

# Social information narratology: the integrated unity of information ontology and narrative practice

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**Abstract.** Based on an interdisciplinary integration of Wu Kun's theory of social information and narratological theory, this paper constructs the emerging cross-disciplinary field of social information narratology. By revealing the ontological isomorphism between the three states of information (information-in-itself, information-for-itself, and regenerated information) and the three levels of narrative (story, discourse, and narration), the study demonstrates the deep-seated unity of the two theoretical systems at the levels of ontology, epistemology, and praxis. The findings indicate that the "unity of three qualities" of social information provides an ontological foundation for narrative practice, while the paradigmatic transformation of narratology directly responds to the historical demands of the philosophical revolution in information. Practical forms such as news narratology, Marxist philosophical narratology, and television media narratology substantiate the historical inevitability of this unity. Social information narratology not only reconstructs the theoretical framework of information communication but also reveals the essential laws governing the generative mechanism of "information–symbol–meaning," thereby offering a new theoretical horizon for cultural production and social cognition in the digital age.

**Keywords:** social information theory, narratology, three states of information, information ontology, interdisciplinary integration

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## 1. Introduction

Since the twentieth century, information science and narratology have developed along largely independent trajectories, yet at a deeper theoretical level they exhibit a striking structural isomorphism. Wu's theory of social information defines information as "the accomplished essential unity of natural information that exists in itself and the for-itself and regenerated information of human spiritual activity" [1], thereby transcending the traditional information-theoretical dichotomy that equates information either with material substance or with mental phenomena. Narratology, for its part, has undergone a paradigmatic shift from structuralism to postclassical approaches. As noted in the literature, "from its emergence to its subsequent development, narratological theory has passed through two major stages, undergoing a paradigmatic transformation" [2], moving from closed textual analysis toward open investigations of cultural practice.

The convergence of these two theoretical systems is by no means accidental. Qin introduced the concept of "information narratology," proposing to "combine the interdisciplinary trend of narratological research with

the digital characteristics of information in the network environment, and to apply narratological theory to information science research" [3], thus initiating exploratory efforts toward integration. However, most existing studies remain confined to the level of application and lack a profound examination of the ontological unity between the two. The core questions therefore remain unresolved: Is there an isomorphic relationship between the ontological structure of social information and the epistemological mechanisms of narrative? How does such isomorphism unfold in practice and crystallize into historically patterned regularities?

The theoretical innovation of this paper lies in taking Wu's ontological framework of the "four sub-worlds" as its foundation, and on this basis demonstrating the ontological correspondence between the three states of information (information-in-itself, information-for-itself, and regenerated information) and the three levels of narrative (story, discourse, and narration). By doing so, the paper reveals the unified generative mechanism of "information–symbol–meaning" and constructs a systematic theoretical framework for social information narratology. This endeavor is not a simple juxtaposition of information science and narratology, but rather a deep integration of the two disciplines at the ontological level, responding to Wu's prescient assertion that "as transformations occur in the ways the domain of existence is divided, the resulting new materialism, new idealism, or informationalism will all constitute an entirely new philosophical revolution" [4].

## **2. Information ontology: the three-state structure of social information and the four sub-worlds**

### **2.1. The three states of information: the historical process from in-itself to regenerated information**

The central theoretical breakthrough of Wu's theory of social information lies in establishing the ontological status of information. Traditional information theories either reduce information to a property of matter (as in Shannon's model) or regard it as a product of subjective consciousness (as in Wiener's approach), thereby falling into an ontological impasse. Wu explicitly points out that "not reducing information to matter does not mean that objective information does not exist, nor does it imply the absence of ontological information" [5]. On this basis, he proposes the theory of the three states of information: "through its own movement and historical process of development, information manifests itself in three basic forms: information-in-itself, information-for-itself, and regenerated information" [1].

Information-in-itself is the immediate form in which the objective world presents itself. As Wu explains, "information-in-itself is a kind of objective information; it is the mode of existence and state of motion of objective things in nature that existed prior to the emergence of human beings and human consciousness" [6]. This type of information exists independently of any knowing subject and constitutes the ontological foundation of "World Two (the world of information-in-itself)." The objectivity of information-in-itself guarantees the possibility of cognition and prevents the arbitrary subjectivism characteristic of idealism.

Information-for-itself marks the transformation of information from object to subject. "Information-for-itself refers to the subjective information formed by human beings in the practical process of understanding and transforming the objective world" [7], corresponding to "World Three (the subjective spiritual world)." This transformation is not a simple act of reflection, but rather the realization of human agency. The formation of information-for-itself embodies humanity's essential powers, transforming objective information into subjective knowledge and effecting the first qualitative leap in the development of information.

