

Isagogics of MOVIE STRIOTICS

Teruaki Georges Sumioka, ph.D.

映画ストリオティクス序説

純 丘 曜 彰

Summary

MOVIE STRIOTICS is the technic to make excellent movies. Stories consist of duplexed affairs: telling affairs on told affairs: **storying on storia**. Letters, pictures and films story (do storying) storia by themselves as **storying-media**. **Storying-directors** compose and tune them. Extracting storium from our daily life, history, imagination, etc. is **extorying**.

Movie is a storying-medium of film (moving-picture) . STRIOTICS is a brand-new name for storying-technic for extoriers and storiers to compose good storia and to tell them well. MOVIE STRIOTICS is the one specialized for movies, in particular, for two-hour features of entertainment.

In storia, the characters story through actions. It is not dialogue but **diagogue**. Talk is also an action. Plays are rites to unravel the truth of the world. As well, movies examine truth through the dialogue. Movie-Storia are the common resources in the communication between the storying-directors and the audience. However, each character is bearing rather a different storium, **mestorium** (storium for 'me'), and he/she will live it.

Although what the storying-director can do are at most to ask again some facts the audience overlook, movie-storia give the audience hints for life. Storying-directors should not add arbitrary conditions on the way of the storia. What is allowed them is only to prepare the causes and hide them in the premises that result unexpected situations later. They are **plots**. However, the audience also will catch out them. The bargains form the **Grand T-Structure of movie**.

A mythos is the entire of the storium that contain even things not storied. Which parts of the mythos and How to story them is **elocution**. Mythos plus elocution is a storium. A Grand T-Structure of movie has three depths: **the mythos level** before storied, **the elocution level** as actually storied, and **the striopathy level** of each audience.

Life is a riddle full of puzzles. What it seems is not what it is. Although storia are not real lives, they are Thought Experiments. We examine how lives go with given a premise in our thought. **Diaistorities** is the method to find truth through storia.

0.1. What is MOVIE STRIOTICS?

0.1.1. Definition of Story

Stories consist of duplexed affairs: telling affairs on told affairs: storying on storia.

Stories are, first of all, certain affairs, actions: telling something to someone. We name stories as action “**storying**.” Storying is communication between the teller and the audience. As action, storying does not begin without the agent, the **storian** (the storying-teller) . Similarly, it does not finish without the partner, the audience.

We avoid the term “story-teller” in this theory. It is vague what the word means, just a teller of an existing story or an author who composes a new story. We here call the former “storian” and the latter “extorian.”

However, storying uses sometime media like letters, pictures and films. In these cases, the media become independent of the tellers so that they story storia (tell stories) by themselves as automatons. The charge of the teller shifts to composing and tuning the **storying-media** as the **storying-director**.

In this study, the term ‘film’ represents all sorts of physical media of moving-picture; not only theater-movies but also TV, DVD, Internet and so on. Although technological development is too fast to mention them all, they are after all same as moving-picture.

It is a bad abuse leading unnecessary trouble to examine movies with the analogy of literatures. In literature the authors tell storia directly to the readers. Every word has the narrators for readers, even when the authors use fictional agents. On the other hand, plural characters in movies will show their storia to the audience with no coordination like stage-plays. Therefore, what movies show is all present and particular. They have neither tense nor plurality. Indeed, some literatures have many agential narrators that always

talk in present tense, but it may be clearer to take it for granted that literatures and movies consist of different storying principles.

In the first place, our subject to make a new movie does not concern with analysis of finished novels. So-called Narrative Theory everlastingly divides existing sentences and classify the elements so that it does not help writing. The method to bring a story to the expression is not analytic but rather synthetic composition and development. In this meaning, we should not confuse STRIOTICS with Narrative Theory. It is rather fantasticating (visionarizing) method that resists the latter.

On the other hand, when we call something “story,” we rather mean the object, the told affairs, the content of storying. We name it “**storium** (pl. **storia**) .” Storium must be a certain concrete affair. It may sometimes be just a rumor, but sometimes true news, an old legend, or an original fiction. However, opinion, theory, instruction, etc. are not storia. Storia are objects independent of the tellers and they have their own time-and-space-worlds, or the **storia-worlds** as the background.

Storia are contents or affairs told in storying. They are not the physical storying-media: words, letters pictures nor films. Storia are the objects that the storian or the storying-media will show the audience. However, actually, they can never show it out completely. In other words, storia are the imaginary vanishing points that are assumed inversely from the directions of storyings, or what the storyings aim at. Storyings are real activities while storia are not real entities.

