

Preparation of Storium

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ストリアの準備

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Summary

Film Elocution is an operation of storying to the audience about a theme by an illustration of a storium with films (movies). Here, we call the operation of introducing a universal theme into an individual storium '**scenariorizing**,' and the one of burning an individual storium on a physical film '**cinemagraphing**.' We need these two operations because a theme, a storium-world and a film respectively belong to different cultural layers: **Idea Space**, **Story Land** and **Studio Ground**.

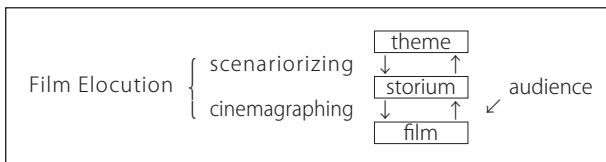
Oneira is the domain of the pure Sensitivity which consists of various **remotives**. **Arcana** are those remotives we project to the outside world. A dream and a fantasy have four quadrants of **oneira-tones** by the strength of Consciousness-Ruling and the one of Oneira-Ruling: **Daily World / Epic World, Serious Development / Stupid Development**.

A **character** is a subject bearing plural motions (will) in Oneira. Characters' dialogues serve **episodes** with the third motion different from both characters.' These characters and episodes configure an objectized cultural spiritual-space, **Mythos**. This is, as it were, our content-language. Our dialogue over the heterodoxy is **Mythos War**. However, as well as language, we can also use Mythos as the means or the common base to tell someone and make them understood something. Nevertheless, for that purpose, we have to arrange a consistent episode-package necessary and sufficient to examine a certain theme, **a storium-world**.

1.1. Overview of Creative Operation

1.1.0. Film Elocution

Film Elocution is an operation of storying to the audience about a theme by an illustration of a storium with films (movies). For this activity, the film is just a tool for expressing the storium. Similarly, the storium is just a way to grasp the theme. The audience see the film, come to know the storium and consider the theme. Therefore, it is Film Elocution to introduce a theme into a storium and to take it on film in inverse order.



'Film' is here not only celluloid, but also all media to show movies to the audience by themselves and the automatic activity. In addition, following the old usage, we apply the word 'story' for the verb and the term 'storium (pl. storia)' for the noun of the object in order to avoid the complication in making movies, writing novels, telling tales and so on.

The term 'cinematography' may be used for the whole work to make a film. In contrast, our word 'cinemagraphing' should mean only the operation of burning a complex storium on film as a lineal movie.

In Film Elocution, we call the operation of introducing a universal theme into an individual storium 'scenariorizing.' Scenariorizing spins a consistent, complete storium out of a Mythos, a treasury of miscellaneous, ambiguous matters. A storium is made of causal reaction-chains and they tie all matters into one.

On the other hand, 'cinemagraphing' is the operation of burning an individual storium on a physical film. Although a storium is individual, the individuality is yet abstract and in addition the causalities are intricately locked together. It is in cinemagraphing that the storying-director figures concretely what and how the movie shows as a communicative action for the audience.

A storium-world has not gotten a lineal form yet with intricately locked causalities so that no one can story it as it is. Therefore, the actual script by the scenario-writer steps into the cinemagraphing, arranges the storium-world into a lineal form and depicts even what and how the movie should show in order to explain the storium to the production staff. However, in most cases, they break the script down into the storyboard again and reconstruct it as the lineal, visual experience of the audience.

The audience retrace the cinemagraphing and the scenariorizing in inverse order. From the concrete information given by the lineal film, they understand the individual storium-world with intricately locked causalities and examine multi-dimensionally the theme hidden in the storium-world. This is **striopathy**. Striopathy is the audience's working of mind in understanding and interpreting a given storium. It depends on the literacy of the respective audience. Nevertheless, the storying-director should plan the elocution so that any audience can grasp the theme correctly from the film and the storium-world without misunderstanding.

1.1.1. Idea/Story/Studio

Film Elocution needs two operations, scenariorizing and cinemagraphing, because theme, storium-world and film belong to different culture-levels. A theme is the problem of

the Idea Space, a storium -world is that of **the Story Land** and a film is that of **the Studio Ground**. What belongs to the Idea Space is universal, static and symbolic. What belongs to the Story Land is individual, dynamic and logical. What belongs to the Studio Ground is concrete, physical and of semblance.

theme	∈ Idea Space : universal, static, symbolic
storium-world	∈ Story Land : individual, dynamic, logical
film	∈ Studio Ground : concrete, physical, of semblance

While the Studio Ground is concrete, the Idea Space and the Story Land are abstract. However, we have to pay attention to the fact that the Story Land is individual, too. For Example, Hamlet is an individual, abstract character, that various concrete actors play.

The axis in the operation of elocution is the Story Land. It depicts the individuality from the Mythos, the storium-world to the storium. However, this is not simple analyzing of a big unit to small ones. While Mythos is full of antinomies

and ambiguities, controlled by an aspect, a storium-world is entirely consistent and explicit. A storium-world is a storying object where various affairs simultaneously go, but a storium is a lineal action of a storier to the audience. (Figure1)

In the axis of the Story Land, a storium is the core of all works. It expresses the theme in the Idea Space, is expressed by the film in the Studio Ground and links vertically these three culture levels.