Regenerated information represents the highest form of information. "Regenerated information refers to the objective information produced in human practice and manifested in material form" [8], corresponding to

"World Four (the cultural world)." Here, information completes a return from the subjective to the objective; however, this objectivity is a "sublated objectivity," one that incorporates human purposes, intentions, and creativity. Cultural products such as written texts, works of art, and scientific theories are all objectified forms of regenerated information. They possess the objectivity of material carriers while simultaneously bearing the subjectivity of the human spirit.

The three states of information do not constitute isolated or static structures. Rather, "the nature of social information as recognized and transformed by human subjects determines the inseparable unity of the three states and three qualities of information" [9]. This unity is manifested in the following sequence: information-in-itself serves as the point of departure for cognition, information-for-itself functions as the mediating link of cognition, and regenerated information constitutes the outcome of cognition. Together, they form a complete cognitive cycle, each iteration of which propels information to a higher level of development.

## 2.2. The four sub-worlds: a hierarchical ontological framework

Wu's theory of the "four sub-worlds" provides the ontological space for the three states of information: "World One (the material world); World Two (the world of information-in-itself); World Three (the subjective spiritual world); and World Four (the cultural world)" [10]. This framework transcends Karl Popper's "three worlds" theory by explicitly distinguishing the ontological difference between matter and information.

World One constitutes the foundational level of material existence and provides the material carriers of information. However, Wu emphasizes that "information and its carrier (information and matter) are bound together in an inseparable unity characterized by intrinsic integration, mutual generation, and mutual determination" [11]. Information cannot be reduced to matter; the two are unified yet distinct. By establishing World Two—the world of information-in-itself—Wu affirms the independent ontological status of information. It is neither an appendage of matter nor a derivative of spirit, but a distinctive mode of existence of the objective world.

World Three, the subjective spiritual world, is the domain of human conscious activity, within which information-for-itself is formed. The defining feature of this world lies in its agency and creativity: human beings do not merely receive information, but actively transform and generate it. World Four, the cultural world, is the crystallization of human practice, where regenerated information is objectified into cultural products. As Wu notes, "human evolution is primarily not biological evolution but cultural evolution; and cultural evolution, in turn, is the coordinated evolution of 'in vivo evolution' and 'ex vivo evolution'" [12]. The expansion of the cultural world thus drives the advancement of human civilization.

The four sub-worlds are not arranged in a parallel relationship, but rather in a hierarchical and generative one. World One provides the material foundation for World Two; World Two supplies the objects of cognition for World Three; World Three furnishes the spiritual content for World Four; and World Four, in turn, reacts back upon World One, transforming the material world. This cyclical process constitutes the complete chain of social information movement and lays the ontological groundwork for understanding the mechanisms of narrative practice.

## 3. Narratological theory: from the classical paradigm to the postclassical turn

### 3.1. Theoretical genealogy and paradigmatic evolution of narratology

Narratology emerged as an independent discipline in the 1960s. As scholarship has observed, "French narratology was largely formed between the 1960s and 1970s; it was the direct product of the dual influence of structuralist thought and Vladimir Propp's studies of folktales within Russian formalism" [13]. Classical

narratology, represented by figures such as Propp, Algirdas J. Greimas, and Gérard Genette, pursued the universal laws of a "grammar of narrative," seeking to construct formalized models applicable to all narrative texts.

The principal theoretical contribution of classical narratology lies in the establishment of the analytical framework of the "three levels of narrative." Cai explicitly notes that "narratology can be divided into three levels: story, discourse, and narration" [14]. The level of story constitutes the deep structure of narrative content, encompassing the logical relations among elements such as events, characters, and time-space configurations. The level of discourse refers to the surface expression of narrative content, involving narrative techniques such as perspective, temporal order, and frequency. The level of narration concerns the narrative act itself, including the narrator, the narratee, and the communicative situation in which narration takes place. This tripartite framework provides narratological research with a rigorous and systematic analytical instrument.

However, the structuralist orientation of classical narratology led to its detachment from cultural context and historical practice. Since the 1990s, "postclassical narratology has not sought to discard classical narratology, but rather to undertake a paradigmatic adjustment and transformation on the basis already established" [15]. Postclassical narratology emphasizes the cognitive dimensions of narrative, its ideological functions, and its transmedial characteristics, shifting the focus of narrative studies from closed textual structures to open forms of social practice.