Since storia are not real, they appear in front of us only with the storyings. Without any storyings about the storia, we could not know nor see it. However, there also may be storia not yet storied like stars not yet found in the darkness of the night sky.

The storier (the storying-teller) is not necessarily the author of the storium. An identical storium may be told by the different tellers in a different way (elocution) . Of course, sometimes storiers are also the authors of their original storia. Anyways, before storying (telling) , storia must have another first action, “**extorying**” (extracting storium from our daily life, history, imagination, etc.) .

It may often be misleading to regard extorying as “creating a story.” It is not an invention from nothing. Storia, affairs to tell, lurk from before under our daily life, history, imagination, etc. However, they are often piecemealing of information or idea and have no regulated figures so that we cannot recognize them. Only when they are extoried by some authors as concrete storia and storied by some tellers with words, letters, pictures or films, we can remember them.

Extoriers like journalists may tell their storia by themselves directly to the audience. They (journalists, novelist, cartoonists, etc.) sometimes write their storia down in articles or books as the storying-directors and make the storying-media (letters or the pictures) tell the storia to the audience. Or, some extoriers (screen-writers etc.) design only the plot plans (screenplays) that indicate their storia and make other storiers (stand-up comedians etc.) tell them; or make other storying-directors compose and tune some storying-media (movies etc.) to tell them.

We, as extoriers, storiers or audience, have a talk about something. The activities are storying. What we talk about are storia. However, it is not that some storia exist in advance and after that we talk about them, but that only our activities, extorying, storying and hearing, clarify the storia. Although we may have some storia to talk about in advance, we would never see them without the activities of talking about them. In addition, how at large we would talk about

them, we could not exhaust the detail because they breathe in their fertile storia-world.

0.1.2. Definition of Movie

Movie is a storying-medium of film (moving-picture) .

As storying-media, movies are composed and tuned by the storying-directors. The storying-directors decide what and how they tell (the storia and the elocution) , and they compose and tune them as such. However, the storia, what the movies tell, are often supplied by the other extoriers (screenwriters or novel-authors, etc.) .

Although movies tell storia by themselves as automatons, they are at most media or means through which the storying-directors communicate with the audience. Storying-directors have in advance something to tell to the audience (messages) or at least something to argue with the audience (themes) . In order to tell it to the audience or to argue it with the audience, the storying-directors choose the most suitable concrete storia.

Conversely, the concrete storia in movies are just the shadows of the messages or the themes that the storying-directors want to tell to or argue with the audience. As well, the audience see the storying-directors’ messages and themes as communication more than the courses of the storia. The very ‘shine’ behind the concrete storia make the movies beautiful and they move the audience’s hearts.

Movies have various scales (footage formats) : “instant” (less than one minute) , “corner” (three minutes) , “one roll” (fifteen minutes), “short” (about 30 minutes), “program” (60

minutes), “feature” (two hours), “epic” (with intermission), “mini-series” (less than six episodes), “season series,” “multi-year series” and endless “soap-opera.” However, series and soap-opera are often integration of plural programs within an identical storia-world even if the stories totally set up a big story.

A two-hour feature may be the standard of movies. The concentration of the audience does not last over two hours. They will take a break to drink and nature calls them. This is also the reason why epic has to have an intermission. Besides, as Aristotle mentioned, the length of a story should not be bigger than the size which the audience can recognize it as a one affair.

Although the theory and the technic of MOVIE STRIOTICS can apply to any other styles of movie, we mainly deal with two-hour features here. We should not forget that we would not make films, but we would have a communication with the audience and that the films are just the means. We should to perfection arrange the messages or the themes we would talk about with our audience at most movie-storia in two hours not to put an excessive burden on them.

0.1.3. STRIOTICS

STRIOTICS is a brand-new name for storying-technic for extoriers and storiers to compose good storia and to tell them well. It deals with all sorts of stories: movies, novels, legend, news and even rumors.

The motto is “**good story, well told.**” Without a good storium (a story to tell), there could be nothing told well.

Similarly, even if it were a good storium, but the elocution (the way of telling) were poor, no one would understand it. Storia and the elocution need each other like a carriage and the horses.

However, stories are, in the first place, the actions of the storier for the audience, or of communication between them. Therefore, STRIOTICS is also one of communication-technic with stories. Before what and how to tell (storia and elocution), storiers have to have thought enough about why, with whom and what to tell (messages or themes) through stories.

Storying is just means to communicate with the audience. Which storium the storier should choose and how (with witch elocution) he/she should story it depend on the audience and what he/she wants to talk with them on. Therefore, there are no absolutely best storia, nor absolutely best ways to tell them. STRIOTICS has to consider even the situation and the opportunity to tell stories.