Elocution goes step by step from extorying a new storium-world to storying it to the audience in an orderly way. This process passes through many work domains: flash in Oneira, search in Mythos, choice in a topic, arrangement of the storium-world and linearization of the storium.

1.1.2. Work Domains of Preparation of a Storium

Oneira as the origin is a domain of human universal motives. It lies on the level of the universal Idea Space. Since motives

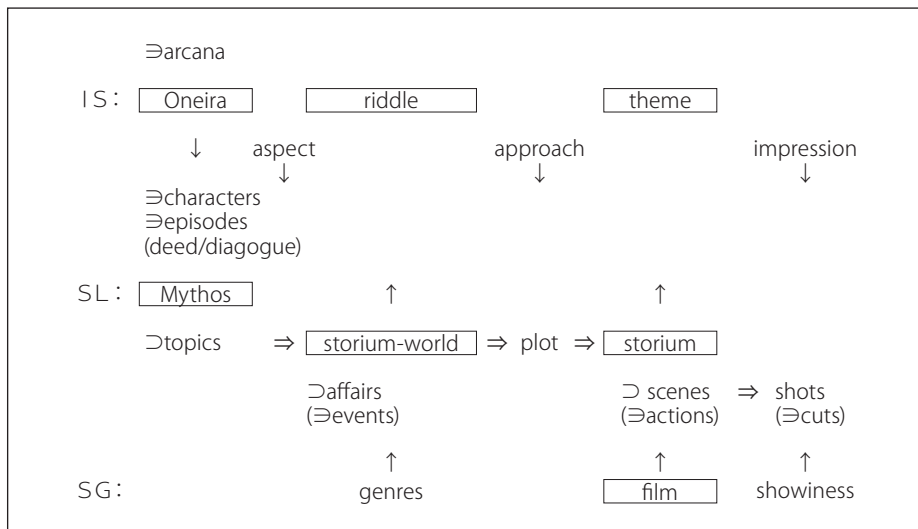


Figure1

are pure (congenital and *a priori*) categories of the Sensitivity, they have no concrete images. In addition, oneira, where various motives appear, is, nevertheless, a single track as an individual consciousness. However, for the examination we symbolize our remotives as arcana. Every arcanum is so equivocate that the influence depends on which side the motion of it comes out. Oneira-tone (common-/epic-world, serious-/stupid-development) determines the appearance of the front or the back side of arcana.

Sensitivity here is used in the sense of the recognition capability ranking with Understanding and Reason, like Kant. However, in this theory unlike Kant, we consider Sensitivity as the function to grasp directly the appearance of the motive asking us for the dealing, not that to put the object into the space-time frame first, and after that to analyze the meaning.

Mythos is a treasury of **characters** and **episodes** on the level of the abstract and distinctive Story Land. Various motions that come down into our Oneira are linked with different characters as their respective deeds. The conflicts of the deeds of plural characters serve as concrete events in the dialogue episodes. However, in Mythos, many incompatible deeds and episodes twist around a same character and their dialogues intertangle, while there are also sections where the relations are thin and unknown as **the dark-seas** of Mythos.

A storium-world is a consistent big episode. It is composed of the also consistent episodes picked up from the confused topic of Mythos by a certain aspect or that complementing the dark sea. Here, the characters are also unified so that they cross over the world and so that their deeds are laid on the lines without a blank. These simultaneously proceed in the order of time as polyphonic and have twined in the shape of meshes by making dialogues into the nodal points. However, since this is only a time series of events (conflicts

of deeds), this leaves the room for various interpretations of the causalities as **a mestorium** of each character.

A genre is a content type of a feature-movie market in the Studio Ground. A storium-world unsuitable for any existing genre cannot become a feature. Therefore, when we extract a conformable storium-world from a confused topic, we devise an aspect and have to make it suit some genre. In addition, although the storium-world is just an objective timeline sequence of events, it should be attractive to the audience as **a riddle** in the Idea Space.

For example, a topic like the mystery of prime numbers could constitute the conformable storium-world, although it has no market as a feature movie, while the mystery of a desert may barely get a genre of nature documentary.

The topic of the sinking Titanic with full of complicated events is too huge and too hard to story the whole of it as a feature. If we dare to use the topic, we have to pick up episodes and to connect them with limited characters so that the storium-world suits for some genres like a panic movie, a love movie or a spy movie.

A topic of a succession of an ordinary baker in a town may be weak. However, if it is that of a family business of Mafia, court musician or provincial winery, it becomes suddenly attractive. It is not only because of our curiosity for unfamiliar businesses. Such a storium-world asks us afresh and explicitly the riddles: what means a family business and what should we do for the succession.

A plot is a technique to change a polyphonic storium-world into a lineal storium, and to charm the audience in the storying-communication. The events in the storium-world are once broken down and arranged linearly again by a certain plot principle. The simplest method is to align them all in the time order without consideration of their causalities. However, it may be insipid like a chronology.