### 3.2. The expansion of narrative practice: from literature to society

A key breakthrough of postclassical narratology lies in its affirmation of the universality of narrative. In his study of news narration, Fan observes that "news, as the dissemination of recently occurred facts, constitutes one of the most typical, most widespread, and most influential forms of narrative practice" [16]. This assertion extends narrative beyond the realm of literary aesthetics into that of information dissemination, revealing its epistemological function in social cognition.

Narrative is not merely a literary rhetorical device, but a fundamental mode through which human beings comprehend the world. In his research on historical narrative, Hayden White demonstrates that historical narration endows events with structures of meaning through "emplotment," showing that historical knowledge is intrinsically narrative in nature. Chen further applies narrative analysis to philosophical inquiry, arguing that "Marx carried out a substantive transformation of traditional philosophical narrative modes" [17], and that the "narrative threads" of historical materialism are dual in nature: "production" constitutes an essential thread, while "life" constitutes a concrete and practical thread [17]. This indicates that narrative structures penetrate deeply into the epistemological and methodological foundations of philosophy.

The development of television media has further highlighted the transmedial nature of narrative. Zheng points out that "from its invention to its gradual maturation over several decades, broadcasting and television have played a leading role in the development of narratology" [18]. Television narrative integrates multiple semiotic systems—visual, auditory, and temporal—thereby generating distinctive forms of "spatio-temporal narration." The rise of digital technology has, in turn, given rise to new narrative forms such as interactive narratives and hypertext narratives, expanding the objects of narratological inquiry from linear texts to multidimensional information networks.

The paradigmatic evolution of narratology is closely intertwined with the process of cultural globalization. "Cultural globalization manifests itself through the hegemonic discourse of dominant cultures over marginal cultures, as well as through the infiltration of marginal cultures into dominant cultures, thereby expressing the interaction between the two" [19]. Within this globalized context, narrative modes rooted in different cultural traditions engage in exchange, collision, and integration, propelling narratology beyond Eurocentrism toward a

pluralistic cultural horizon. Postclassical narratology has thus emerged in response to this cross-cultural, transmedial, and interdisciplinary milieu.

## **4. The three states of information and the three levels of narrative: theoretical modeling of ontological isomorphism**

### **4.1. Information-in-itself and the story level: the ontological foundation of objective events**

The isomorphic relationship between the three states of information and the three levels of narrative is first manifested in the correspondence between information-in-itself and the story level. As "the mode of existence and state of motion of objective things," information-in-itself provides the primordial material for narrative content. At the ontological level, the events, characters, and spatio-temporal relations that constitute the story level originate from the objective structure of information-in-itself. In discussing news narration, Fan Buyan emphasizes that "news, as the dissemination of recently occurred facts," is grounded precisely in such "facts," which exist in the form of information-in-itself as objective events.

However, the transformation from information-in-itself to the story level is not a simple act of mapping. The story level already entails cognitive activities of selection, organization, and causalization. What Hayden White terms "emplotment" refers precisely to the process of organizing discrete events into a meaningful narrative structure. This organization follows specific cultural schemata and cognitive frameworks, yet its foundation remains the objectivity of information-in-itself. Without the information-in-itself of objective events, the story level would lose its ontological grounding; without the selection and organization of the story level, information-in-itself would remain a chaotic flow of undifferentiated information.

The unity of information-in-itself and the story level reveals the epistemological premise of narrative: narrative is not pure fabrication *ex nihilo*, but the processing and reconstruction of objective information. Even in fictional narratives, story elements—such as character actions, causal logic, and spatio-temporal relations—must conform to the informational structure of the real world; otherwise, they would be unintelligible. This conformity ultimately derives from the ontological constraints imposed by information-in-itself.

### **4.2. Information-for-itself and the discourse level: subjective construction of narrative expression**

Information-for-itself, as "subjective information," corresponds to the discourse level within the three-tier narrative framework. If the story level determines "what is told," the discourse level determines "how it is told." The narrative techniques distinguished by Gérard Genette—such as narrative order (chronological sequence, analepsis, prolepsis), narrative frequency (singulative, repetitive, iterative), and narrative perspective (internal focalization, external focalization, zero focalization)—all represent the active processing of story information by the subject.