Many books and theories teach the way to talk directly to partners or people by daily life or at special parties, namely know-how of a conversation or a speech. We have also a lot of classrooms for writing a novel. However, how about the way to talk with films? Indeed, various researchers and practitioners argue how to make films, but, we are afraid they have perhaps lost sight of the existing audience over the screen. Even a movie is just a means to story a storium to someone. Therefore, it needs the dedicated STRIOTICS to movies.

0.1.4. MOVIE STRIOTICS

MOVIE STRIOTICS is STRIOTICS specialized for movies, in particular, for two-hour features of entertainment. It aims to make excellent movies of good story, well told, namely of wonder storia by smart elocution.

However, in MOVIE STRIOTICS, the storiers tell storia to the audience not by themselves, but use films as storying-media, namely movies. The position of the storiers shifts to the storying-directors who compose and tune their movies to tell good stories well. Although storyings are communication, storying-directors cannot see the audience directly. What they can is at most to compose and tune their movies elaborately as they can automatically tell storia well.

In this study, movies mean storying-media of film (moving-pictures) . Although there may be films (moving-pictures) which do not tell any storia (for example, live cameras) , we do not call them “movies.”

Although the movies tell storia automatically, storyings are, as before, human communications between the storying-directors and the audience. Even if the storying-directors have not seen the audience yet, as long as they assume some audience and make movies for them, the activities are also storyings. They are subjective actions. They have meaning. Making-movies are done under some intention of the storying-directors.

In some cases, the aim is information or transmission of certain storia. In news, journalists report the facts to the audience as exactly and objectively as possible. On the other hand, in advertising of products or politics, the storia are the emphases of the image that the sponsors want to put to the audience. Among entertaining movies, there are also many

propaganda ones in which the storying-directors will force their self-righteous opinions on the audience.

However, are these inorganic information or unilateral messages good human communication? Even if the audience only hear the storia, to bend an ear is also a subjective action. They also participate in the storying-activities. It may be ideal that both positions of the storer and the audience are equal and that what the storer wants to tell is also what the audience want to hear. Even in advertising movies, they should at least leave the room where the audience can by themselves assess the storia as fair communication.

Furthermore, in entertaining movies, it is needed to enjoy and satisfy the audience. Nevertheless, the storying-directors have to make them without seeing the audience who watch them after finishing them. As long as it is communication, the storying-directors may have their own messages to tell and may put them in their movies. However, as fair communication, they should in advance take the audience's question, objection, misunderstanding, etc. in their movies, too.

Thus, entertaining movies are like a sort of discussion on some themes. The characters in them are the deputies of the storying-directors and the audience. Bearing some thoughts on the themes, they conflict with each other. In addition, each of them is worried also within them among the various thoughts.

To talk fairly with finished and fixed movies, you have to consider various thoughts, not only yours. You symbolize them as characters and episodes. When the logics and the developments are fine like symphonies, the movies are excellent and will enjoy and satisfy the audience. MOVIE STRIOTICS teaches you the way.

0.1.5. Our Subject

Our subject is to make an excellent movie: to extory a good storium and to tell it well with film (moving-picture) . However, the way of storying uses a finished storying-medium: movie. It is not easy to talk with the yet unseen audience with it. It needs a certain technic: MOVIE STRIOTICS.

We establish here the practical method. However, before the technic, our terms often used in the Industry are confusing while the key concepts to construct a new theory are lacking. Therefore, we currently have to marshal terms and after that we will organize them within an innovative system.

0.2. Diagogue-Storying

0.2.1. Storying in Storia

After the storying-directors formed the characters symbolizing some thoughts and set them on the premise-situations, even they must no more intervene in the course. As storying-media, the movies story the storia by themselves or the storia develop by themselves. Within the storia, the characters spin out or story (do storying) their storia. These are their storying storia-worlds.

Although socially the storying-directors talk the storia to the audience, physically the movies talk the storia directly to them and psychologically the storia-worlds show themselves in front of them.

The characters in storia talk much to the other characters in the same storia. These are storying, too. However, in

contrast to the storia of finished movies, their storyings are, as it were, always in present progressive form and last endlessly in their storia-world.

Storyings of characters in storia are fair. The positions of the storer and the audience within the storia change frequently among them. Their storying to make their storia-world is their group work.

However, their directions of storying are often inconsistent. The conflicts make the course of their storia wander so that none of the characters cannot exactly forecast the destination of their storia.