Therefore, the most general method is to set a specific character (a so-called '**protagonist**') and to arrange events linearly in the order in which the character goes through them. However, it is not easy to set up a character who happens to be present at all the cardinal events of the storium-world. So, using various plot techniques like recollection, hearsay, transferring, chapter-dividing etc., we have to devise the structure of the storium so that we charm the audience and include all the cardinal events of the storium-world, and that the audience reconstruct the original polyphonic storium-world in their **striopathy**.

A theme is what a storium expresses. In order to argue a certain theme, the storier stories the storium and the audience see (hear, read) the storium. A storium merely putting events together and expressing no theme has no meaning to story nor to see. No matter how well a plot converts a storium-world into a lineal storium, the storium cannot include all the events of the storium-world. The cardinal events which the storium should contain are determined by whether or not they touch the theme that the storium should express, especially by how close they approach the core of the theme.

After that, each portion of the movie storium divided by the plot becomes **a scene**. A scene may consist of an event, may present plural events in continuity as a sequence or an event may be broken down to the actions and they are set in the incoherent scenes. Anyway, it is not easy to express an event with only one shot. Normally it is composed multi-dimensionally by plural **actions**. Therefore, on the Film Ground, an event is expressed by the plural **cuts** of action. However, this is a problem of cinemagraphing in the second half of elocution. For the present, we will observe only the relation between the Idea Space and the Story Land, or the process from Oneira to Mythos in scenariorizing.

1.2. Oneira and Arcana

1.2.1. Oneira

Oneira is the domain of the pure (congenital and *a priori*) Sensitivity before actually feeling something. However, it is not a so-called unconsciousness. It has still no concrete contents of consciousness, but it is rather a positive state watching whether there is something to have to respond to on the outside. From the various things, it remarks what become our motive, and sets them up in our consciousness as objects. That is, we can come to be conscious only of the object that our oneira locks on. After the objectizing by the Sensitivity, the Understanding judges it and predicates what it is. Vice versa, things that our Oneira does not grasp as motives do not become objects of our consciousness, and our Understanding also cannot examine what they are.

Oneira means a dream in ancient Greek. When an oneira works without motives from the outside of our consciousness, it creates a dream. Although a consciousness and the actual object which Oneira sets up in it belong to each individual, Oneira is a common domain to all human beings as our congenital physiologic mechanism.

Sensitivity here is used in the sense of the recognition capability ranking with Understanding and Reason, like Kant. However, in this theory, unlike Kant, we consider Sensitivity as the function to catch directly the appearance of the motive asking us for the dealing, not that to put the object into the space-time frame first and after that to analyze the meaning.

For example, in the usual situation, air is not a motive for us to have some special reactions. Therefore, we are not conscious of its existence. Vice versa, when something suddenly darts at us, we first run away, and after that we consider what it was.

Oneira consists of various 'remotive.' Something on the outside becomes our motive because our oneira beforehand has a remotive that receives it. Oneira recognizes various things of the outside with the same remotive as the same motive. Therefore, the kind of remotives is not so many while the things on the outside are various. Remotives are our preparations of the initial reactions, i.e., the concepts of the pure Sensitivity linking directly to our attention, so to speak, the vocabularies of the Sensitivity. However, they are not images of vision and hearing, but hollow frames before concrete things. They are rather our *a priori* form and they are common to almost of us.

For example, as what we should run away from for the time being, we treat a junkyard dog as same as a wild crow. This is because our remotive does not distinguish these.

Oneira and the remotives contained there are human physiological functions. Probably it is based on the structure of a brain stem, a cerebellum, and a cerebrum. Animals with the same brain structure, for example, cats etc., are considered to understand things with the similar Sensitivity and Oneira as human beings.

Of course, depending on the culture they live in and on their respective individuals, the sensitivities of their remotives are different and what they catch in their consciousness in their actual life also vary. A mother may be sensitive to a child's crying. Some run away from a dog as if it were a terrible monster, but some welcome it as a preferable friend.

When we accept a thing on the outside of our consciousness as a motive, in fact, the remotive actuates by connecting our memory and imagination of our own inner selves. We can imagine a drink may be too hot since we have a bitter experience of a too hot one. Moreover, our oneira sometimes sets our memories and imaginations of our inner selves as objects without the outside things and it makes them into our

motives. These are **dreams**. Besides, things on the outside are so multi-dimensional that they always have also the other sides which our oneira has not caught. These sides become shadows in our consciousness. These are called **repressions**.

We will in detail explain the inevitable ambivalence which things used as motives have in the next section of arcana.

Sometimes a certain person may be too conscious or dare not to be conscious of a certain kind of things. That is not because the sort of things stimulates him/her specially, but because rather his/her own remotive has some problem. When over-consciousness and consciousness-oppression are caused by his/her mental scar of the concrete past incident, they are called '**trauma**.'