The process through which information-for-itself is formed is highly isomorphic with the constructive mechanisms of the discourse level. Wu Kun notes that information-for-itself is "formed by human beings in the practical process of understanding and transforming the objective world," and the discourse level likewise involves the narrator's selection, arrangement, and rhetorical treatment of story materials in accordance with narrative intentions. The same story can yield radically different narrative effects—tragic or comic, realistic or absurd, objective or subjective—depending on discourse strategies. Such differences originate from the agency of the subject at the level of information-for-itself.

In discussing news narration, Cai places particular emphasis on the ideological function of the discourse level: "narratology can be divided into three levels: story, discourse, and narration" [14]. The discourse level concerns not only technical choices but also value positions and power relations. The "dual narrative threads" identified by Chen Zhong in his analysis of Marxist philosophical narration—namely, the essential thread of "production" and the practical thread of "life"—are precisely discourse-level narrative strategies that determine how historical materialism "tells" history.

The unity of information-for-itself and the discourse level reveals the subjective dimension of narrative. Narrative is not a mechanical reproduction of reality, but an active processing of information and attribution of meaning by the subject. Yet this subjectivity is not arbitrary: it is constrained by information-in-itself (the story level) while simultaneously preparing the conditions for the generation of regenerated information (the narration level).

#### 4.3. Regenerated information and the narration level: the objectified form of cultural practice

Regenerated information, defined as "objective information manifested in material form," corresponds to the narration level of narrative. The narration level concerns the material realization of narrative: written texts, oral storytelling, visual representation, and other modes of expression, all of which are concrete forms of regenerated information. In his discussion of television narrative, Zheng observes that "from its invention to its gradual maturation over several decades, broadcasting and television have played a leading role in the development of narratology" [18]. This is precisely because television technology creates new carriers of regenerated information, thereby opening up new possibilities at the level of narration.

The essential characteristic of regenerated information lies in its "sublated objectivity": it is simultaneously material (texts, sounds, images) and cultural (bearing meaning and value). The material forms of the narration level—books, films, webpages—exhibit the same duality. A novel is both a material assemblage of paper and ink and a cultural product of meaning and aesthetic value. This unity of materiality and culturality constitutes the ontological feature of regenerated information.

The practical dimension of the narration level is also evident in its communicative aspect. Mikhail Bakhtin's theory of dialogism emphasizes the process of narrative reception, while Wayne Booth's concept of the "implied author" reveals the complex relationship between narrator and narratee. These theoretical concerns focus on how regenerated information circulates within social practice, is received, and exerts influence. In discussing "in vivo evolution" and "ex vivo evolution," Wu Kun points out that "human evolution is primarily not biological evolution, but cultural evolution" [12]. The accumulation and transmission of regenerated information (cultural products) thus constitute the material foundation of "ex vivo evolution."

The unity of regenerated information and the narration level reveals the essence of narrative as cultural practice. Narrative is not merely a cognitive activity, but a form of social action. Through the objectification and dissemination at the narration level, subjective information-for-itself is transformed into objective cultural products that enter social circulation, influence others' cognition and behavior, and thereby complete the full cycle of information movement.

#### 4.4. The unity of three states and three levels: a closed-loop mechanism of information movement and narrative generation

The isomorphism between the three states of information and the three levels of narrative is not a simple analogy, but a revelation of the unified generative mechanism of "information–symbol–meaning." Information-in-itself (World Two) is transformed through subjective cognition into information-for-itself (World Three), and is then objectified through practical activity into regenerated information (World Four).

This process is essentially isomorphic with the narrative generation process that moves from the story level to the discourse level and finally to the narration level.

The ontological root of this isomorphism lies in the fact that information movement and meaning generation are two aspects of the same process. What Wu describes as "the nature of social information as recognized and transformed by human subjects" is realized precisely through narrative practice. Narrative functions as the concrete operational mechanism through which information moves from in-itself to for-itself and then to regenerated form, while the three states of information constitute the ontological foundation for the progression of narrative from story to discourse to narration. Their unity forms a comprehensive picture of social cognition and cultural production.

When Qin proposed the concept of "information narratology," he had already intuited this unity: by "combining the interdisciplinary trend of narratological research with the digital characteristics of information in the network environment, and applying narratological theory to information science research" [3]. However, his understanding remained largely at the level of application and did not ascend to the ontological plane. Through an isomorphic analysis of the three states of information and the three levels of narrative, this paper reveals their deep unity at the levels of ontology, epistemology, and praxis, thereby elevating "information narratology" to "social information narratology"—an emerging interdisciplinary field with an independent ontological foundation and a coherent theoretical system.