The ways the characters story (do storying) within their storia are fragmentary like moves of chess. The storying moves are made often by talk, but sometimes by silence, ignorance or actions without a word. These also add moves to their storia. They change the situations or the phases of the storia.

In the first place, talk is also an action. Not the words, but the actions of the characters move and make their storia. To make the fact clear, we use the brand-new term '**diagogue**' (through-actions) instead of 'dialogue' (through-talking) . Not only talking but also actions without words, furthermore daring to make no action are moves of diagogue. They tell something to the other characters within the storia.

Differently from the storia that the storying-directors compose and tune artfully, the storia that the characters are integrating with conflicts of outside and inside wander aimlessly. Nevertheless, both are the same. Before the storia develop, the storying-directors form the characters and set them in certain situations so that they make conflicts and

make the storia wander. However, after that, any intervention is prohibited. Therefore, the storia are developing autonomously by their own diagogue.

0.2.2. Development of Plays and Diagogue

Regardless of movies or stages, plays express some truth. Plays were once rites. With a mask, a priest possessed by some spirit, maniacally behaved and spoke oracles instead of the spirit. Sometime, plural spirits, an evil and a good or the marine and the mountain, appeared, argued and wrestled. It was a reaffirmation of the myth or a prophecy of the future. Anyway, a play was not of the present reality, but of another world; nevertheless, it was about some truth on earth.

An action challenges destiny. In the civilized age, a play was distinguished from the spiritual possession and professional actors came on stage. Their speeches were just self-assertive or self-pitying and the destiny brought them to the due ending. The play was yet a ceremony only to represent some affair. However, in Ancient Greece, the protagonist began to doubt the inevitable destiny and challenged it. His/her actions make the course of the world more unstable. Even if the protagonist was defeated by destiny and the struggle ended to no purpose, the suspense drew the audience in.

Dialogue was at first just the explanation. The Ancient Greek Play got the form of Antiphony; the chorus declared the destiny while the protagonist doubted it. However, the dialogue was not the part of the plot, but the extra verbal explanation of the initial situation for the audience. Instead of the chorus, Aeschylus newly put a supporting character in the play and made him/her argue with the protagonist on the destiny. With the dialogue between both, the absolute destiny

was pulled down to an unanswerable riddle in the human world, so that the suspense was enhanced. Nevertheless, the dialogue was not the part of the plot as before. The dialogue only explained the difference between the characters' thinking. It never drove the plot forward.

Not dialogue, but **diagogue** is the axis of plot. 'Dia-logue' means 'through talking' in the old Greek. As mentioned, stage plays derive from the ancient Epics contained a lot of dialogue to explain the situation. However, movies are the media to show situations and actions directly with the pictures. Therefore, MOVIE STRIOTICS rather advocates a brand-new term 'Diagogue (dia-agogue, through actions)'. An action against the destiny is the kernel of the plot. Whether the protagonist's action goes well, or not? That is the question and the cardinal motif of the movie. Even a little action may change the situation and cause the huge reaction. The chain of the reactions may lead us to the surprising ending.

Even a speech is also an action. Also, in the movie, the characters talk much to each other. However, these are no longer narrations to explain the destiny for the audience like old stage plays. By talking to someone, characters rather try to change the situation as challenging the destiny. These are actions against the courses.

Sam Spade in THE MALTESE FALCON (1941) is glibber even in the crises. However, his fuss is derived not from honest communication to tell truths, but from his action to try to break free from the bad situation.

Including speeches, characters challenge and examine with actions, whether the destinies are actually true or not. In fact, there are a lot of the so-called necessities just we give up and let go. However, we have even little courage to try

something. So, instead of us, characters in plays do it. Plays are rites to unravel the truth of the world as ever.

0.2.3. Movie-Storying

While novels are after all reports of the authors even if they are fiction, movies rather resemble plays. Differently from novels, the authors directly talk to the audience, movies, as well as plays, unravels truth through the very dialogues of characters, so the storying-directors should not intervene the examination of the courses. In addition, movie-storying-directors use films (moving-pictures) as the storying-media to tell storia. The way is much different from the other storying-media like verbal records and literal novels.

With verbal records and literal novels, although they are also finished works, the storying-directors can subjectively talk to the audience. Even if they are objectively referred in the third-person style, what sets the characters in the objective third-person positions is rather not anything but the subjectivity of the storying-directors. It is, even if novels are storying-media, they are in fact as same as the authors' direct talking to the audience.