Detective Ferguson, the protagonist of VERTIGO (1958), has had acrophobia since he let his colleague die in the past. Unlike an ordinary person, he reacts to being high superfluously. This is a typical trauma. Here, his memory of the accident flashbacks mentally so that he has to feel the actual state overlapping with the past accident.

As long as storying is communication, it is important for the storiers to consider the oneira of the audience. In order to have the audience not see the visible images but the storia the images are expressing, movie storiers (storying-directors) should not show the films aimlessly, but have to attract the audience's attention to the things to watch in the images.

For this purpose, MOVIE STRIOTICS fully uses two basic methods: **masking** and **focusing**. **Masking** is the way not referring things that is not on the main stream of the storium, even when they appear in the storium, daring to keep them obscured. Another **focusing** conversely mentions the objects to be conscious of much, or gives them a showy appearance

and action so that they stimulate the arcana of the audience's oneira.

BIG SLEEP (novel 1939) left the murder case of a driver as unsolved because it was just a branch of the main plot. The movie (1946) also makes the protagonist Marlowe appear in every scene to have the audience's consciousness assimilated to him and to make them follow only the main plot. As well, SCHINDLER'S LIST (1993) colorized a one little girl red in the crowd of the monochrome film so that all the audience sympathize with her.

1.2.2. Arcana

Oneira is a mental world common to human beings. In advance of our actual experiences, it describes the way to accept the outside things. Remotives of our Oneira are the types or the pockets of our attention for them. Even counted up, they may be at most hundreds. However, since some remotives connect to various outside things, we cannot perceive them as objects.

Even if the outside things physically belong to quite different categories, nevertheless, when they cause us a same reaction, then we treat them with a same remotive in our Oneira.

Nevertheless, in order to observe our mental world, it is required to understand the composition of the remotives in Oneira. From ancient times divination came to consider the external projection of the remotives as symbols. These are **arcana** (sg. arucanum). We can say our Oneira is made of arcana. However, arcana are in fact our inner remotives projected to the outside world and objectized. While we have remotives in Oneira, arcana are only the means to consider the empty remotives. they are not in our inner Oneira.

Arcana (sg: arcanum) means hidden things in Latin. Although they are generally picture cards of tarot, we put them here as the symbols of remotives. Various religion and divination manifested interest in arcana and tried to research them, although the occult study about arcana hidden in an oneira was incompatible with the realistic modern science for things of actual existence so that it was eliminated as unacademic. Only mythologist Fraser, psychologist Jung etc. saw the significance of it in a new light, but the unified theory is still not established. Here, we will show a bit the trial.

For example, when we get a fear, we will project some object of our fear to the outside world, so think there must be a ghost. That is, for the fact our remotive has been actuated, we trace back the cause and assume it in the outside world. This is an arcanum. However, what really exists is only our fear and the true cause that brought us the fear may be not a ghost that we suppose by ourselves, but just a shaking scarecrow.

Arcana are the entities as agents for some motions. When there is some motion, the agent also exists. To be exact, when we are motivated, we come to be conscious of the existence of a certain agent whose motion has motivated us. However, it is not necessarily visible near at hand. Sometimes there is surely the motion, nevertheless, the agent may be hidden and not known. Still, without any motion, only arcanum also may not exist. As long as we suppose the arcanum as being the motive of our reaction, the motion is essential to the arcanum.

A motion is not an actual action, but rather a will trying to start some action. It is not an accidental event. There must be some agent willing to starting the action.

Since arcana are the agents whose essences are motions, they show the extreme two values: **will do it** or **will not do**

it. Therefore, every arcanum is equivocal (double meanings) for us. Nevertheless, our remote catches only the present surface and never recognize simultaneously both sides. For this reason, we often feel as if the motion of the same arcanum changes to the opposite meaning. We list the basic ones hereafter.

The divination art of the Tarot and the Yi include the extreme two values and the reverse of the arcanum in the system.

The two values of the motion of arcanum, will do it or will not do it, are for us: be accepted or be rejected.

gate : open / close bridge : pass / cut off tower : climb / fall castle : protect / block	window : out / in seat : sit / remove riddle : guide / puzzle arrow : good news / hostility
mountain : aim / hardships valley : settle down / driven into woods : hide / wander plain : paradise / idleness	river : flow / thwart sea(desert) : open / nothing marsh : quiet / stagnation cave : breakthrough / prison
shadow : same / conflict light : illuminate / dazzle wind : change / fly away wave : ride / swallowed	rainbow : hope / illusion fog(rain,snow) : wrap / sunk sun : warm up / torment moon : accompany / insanity
fox : flatter / betray monkey : slip away / make a mess pig : eatable / devour mouse : gather / assail	king : protect / rule mother : breed / bond Death : hesitation / termination hermit : conversion / training
ship : fare over / drown ring : rotate / return rope : support / tie up box : retain / confine	treasure : wealth / curse medicine : revive / kill sword : break / broken mask : hide / change
fire : blaze / burn out water : flush / collected stone : throw / stop mud : be anything / wasted	air : spread / fade away metal : hard / smashed liquor : revel / drunk out cloth(thread) : wind up / tangled

Arcana rule our fate. Whether it comes out to the face or the reverse of arcanum sets the course of our fate at a forked road. However, the difference itself between the face and the reverse of arcanum may be very small. What is important is that it makes our fate so different that we never can return.

