PERSONAGE (element E in Fig. 5) (Lavoie and Rambow 1997). (Rishes et al. 2013) define 5 classes corresponding to main parts of speech: noun, verb, adverb, adjective, functional word. Each class has a list of properties such as morphology or relation type that are required by the DSyntS notation for a correct rendering of a category. For example, all classes include a method that parses frame type in the SIG to derive the base lexeme. The methods to derive grammatical features are class-specific. Each lexico-syntactic unit refers to the elements that it governs syntactically thus forming a hierarchical structure. A separate method collects the frame adjuncts as they have a different internal representation in the SIG.

At the second stage, the algorithm traverses the syntactic tree in-order and creates an XML node for each lexico-syntactic unit. Class properties are then written to disk, and the resulting file (see element E in Fig. 5) is processed by the surface realizer to generate text.

Dialogue Realization

The main advantage of PERSONAGE is its ability to generate a single utterance in many different voices. Models of narrative style are currently based on the Big Five personality traits (Mairesse and Walker 2011), or are learned from film scripts (Walker et al. 2011). Each type of model (personality trait or film) specifies a set of language cues, one of 67 different parameters, whose value varies with the personality or style to be conveyed. In (Reed et al. 2011), the SpyGen engine was not evaluated. However previous work (Mairesse and Walker 2011) has shown that humans perceive the personality stylistic models in the way that PERSONAGE intended, and (Walker et al. 2011) shows that character utterances in a new domain can be recognized by humans as models based on a particular film character.

Here we first show that our new architecture as illustrated by Fig. 1 and Fig. 5 lets us develop SIGs for any content domain. We first illustrate how we can change domains to a potential game dialogue where the player could have a choice of party members, and show that the EST is capable of such substitutions. Table 1 shows different characters saying the same thing in their own style. We use an openness to experience model from the Big 5 (Mairesse and Walker 2011), Marion from *Indiana Jones* and Vincent from *Pulp Fiction* from (Lin and Walker 2011), and the Otter character model from (Reed et al. 2011)’s Heart of Shadows.

Table 1: Substituting Characters

Openness (Big Five)	“Let’s see... I see, I will fight with you, wouldn’t it? It seems to me that you save me from the dungeon, you know.”
Marion (Indiana Jones)	“Because you save me from the dungeon pal, I will fight with you!”
Vincent (Pulp Fiction)	“Oh God I will fight with you!”
Otter (Heart of Shadows)	“Oh gosh I will fight with you because you save me from the dungeon mate!”

With the EST, an author could use Scheherazade to encode stock utterances that any character may say, and then have PERSONAGE automatically generate stylistic variants of that utterance pertaining to all possible character personalities.