## 5. Practical forms and historical evolution of social information narratology

### 5.1. News narratology: the narrative mechanism of information communication

News narratology constitutes the most typical practical form of social information narratology. Fan explicitly states that "news, as the dissemination of recently occurred facts, is one of the most typical, most widespread, and most influential narrative practices" [16]. Although news reporting appears, on the surface, to be an "objective presentation of facts," it is in essence a narrative process that transforms information-in-itself (objective events) into information-for-itself (journalistic cognition) and then objectifies it as regenerated information (news texts).

The specificity of news narration lies in the tension between its claim to "objectivity" and its inherent narrative constructedness. In his analysis of news narration, Cai emphasizes that "narratology can be divided into three levels: story, discourse, and narration" [14]. At the story level, news reporting must remain faithful to information-in-itself (facts); yet at the discourse and narration levels it is replete with subjective choices. The selection of sources, the ordering of event elements, the determination of narrative perspective, and the use of rhetorical devices all reflect the value positions and ideological orientations of the "gatekeepers."

The theoretical significance of news narratology lies in its revelation of the essence of information communication. Traditional communication studies tend to simplify news production into a linear model of "source–encoding–channel–decoding–receiver," thereby overlooking the complexity of narrative construction. From the perspective of social information narratology, however, news is not merely the "transmission of information," but the "production of meaning"; journalists are not "neutral mouthpieces," but narrative subjects. This epistemological shift carries profound implications for journalism ethics and media criticism.

### 5.2. Marxist philosophical narratology: the narrative revolution in historical cognition

From a narratological perspective, Chen examines Marxist philosophy and argues that "Marx carried out a substantive transformation of traditional philosophical narrative modes" [17]. Traditional philosophy constructs systems by deducing from abstract concepts, whereas Marx narrates history by starting from "real

individuals" and "actual life processes." This transformation in narrative mode is not a mere rhetorical adjustment, but a revolution in philosophical ontology.

The "dual narrative threads" identified by Chen—namely, that the narrative logic of historical materialism is dual, with "production" as an essential thread and "life" as a concrete, practical thread [17]—profoundly embody the dialectical movement of the three states of information. "Production" refers to practical activities through which human beings transform nature and create regenerated information, while "life" denotes the real process in which information-in-itself and information-for-itself interact. Through this dual narrative, Marx pulls philosophy from the speculative realm of "World Three" back into the practical domain of "World Four," thereby accomplishing a genuine "narrative turn" in philosophy.

The significance of Marxist philosophical narratology extends beyond the study of the history of philosophy; it lies in revealing the narrative nature of historical cognition itself. History is not a simple aggregation of objective events (a collection of information-in-itself), but a system of meaning constructed through specific narrative frameworks. Different historical narratives—such as idealist and materialist conceptions of history—derive from different ontological positions and epistemological presuppositions. The scientific character of historical materialism resides precisely in the congruence between its narrative framework and the objective movement of social information.

### 5.3. Television media narratology: technological revolution and the evolution of narrative forms

Zheng observes that "from its invention to its gradual maturation over several decades, broadcasting and television have played a leading role in the development of narratology" [18]. Television media create entirely new carriers of regenerated information, thereby opening up distinctive narrative possibilities. Television narration integrates multiple semiotic systems—visual, auditory, and kinetic—thus forming a unique mode of "spatio-temporal narration."

The theoretical breakthrough of television narratology lies in revealing the determining role of media technology in narrative structures. Marshall McLuhan's proposition that "the medium is the message" is further deepened here: media are not merely channels of transmission, but ontological conditions of narrative forms. Print technology fostered the linear narration of the novel; film technology generated montage-based narration; television technology, in turn, developed live narration and fragmented narration. Each technological revolution is accompanied by a transformation in the forms of regenerated information.

The rise of digital technology has further expanded the boundaries of narrative. Hypertext narration breaks linear structures, interactive narration grants audiences the status of co-authors, and virtual reality narration creates immersive experiences. These new narrative forms correspond to the distinctive properties of digital regenerated information—nonlinearity, interactivity, and multimedia integration. Wu Kun's assertion that "information and its carrier are bound together in an inseparable unity characterized by intrinsic integration, mutual generation, and mutual determination" [1] finds full confirmation in digital narration.

### 5.4. Laws of historical evolution: a spiral ascent from in-itself to for-itself to regenerated information

The practical forms of social information narratology follow a historical law of development that proceeds from information-in-itself to information-for-itself and then to regenerated information. In the era of oral narration, narrative practice largely remained at the level of information-for-itself, lacking stable carriers of regenerated information. With the invention of writing, narratives could be objectified as regenerated information, though their range of dissemination remained limited. The spread of printing enabled the large-

scale reproduction of regenerated information; electronic media made possible its instantaneous transmission; and digital technology has created global, networked storage and interaction of regenerated information.