We feel, when the arcanum is smaller, the impact to our fate is rougher. In *SOMEWHERE IN TIME* (1980), just one coin of the present age remaining in the pocket makes all spoilt.

For the preparation of storia, the equivocation of arcanum also brings big surprises. It is because, although we have supposed the face, but in fact it is the reverse, as well as the opposite. Moreover, the same thing may ripen and turn over with the progress of time. However, to be exact, arcanum themselves have both sides from the beginning and it is just since we would not see the other side. Arcana show us different appearances depending on our aspect.

In the Orient divination art Yi, the reversal is an important key. Even a same yao (position of Yi form) may reverse when the yin (dark) has been extreme as well as when the yang (blight) has been extreme. Thus, the whole form also changes to a quite different one.

Divination brings the masked side into our consciousness by reconsidering actual things as the arcanum. Similarly, the work of extorting to dig out a new storium often find the surprising way of storium development by once restoring the images to the arcanum. It is the reason audience preferably see even unrealistic storia to get a hint of life.

For the audience, storia are the means to review their realities multi-dimensionally. Of course, movies and novels are storia with images, not Oneira with arcanum. However, the storia is more abstract than our reality and summarized compactly so

that it is easy to overlook the whole figure. Therefore, the audience understand the relation and dynamism of arcana by the intermediary of storia in movies and novels. They are rather closer to our inner world oneira than our open-spread complicated reality. Namely, storia may be our public inner worlds.

1.2.3. Oneira-Tones

Oneira is the pure Sensitivity or the aggregate of the remotives that respond to the outside motive. Here, what we are conscious of is only the outside things as the motives that stimulated our remotives. However, generally, the remotives actuate intricately connecting with our memory and imagination of the individual inner world. So, occasionally by dream or fantasy (extorying), a remoteive may function without a stimulus of the outside world. In this case, we lack what we should be conscious of on the outside. Instead, we call up to mind some arcanum as an image of the remoteive in an ambiguous figure.

If our consciousness and oneira firmly rule, even in a dream or a fantasy without stimulating outside things, arcana would appear with the realistic side and go on the realistic way. However, when the control of our consciousness looking to the outside is weak, our depressed memory and imagination of the inner world may bring out the dream and the fantasy and have the strange side of strange arcana come to our consciousness. Moreover, if our oneira does not lead the remotives well, the rationality and compatibility between them are also lost and various arcana would emerge and fade one after another in a mess.

Thus, a dream and a fancy are divided into two oneira-tones

by the strength of **Consciousness-Ruling**, as well as by the strength of **Oneira-Ruling**. When Consciousness Ruling is strong, a dream and a fantasy serve like a **Daily World**. However, if not, they will come to be an **Epic World**. On the other hand, when Oneira-Ruling is strong, it develops consistently as a **Serious Development**; but if this is weak, it may be a **Stupid Development** where various arcana incessantly appear in a mess.

A Daily World is common and orthodox. In contrast, an Epic World is special and heroic. Besides, a Serious Development is rational, cumulative and apt to go radically, while a Stupid Development has a so thin causality that it is fragmentary and diffusing. In a Daily World every arcanum shows the common sense expression although in an Epic World their surprising sides will strongly come out. Moreover, a Serious Development stacks up only the hard sides of arcana, but in a Stupid Development extreme delight and dejection wildly come and go so that the direction is hard to set.

Crossing the strength of Consciousness-Ruling and the one of Oneira-Ruling, the oneira-tone has four quadrants with two axes. Daily World + Serious Development is **Human Drama Quadrant**, that is the oneira-tone asking for humanity in a daily life again. Epic World + Serious Deployment is **Hero Tragedy Quadrant**, that is the one trying a judgment in an extreme situation. Daily World + Stupid Deployment is **Social Comedy Quadrant**, that is the one looking over at a situation where goodwill of people does not engage well with each other. Epic World + Stupid Deployment is **Absurd Horror Quadrant**, that is the one like a nightmare entering and confined in an eccentric world.



Although O. Henry's THE GIFT OF MAGI (1905) may not be a comedy, typically it belongs to Social Comedy Quadrant. Jim and Della were a good couple, each felt for the other and provided Christmas gifts for sacrificial ways. They were futile by a twist of fate; but both were happy.

We should note that comedy is close to horror. Comedies like THE HANGOVER series (2009, 11, 13) may be horror for the characters. Vice versa, even horrors like FINAL DESTINATION series (2000, 03, 06, 09, 11) are also comedies from the audience' standpoint. AFTER HOURS (1985) may seem either like horror or like comedy. However, differently from Stupid Development, the causality is so fine that it belongs to the oneira tone of Hero Tragedy with Serious Development in an Epic World.

Don't mix up oneira tones and the flavors which we will mention later. Flavors are local transpositions or sub-melodies with different oneira tone in a storium.