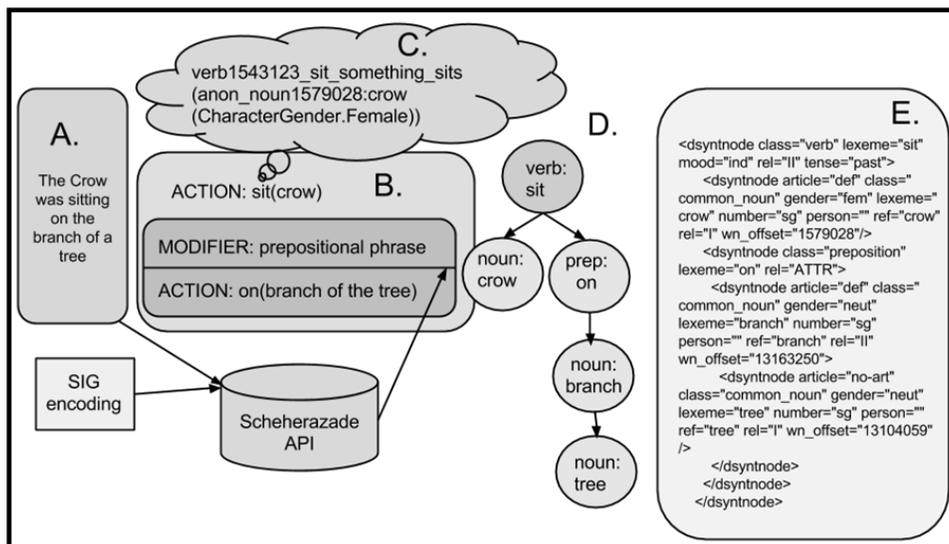


Figure 5: Step by step transformation from SIG to DSyntS

This technique would be particularly ripe for games in which character personality is unknown at the time of authoring. In games like this, which include *The Sims 3* (Electronic-Arts 2009) and *Dwarf Fortress* (Adams and Adams 2006), personality may be dynamic or procedurally decided at runtime, in which case a character could be assigned any personality from the space of all possible personalities that the game can model. Short of writing variants of each dialogue segment for each of these possible personalities, authors for games like these simply have no recourse for producing enough dialogic content sufficient to cover all linguistically meaningful character states. For this reason, in these games a character’s personality does not affect her dialogue. Indeed, *The Sims 3* avoids natural-language dialogue altogether, and *Dwarf Fortress*, with likely the richest personality modeling ever seen in a game, features stock dialogue segments that are used across all characters, regardless of speaker personality.

When producing the EST (Rishes et al. 2013) focused on a tool that could generate variations of Aesop’s Fables such as *The Fox and the Crow* from Drama Bank (Elson and McKewen 2010). (Rishes et al. 2013) evaluated the EST with a primary focus on whether the EST produces **correct** retellings of the fable. They measure the generation produced by the EST in terms of the string similarity metrics BLEU score and Levenshtein Distance to show that the new realizations are comparable to the original fable.

After we add new rules to the EST for handling direct speech and interlocutors, we modified the original SIG representation of the *Fox and the Crow* to contain more dialogue in order to evaluate a broader range of character styles, along with the use of direct speech (second column of Fig. 2). This version is annotated using the new direct speech rules, then run through the EST and PERSONAGE. Table 2 shows a subset of parameters, which were used in the three personality models we tested here: the *laid-back* model for the fox’s direct speech, the *shy* model for the crow’s direct speech, and the *neutral* model for the narrator voice. The *laid-back* model uses emphasers, hedges, exclamations, and expletives, whereas the *shy* model uses softener hedges, stutter-

ing, and filled pauses. The *neutral* model is the simplest model that does not utilize any of the extremes of the PERSONAGE parameters.

Model	Parameter	Description	Example
Shy	SOFTENER	Insert syntactic elements	<i>‘It seems to me that</i>
	HEDGES	(<i>sort of, kind of, somewhat, quite, around, rather, I think that, it seems that, it seems to me that</i>) to mitigate the strength of a proposition	<i>he was hungry’</i>
	STUTTERING	Duplicate parts of a content word	<i>‘The vine hung on the tr-trellis’</i>
	FILLED PAUSES	Insert syntactic elements expressing hesitancy (<i>I mean, err, mmhm, like, you know</i>)	<i>‘Err... the fox jumped’</i>
Laid-back	EMPHASIZER	Insert syntactic elements	<i>‘The fox failed to</i>
	HEDGES	(<i>really, basically, actually</i>) to strengthen a proposition	<i>get the group of grapes, alright?’</i>
	EXCLAMATION	Insert an exclamation mark	<i>‘The group of grapes hung on the vine!’</i>
	EXPLETIVES	Insert a swear word	<i>‘The fox was damn hungry’</i>

Table 2: Examples of pragmatic marker insertion parameters from PERSONAGE

We first illustrate a monologic version of “The Fox and The Crow” as produced by the EST in the first column of Table 6. This is our baseline realization. The second column shows the EST’s realization of the fable encoded in dialogue with the models described above.

We run PERSONAGE three times, one for each of our PERSONAGE models (*laid-back*, *shy*, and *neutral*), then have a script that selects the narrator realization by default, and in the event of a direct speech instance, piece together realizations from the crow or the fox. We are currently exploring modifications to our system that allows multiple personalities to be loaded and assigned to characters so that PERSON-

Single Narrator Realization	Dialogic Realization
The crow sat on the branch of the tree. The cheese was in the beak of the crow. The fox observed the crow. The fox tried he discovered he got the cheese. The fox came. The fox stood under the tree. The fox looked toward the crow. The fox said he saw the bird. The fox said the beauty of the bird was incomparable. The fox said the hue of the feather of the bird was exquisite. The fox said if the pleasantness of the voice of the bird was equal to the comeliness of the appearance of the bird the bird undoubtedly was every queen of every bird. The crow felt the fox flattered her. The crow loudly cawed in order for her to showed she was able to sang. The cheese fell. The fox snatched the cheese. The fox said the crow was able to sang. The fox said the crow needed the wits.	The crow sat on the tree's branch. The cheese was in the crow's pecker. The crow thought "I will eat the cheese on the branch of the tree because the clarity of the sky is so-somewhat beautiful." The fox observed the crow. The fox thought "I will obtain the cheese from the crow's nib." The fox came. The fox stood under the tree. The fox looked toward the crow. The fox avered "I see you!" The fox alleged 'your's beauty is quite incomparable, okay?' The fox alleged 'your's feather's chromaticity is damn exquisite.' The fox said "if your's voice's pleasantness is equal to your's visual aspect's loveliness you undoubtedly are every every birds's queen!" The crow thought "the fox was so-somewhat flattering." The crow thought "I will demonstrate my's voice." The crow loudly cawed. The cheese fell. The fox snatched the cheese. The fox said "you are somewhat able to sing, alright?" The fox alleged "you need the wits!"

