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PORTFOLIO · AI CONTENT SYSTEM · CORPUS TO ORIGINAL STORIES · 2026

The Story-Engine Library

A system that turns a large storytelling corpus into a source-stripped library of story mechanics, then generates original stories from a dial-space built to stop structural repetition. Corpus in, abstracted patterns out, originals generated. Every mechanic is an abstraction: no real work, person or case is named anywhere in the library or the output.

30,000+	95	24	48
SOURCE TRANSCRIPTS, CORPUS	STORY MECHANICS, ABSTRACTED	REGISTERS, 3 FAMILIES	ORIGINAL STORIES GENERATED

WHAT IT DOES

It reads a large corpus of high-performing storytelling and pulls out the thing that actually travels: not the topics, but the underlying mechanics, the moment-level move that makes a scene work. Those mechanics become a library you can dial, and the library drives generation of new, original stories. The point is variety at the structure level, not another set of the same story with the names changed.

HOW IT IS BUILT

Four stages. Ingest the corpus of transcripts. Extract the recurring structural moves. Abstract each one into a portable, source-stripped engine, so the library holds mechanics, never anyone's actual work. Then generate: pick a register and a mechanic, add a twist and a blend, and produce an original story built on that structure. The 48 rolls sit in a filterable surface you can narrow by any facet and read whole.

HOW REPETITION IS CONTROLLED

Repetition is fought where it starts, in the structure. Each story reduces to a beat skeleton and a mechanic tag, so two stories that read as different but are built the same are visible as the same. Generation draws from a dial-space of 95 mechanics across 24 registers, and a story that lands too close to one already made is re-dialled rather than shipped. Changing names, places or jobs does not count as new here; a different engine does.

WHY IT BELONGS IN THIS PORTFOLIO

It is the systems side of the writing work: a real content pipeline that analyses a corpus, encodes what it finds, and generates from it, with originality built into the method rather than promised. It shows the same working rule as the research features, evidence before assertion, applied to a creative-generation system at scale.

AT A GLANCE

Input	**~30,000 transcripts**
Families	**3**
Registers	**24**
Mechanics	**95, source-stripped**
Output	**48 original rolls**
Surface	**Filterable showroom**
Method	**Abstract, dial, de-dup**
Role	**System design, build, generation**

> *Changing names, places and jobs is not originality. A different engine underneath is. The library is built so novelty happens at the structure, not the surface.*

THE THREE FAMILIES

Scene-craft moment-level beats: Interrogation, Confession, Negotiation, Seduction, First-Encounter

Narrative-arc full-story engines: Revenge-Thriller, Heist-Crew, Villainess-Isekai, Battle-Shonen

Non-fiction-domain real-event engines: Con-Fraud, Espionage-Tradecraft, Cyber-Intrusion, True-Crime

Role: system design, pipeline build, and generation. A sample of the mechanic map and one original story generated by it follow.

From a dial-space of mechanics to an original story

Each mechanic is a portable engine abstracted from the corpus, named for what it does, carrying none of its source. A sample of the map, then one story the map generated.

A sample of the mechanic map

REGISTER	MECHANIC	WHAT THE ENGINE DOES
Interrogation	**withheld-fact-detonation**	Hold one decisive fact in reserve and drop it mid-questioning; the gap between the question the subject thinks he is answering and the one he actually is, is the whole engine.
Negotiation	**the-walkaway-bluff**	Power is whoever can most credibly leave the room; the table is theatre for the door.
Confession	**flat-affect-across-a-widening-gap**	One delivery register held level while the content climbs from mundane to monstrous; the listener, not the speaker, supplies the horror.
Seduction	**the-defect-reframed-as-asset**	The trait a character is ashamed of becomes the exact thing that earns regard; self-acceptance and being-chosen arrive together.
Con-Fraud	**mark-recruits-himself**	Never offer the seat; let the mark see three chairs filled and a fourth empty, and let him talk his way past every gate you built to be talked past.
Espionage	**the-turned-asset**	The perfect test built to prove an asset is genuine is passed by being failed; the design is the trap and the proof at once.

One original roll the engine generated

The Fourth Chair

FAMILY: NON-FICTION-DOMAIN · REGISTER: CON-FRAUD · MECHANIC: MARK-RECRUITS-HIMSELF · TWIST: ONE-GOOD-TURN · FORM: STORY

Premise: A retired surveyor talks his way into a coin syndicate he was not invited to, and the grifter running it does the one thing the script forbids.

The whole craft of the Bellwether Plate was that you never offered a seat. You let a man see three chairs filled and a fourth standing empty, and you let him notice himself wanting it.

"There is a fourth share," Hessom said, to the table, not to the newcomer. "But Pell wants strangers kept out. Too much exposure." Nobody had spoken to Bram Aldecott. He had spoken to them. He pulled a chair without being given one, and within twenty minutes he was explaining why the syndicate needed him: his eye, his discretion, his clean money to buy the underpriced lots before the auction houses woke up. He talked himself past every gate Hessom had built to be talked past, with the hunger of a man who had waited years to be necessary again.

Original text generated by the system. No real person, work or case is named; the mechanic is an abstraction, and the story built on it is invented.