Whichever, whether Social Comedy or Absurd Horror, Stupid Development as the elocution will attract the audience with prompt reversals of the equivocation of arcana. Here, the causalities never accumulate and finish in each scene, as well as most of the motions serve as **gags** (fillers only for an instant funny) so that they bring no progress to the storia. Such recurrence irritates the characters who want to go ahead and invites the audience to laughter and fear. However, frequent reversals of arcana hush the causality, not only having the situation stag but also making the whole chaotic. The storium cannot come closer to the theme so that it has

no one understanding why the storier tell it and why the audience hear it. The end also tends to come abruptly.

In a Cartoon Comedy, a cat may be crushed flat by a frying pan, but at the next moment it regains the normal figure and starts to run. It is the same that the killed zombies in Horror can revive any number of times. It is based on the same Stupid Deployment that in motion the friend and the enemy are frequently reversed.

Sitcom has also Stupid Development. However, the interiorities of the characters also recurrent eternally so that they learn nothing from success and failure. First of all, their success and failure come to nothing in the end of the episode so that nothing leaves.

So, the mainstream of feature movies is Serious Deployment. The storium progresses according to the causalities, has the facts accumulate and never returns. The accumulation makes the situations tighter so that a Thought Experiment or the people's philosophy can approach the theme. Moreover, the condition setting of an Epic World is more explicit than the one of a Daily World and the former is more compact and easier to overview. In addition, with the singularity, an Epic World has a high storying value (the significance to tell and to hear) as elocution.

By nature, Soap Drama belongs to Human Drama. Nevertheless, if it is too long, it offsets the too complicated causality-accumulation and at length it will result in Stupid Development of the eternal recurrence that all are meaningless. Although THE GOD FATHER series (72, 74) are originally Hero Tragedies, the PART III (1990) is so intricate that it after all comes to be close to Absurd Horror of life. In this sense, APOCALYPSE NOW (1979) had taken this problem in advance.

1.3. Mythos

1.3.1. Characters

Characters are subjects which bear the plural motions (will) in Oneira. Oneira is a one-liner succession of motions which come down into our consciousness out of nowhere. We at most can reverse-project different arcanum on an outside world for each motion which springs out one after another. However, by attributing some of these motions to the same subject, we can objectively set up plural characters as the entities which throughout bear these motions aside from our own consciousness. These characters have interiorities independently of each other. These characters constitute the objective world of **Mythos**, which is different from our internal Oneira.

We do not restrict a character to human beings. As long as it is a subject which can bear motions, even an organization, a group, an artificial thing and a natural object may be sufficient. Anyway, bearing many motions, they continue.

Mythos is the spiritual-space where what occurs in our inner Oneira are objectized within ourselves again. Therefore, characters sometimes may be identified with the subject existing in the real outside world, but many are not so. It is because a character is in fact made by the delusion mechanism of Conspiracy Theory. Summarizing plural motions, we imagine the common subjects of those motions as characters, and believe their actual existence in the outside world. Oneira has been still the blind world which detects only the motions contacting us directly. On the other hand, Mythos has our eyes turned outside. However, what we see there is as ever within our inner world.

We experience that it rains, flowers bloom and fruits bear.

In the primitive age, for these experiences, we could only imagine the supernatural subjects who serve things in their charge like God of rain, God of flowers and God of fruits. However, taking a step further, we come to believe in the existence of an absolute and unique God who showers rain, makes flowers bloom and fruits bear as a kind of conspirator of a series of occurrences.

Each character has a different 'dream' as his/her mestorium (storium as self-assertion). They bring us their motions that are consistent in themselves. However, the consistency is based on each interiority independent of our consciousness so that we cannot understand it directly like the actual others. Only by having communication or a mestorium-antagonistic diagogue with them, may we little by little be able to see their personalities.

The interiority of a character and the series of motions as its expression are ruled by each oneira-tone. A character based on Daily World and Serious Development may make ordinary and integrating motions, while that based on Epic World and Stupid Development may send out unexpected and astonishing motions one after another. Some characters may be burdened with incompatible motions so that his/her personality may become ambiguous.

We assume that preceding any motion, a character exists as that which consistently bears plural motions or that which should do so and we set them up retroductively (going back in time) in the time-point prior to any contact of actual motions. That is, we imagine it as what exists with the individual personality before having any motion.

However, the individual personality consists not in the continuity of the physical existence, but in the coherent interiority which bears a series of motions. Since a motion originally derives from Oneira, the interiority of a character

is integral. It serves like plural arcana which suit its motions.

Even if including the same motion (will), each character is distinguished by other motions. Although both Cesar and Napoleon dared to cross the Alps, they are regarded as different characters by many different motions apart from it. Vice versa, when all the motions are the same, we cannot distinguish them. Every stormtrooper of STAR WARS only with fighting motion is just a character without individuality. They are all the same. Cf. Leibniz' principle of the identity of indiscernibles.