This historical process embodies the coordinated evolution of what Wu Kun terms "in vivo evolution" and "ex vivo evolution": "human evolution is primarily not biological evolution, but cultural evolution; and cultural evolution, in turn, is the coordinated evolution of 'in vivo evolution' and 'ex vivo evolution'" [12]. The "in vivo evolution" of narrative capacity (the refinement of cognitive structures) and the "ex vivo evolution" of narrative technology (the innovation of media carriers) mutually reinforce one another, propelling the movement of social information toward higher levels.

Cultural globalization represents the concentrated manifestation of this evolutionary law in the contemporary era. As noted, "cultural globalization manifests itself through the hegemonic discourse of dominant cultures over marginal cultures, as well as through the infiltration of marginal cultures into dominant cultures, thereby expressing the interaction between the two" [19]. Narrative modes rooted in different cultural traditions interact, collide, and converge within global information networks, giving rise to new narrative paradigms. It is within this historical context that social information narratology has emerged, offering a new theoretical horizon for understanding cultural production and social cognition in the digital age.

## 6. Conclusion

The construction of social information narratology is not a simple juxtaposition of information science and narratology, but rather a deep integration of the two theoretical systems at the levels of ontology, epistemology, and praxis. By revealing the structural isomorphism between the three states of information—being-in-itself, being-for-itself, and regenerated being—and the three narrative levels—story, discourse, and narration—this study demonstrates the unified generative mechanism of "information–symbol–meaning" and thereby establishes the theoretical foundation of social information narratology.

Wu's theory of social information provides an ontological grounding for narrative practice. His definition that "social information is the completed essential unity of natural information that exists in itself and the for-itself and regenerated information produced through human spiritual activity" [1] discloses the threefold logic underlying narrative generation. First, objective events as narrative material possess an in-itself character, corresponding to the story level. Second, the subject's active construction—through selection, organization, and expression of information—corresponds to the level of discourse. Third, the dissemination and sedimentation of narrative outcomes within social and cultural practice embody regeneration and objectification, corresponding to the level of narration. The ontological framework of the "four sub-worlds" further provides a comprehensive epistemological space for narrative activity: from the material world to the world of in-itself information, then to the subjective spiritual world, and finally to the cultural world, forming a complete chain through which narrative moves from raw material to meaning production and social circulation.

The paradigmatic evolution of narratological theory itself responds to the historical demands of the information-philosophical transformation. The shift from classical narratology to postclassical narratology is essentially a transition from closed textual structural analysis to open research on social and informational practices. As noted in existing scholarship, "postclassical narratology does not seek to abandon classical narratology, but rather to carry out a paradigmatic adjustment and transformation on the basis of existing theories" [15]. It is precisely this openness that enables narratology to incorporate ontological insights from information science and to engage in a profound theoretical dialogue with it.

Practical forms such as news narratology, Marxist philosophical narratology, and television media narratology empirically demonstrate the historical inevitability and contemporary validity of social information narratology. Research in these areas not only confirms that narrative is ubiquitous in human cognition and practice, but also reveals the concrete mechanisms through which narrative operates as a mode of information movement. Each narrative practice constitutes a complete process in which information transitions from being-in-itself to being-for-itself and then to regenerated being; each act of narration represents the subject's cognition, processing, and objectification of information.

The theoretical innovation of social information narratology lies in its integration of the ontological foundations of information science with the epistemological analytical tools of narratology, thereby constructing a unified framework for understanding how information becomes meaning. This framework is applicable not only to traditional narrative domains such as literature, journalism, and film and television, but also extensible to emerging forms including digital narrative, big data narrative, and artificial intelligence narrative. In the digital era, the production, circulation, and consumption of information increasingly exhibit narrativized characteristics, and social information narratology offers a powerful theoretical instrument for analyzing these phenomena.

Wu's prediction that "changes in the mode of division within the domain of existence will give rise to new materialism, new idealism, or informational monism, each constituting a new philosophical revolution" [4] is being concretely realized in the construction of social information narratology. As an emerging interdisciplinary field, social information narratology reconstructs the theoretical framework of information communication, deepens understanding of cultural production and social cognition, and opens new avenues for research in the humanities and social sciences in the digital age.

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