Figure 6: The Fox and The Crow EST Realizations

AGE is only run once and the construction be automated. Utterances are generated in real-time, allowing the underlying PERSONAGE model to change at any time, for example, to reflect the mood or tone of the current situation in a game.

User Perceptions

Here we present a pilot study aimed at illustrating how the flexibility of the EST when producing dialogic variations allows us to manipulate the perception of the story characters. We collect user perceptions of the generated dialogues via an experiment on Mechanical Turk in which the personality models used to generate the dialogic version of "The Fox and The Crow" shown in Fig. 6 are modified, so that the fox uses the *shy* model and the crow uses the *laid-back* model. We have three conditions; participants are presented with the dialogic story told 1) only with the *neutral* model; 2) with the crow with *shy* and the fox with *laid-back*; and 3) with the crow with *laid-back* and the fox with *shy*.

After reading one of these tellings, we ask participants to provide adjectives in free-text describing the characters in the story. Figs 7 and 8 show word clouds for the adjectives for the crow and the fox respectively. The *shy* fox was not seen as very "clever" or "sneaky" whereas the *laid-back* and *neutral* fox were. However, the *shy* fox was described as "wise" and the *laid-back* and *neutral* were not. There are also more positive words, although of low frequency, describing the *shy* fox. We observe that the *laid-back* and *neutral* crow are perceived more as "naïve" than "gullible", whereas *shy* crow was seen more as "gullible" than "naïve". *Neutral* crow was seen more as "stupid" and "foolish" than the other two models.

Table 3 shows the percentage of positive and negative descriptive words defined by the LIWC (Pennebaker, Francis, and Booth 2001). We observe a difference between the use of positive words for *shy* crow and *laid-back* or *neutral*, with the *shy* crow being described with more positive words. We hypothesize that the stuttering and hesitations make the character seem more meek, helpless, and tricked rather than the *laid-back* model which is more boisterous and vain. However, there seems to be less variation between the fox polarity. Both the stuttering *shy* fox and the boisterous *laid-back* fox were seen equally as "cunning" and "smart".

This preliminary evaluation shows that there is a per-

Table 3: Polarity of Adjectives describing the Crow and Fox (% of total words)

Crow	Pos	Neg	Fox	Pos	Neg
Neutral	13	29	Neutral	38	4
Shy	28	24	Shy	39	8
Laid-back	10	22	Laid-back	34	8

ceived difference in character voices. Furthermore, it is easy to change the character models for the EST to portray different characters.

Conclusion

In this paper, we build on our previous work on the EST (Rishes et al. 2013), and explain how it can be used to allow linguistically naïve authors to automatically generate dialogue variants of stock utterances. We describe our extensions to the EST to handle direct speech and interlocutors in dialogue. We experiment with how these dialogue variants can be realized utilizing parameters for characters in dynamic open worlds. (Walker et al. 2013) generate utterances using PERSONAGE and require authors to select and edit automatically generated utterances for some scenes. A similar revision method could be applied to the output of the EST.

As a potential future direction, we aim to explore the potential of applying this approach to games with expansive open worlds with non-player characters (NPCs) who come from different parts of the world and have varied backgrounds, but currently all speak the same dialogue in the same way. While above we discuss how our method could be used to generate dialogue that varies according to character personality, the EST could also be used to produce dialogue variants corresponding to in-game regional dialects. PERSONAGE models are not restricted to the Big Five personality traits, but rather comprise values for 67 parameters, from which models for unique regional dialects could easily be sculpted. Toward this, (Walker et al. 2013) created a story world called *Heart of Shadows* and populated it with characters with unique character models. They began to create their own dialect for the realm with custom hedges, but to date the full flexibility of PERSONAGE and its 67 parameters has not been fully exploited. Other