The subjects (a person, an organization, a natural object, etc.) which exist actually in history or the present age are real-characters. However, Mythos will not take every actually existing subject as a real-character. In the final issue, Mythos is our internal spiritual-space. Only with the motion coming to us, we can set up the subject as a character in our Mythos. Therefore, among a lot of the actual subjects, only those who gave us a big impact will get the privilege to keep the positions as real-characters in Mythos. However, they are just entities of our delusion. They often leave the existing actual subjects apart and are exaggeratedly deified/diabolized.

With experience and age, the existing subjects change, decline and at last die. However, real characters (not the actual) are, so to speak, ideal types, so that they are eternal and ageless. The Napoleon as well as the Einstein etc. keeps on living in our Mythos as an image which we conceive and share.

1.3.2. Episodes

The motion between characters induces the third motion as a result of their diagogue. The series of the events is an episode. All the motions in Oneira were directed to us and they were completed with our managing on each occasion.

However, the object of the motion of a character is not only us. Characters may challenge motions mutually. As the result, this diagogue may bring about a situation both did not expect. The situation itself serves as the third motion, and it asks the management not only of the characters in question, but also of those with relevance, furthermore even to us.

A diagogue is a dialogue of actions. (Cf. Introduction previously published.) If a father and a mother quarrel, the child has to cope not only with each of them, but also the situation where they are on bad terms.

A character has his/her current motions according to his/her own oneira-tone. These motions are his/her stream of consciousness or his/her proto-mestorium (self-righteous world understanding). When different characters come into contact, these streams collide and produce conflict so that it creates a situation both have not expected. This is a **diagogue-episode**.

For example, with the best of intentions, one speaks words of comfort to another, but he/she takes it as an irony so that he/she bursts into tears. This is a typical diagogue-episode.

Similarly, when the partner of the diagogue are an inorganic thing, it produces a **deed-episode** that he/she did. This may bring about a result different from the character's motion, too. So, although the deed-episode belongs to the character, it has an independent motion of the character itself and changes the character's motion again as well as a diagogue-episode.

While a character is a kind of entity to continue, an episode, whichever diagogue- or deed-, is a kind of temporary event. Mythos consists of characters and episodes as elements. Characters and episodes have their motions in each and their contact causes a new episode.

Mythos also contains a hypothetical or thought-experimental episode. We can newly imagine various episodes without limit, wondering what happens if character A and character B have met, or if character C has done D. We call these a **fictional-episode**.

On the other hand, there is an **established defining-episode**. While usually a character exists beforehand and it produces his/her dialogue- or deed-episode, the defining-episode makes a character exist. If the character is not concerned with the defining-episode, it is not the character. A real-character has a defining-episode that has given us impact and had been taken up within Mythos.

Moses led the Exodus. If the character did not so, it is not Moses.

A **real-episode** may be directly taken up within Mythos from history or reality. However, as well as a real-character, only episodes which had impact on us are specially taken up within Mythos from history or reality. Therefore, most real-episodes are also defining-episodes which take the real-character concerned with them together into Mythos. However, there is an **anonymous real-episode**, too. Such as natural disasters and the cases of the unknown criminals, although they have given us impact, it is not clear who brought them to us. If it has no contradiction that a real-character is concerned with a certain episode, the episode may twine around the character as his/her rumor-episode.

An episode may serve as a portion and may constitute a bigger episode. In this case, we call the portion a **part-episode** and the whole an **episode-package**. As well as a character, an episode can push a motion by itself. Therefore, in an episode-package, one of the part-episodes becomes

a cause and another becomes the result. The dialogue of characters within each episode does not matter anymore.

For example, a discriminating incident happens in a certain town, and immediately after that a riot may occur in another town. Here, those who brought about the latter do not necessarily have a relation with the person involved in the former.

However, it is a matter of opinion what should be recognized as an episode-package. It is because an episode is temporary and does not have continuity like a character so that it is not clear which made what kind of motion and caused another episode.

A character is in fact a kind of episode-packages, too. It respectively contains not only the independent deed-episodes, but also the dialogue-episodes with various partners. Among them, there are various fictional-episode and ambiguous rumor-episode, and they may be impossible. We call a huge episode-package from the birth to the death of a certain character as **his/her character-saga**. Saying it vice versa, almost all episodes are the fragments of a character-saga as his/her slice of life.

An anonymous real-episode does not combine with any one's character-saga more than a rumor-episode, although it belongs to our Mythos.

A huge episode-package that lasts from plural characters' appearance till their leaving is a **period-saga**. It not only contains every character-saga, but also develops them unexpectedly with dialogue-episodes between characters. Sharing the same period, they are tossed around by the period. In a period-saga, the protagonist is not any character, but the period itself. It is, as it were, the biography of the period.

As Victor Hugo was good at a period-saga, it may be called a 'roman' in contrast to a short novel.

1.3.3. Mythos

Mythos is a treasury of characters and episodes. While Oneira is a succession of motions coming down out of nowhere, in Mythos almost all motions accompany the respective characters as the subject. In addition, since plural characters participate mutually communicating diagogue-episodes, the integrality makes a historical mesh-world.

We set up various characters independently of us. There are not only mythic-characters, but also fictional-characters and real-characters. They respectively have many deed- and diagogue-episodes. Some may be twined around even by ambiguous or incompatible episodes such as the fictional variation. These episodes constitute sagas of each character, taking it as the axis.

Some episodes may be taken into Mythos directly from history or reality. These real-episodes may have unknown characters which bear them. In this case, these episodes are not put into any one's saga, or rather twine up on various character-sagas as rumor-episodes, being ambiguous.

Mythos includes a **layered-episode** such as some character storied on another character. For example, Marco wrote in his Gospels what Peter had said about Jesus. Similarly, considering characters, arguing about them and creating them, we also participate in the diagogue with those characters, and may add episodes to Mythos.

However, it is only a case that the episode gave us considerable impact that our reference of a character is

inducted into the hall of Mythos. For example, when one of the common people happens to say that the leader of a certain country seems like Winnie-the-Pooh, this may be not enough to be picked up as an episode of Mythos. However, if the person is a famous statesman and if the comment is done on the TV, the affair will be taken in our Mythos.

However, although Mythos has layered-episodes, Mythos is not stratified. It is because the elements of Mythos are not storia but characters and episodes. Even if Marco wrote in his Gospels what Peter had said about Jesus, these are the separate serial diagogue-episodes. As well as what Matthew and Luke wrote about Jesus, what Marco did are also restored directly to the character of Jesus as his episodes.

What Marco, Matthew and Luke said may be their images of Jesus, namely the 'Jesus' as a character.

Mythos is a cultural spiritual-space objectized by our communication while Oneira is an internal psychological-space configured by congenital physiological function. As it were, Mythos is our content-language. Characters and episodes are the words. Although it is supported by many individuals, it belongs to none of us. The origins and the details of Mythos differ by time and area for every portion. To be sure, in the present condition, it is not all connected and unified. However, the all can be connected and unified. That is, Mythos is the common story-space open to all human beings, and the whole is a single existence on the same stage.

1.3.4. Topics

A topic is the portion where episodes have gathered deeply within Mythos. We may be able to divide clearly their boundaries. However, it is that the portions are what people

have repeatedly or variously storied. The size has a wide range. Some topics are of a single episode whose truth is suspected while some are of a character-saga including many episodes of the lifetime of certain persons, or of a big period-saga of a time-world where many characters are taking turns one after another.

As we will discuss it in the following chapter, people are interested in what they know and the portion not known yet has a storying-value to tell and hear. Therefore, topics where more people come together are easier to be twined by heterodoxic episodes in the center or the periphery.

In mythos, there are, vice versa, portions which have only ages and places, but neither deed- and dialogue-episodes, nor characters which should be the subject, namely which we do not get interested in. Also, there may be portions which once had interested us, although we culturally have forgotten after that. These are thin places of episodes contrary to topics. We call them **the dark-seas** of Mythos.

A topic is a proto-storium-world. However, it is not conformable and twined by episodes like a jungle through plural characters and complex causalities. Therefore, we cannot story the whole as it is. Moreover, a topic is a portion where especially many heterodoxies have drifted up in Mythos. If we story it easily, it will certainly cause entanglement also in us.

Our dialogue over the correctness of heterodoxies is **Mythos War**. In the first place, Mythos is what we created as our spiritual-space. It is arbitrary even how and which episodes based on history or reality we take up into our Mythos. However, and yet, since Mythos is unique and common to human beings like the Earth, no one will yield to it. For this reason, Mythos War may cause a situation that one will hush

another up with social power, or even massacre.

On the other hand, as well as language, we can also use Mythos as the means or the common base to tell and make someone understand something. Differently from Mythos War forcing and spreading a selfish view, this case aims to think objectively about things or themes with Mythos. This method can consider things more indirectly and more dispassionately than the argument or the power fight by the people who have already bet half of their own lives on the one side and are not able to withdraw themselves from the problem. In particular, with this method through concrete characters and episodes, we can discuss even the themes on the level of Idea Space which is too abstract to pick up directly on the topic of our communication.

Of course, for this purpose we do not require the whole of Mythos. To consider the theme, it is enough that we have some characters and episodes as the equipment of a Thought Experiment. However, if the characters are twined round by ambiguous and incompatible episodes as the topic is, the consideration will also become indefinite. On the other hand, when we pick up only consistent episodes from the topic, we may stray into the many dark seas between episodes. Furthermore, if we use different characters and episodes at every consideration, we cannot deepen the thought.

Therefore, in order to discuss a theme, we need a consistent episode-package, a storium-world, made by a deeper investigation of the same topic (the same characters' episode) . I.e., we make a storium-world by extorying (digging out of a storium) from Mythos. It is the work to pick up characters and episodes consistently from Mythos and complement them so that they connect rationally. Thus, storium-making begins from here at last.

This complementing work is like repairing a broken excavated article using similar material of the same age for the lacked parts. Only those who are well versed to all of Mythos can perform this. Therefore, those who want to try to make a new storium have to study dreams, imagination, and Mythos of the whole world as preparation before storium-making.