In contrast, the storying-directors of movies never appear in their works. The exception is at most a narrating-character in the storia. Without storying-directors' comments and explanations, moving-pictures are shown to the audience as if they were just documentaries. The audience 'watch' the storia as their own visual experience.

On storying-director's intervention, we will argue later as Hyper Fiction.

Movie-storia are objective quoted examples exempted from any assessments. They are sorts of the common facts of the storying-directors and the audience to argue henceforth. In terms of communication, the storying-directors who have prepared the movie-storia have indeed the overwhelming positions for the audience. They might be able to put their own opinions unilaterally into the storia. Nevertheless, they dare to withhold the intervention. With the thoughtful hesitation of the storying-directors, movie-storying keeps the communication equilibrium between them and the audience.

Thus, the way of storying-directors is limited. They only set premises, namely to form the characters and to put them in certain situations so that the storia story themselves. Not the storying-directors, but the dialogues of the characters spin out the courses of the storia. Therefore, in movie-storying, the advance designing of the storia are most important.

Accurately, a premise consists of characters, situations and the storium-world. The storium-world contains not only all the characters and the situations, but also the characters, situations and affairs that never appear in the storium. Furthermore, it physically and socially defines the general rules. In a cartoon-world, even a squashed cat never dies. In a fantasy-world, a witch can use magic.

0.2.4. Movie-Storia

Movie-Storia are the common resources in the communication between the storying-directors and the audience. They are objective quoted examples independent of both.

On the agreement with the audience, the directors may even bring up crazy premises within the storia. For interesting storia, strange characters, eccentric situations, even an

unbelievable world (with abnormal physical and social rules) would be welcome. If the audience would not receive the premises that the directors present, the audience will not go to the theaters and even after the movies begin, they will go out. It is the audience's silent agreement on the premises to come to the theaters and to keep watching the movies.

Normally the premises are beforehand shown in posters and trailers so that audience can pick out movies they want to watch.

However, after that, following the set world-rules, the movie-storia have to keep the natural developments. It is not acceptable for the audience that the storying-directors arbitrarily distort the courses. Even in the case of adding new situations, the addition should be predictable with the initial premises and the later developments, or the storium-world set at the beginning.

Diseases may be permitted without notice as long as the characters are human. Actually, they can seize us at any moment. Traffic accidents are same in the modern life. However, disasters like earthquakes are so rare that we regard them God's intervention. These are inappropriate as additional situation also in storia.

Indeed, there are yet rooms for the storying-directors to devise the way to show the movie-storia on the film, but, like a paper plane once taken off of a hand, the courses of the storia develop only along their own logic. The movie-storia are independent of either the storying-directors or the audience. Nevertheless, the storia are the means of communication between the both. To pitch a storium is an action of the storying-director while to watch the storium is also a reaction of the audience.

0.2.5. Mestoria and Straying

Diagogue is the storying style in which actions of characters proceed their storia. However, it is wrong to understand it as reaction-chains in the same storia. Each character is bearing rather a different storium, mestorium (storium for 'me'), and he/she will live it. Even in a united storium which they are making in cooperation, each character makes a move as an action persistently along to only his/her own mestorium. Diagogue is a strand of quite different plural mestoria.

Mestorium is independent of the mestoria of the other characters, even in the same united storium. Therefore, their diagogue is always confusing and conflicting. Someone's moves along his/her own mestorium often get in the way of other's mestoria. In diagogue, their total storium strays by each's move.

Each mestorium may have a different background, a different **mestorium-world**, although they develop within the same storia-world. In *PLATOON* (1986), Staff Sergeant Barnes and Sergeant Elias go on the same battlefield; nevertheless, they respectively fight quite different wars.

In diagogue, each mestorium is disturbed and it forces the character to reconsider and reconstruct his/her mestorium. Nevertheless, he/she rarely abandons his/her entire mestorium and change it to quite a new one but will manage with minimum modification. Thus, every mestorium also gets twisted in the course of diagogue with other characters just as their diagogue and their total storium get twisted.

Generally, characters do not and will not understand the mestoria of others exactly. They will interpret others' action in the frames of their own mestoria. The misunderstandings make the total storia more complex. However, a character

sometimes knows the others' mestoria within his/her mestoria and he/she will play an expected role in the others' mestoria for his/her own mestoria. (Ex. TOOTSIE (1982)) When characters understand each other's mestoria, but when both mestoria are not compatible, they have to compete by force for realizing his/her own mestorium. (ex. ROCKY (1976))

Anyway, storying by diagogue of characters in the storia are successions of fragments. Plural mestoria are entangled and single trial moves by different characters are grafted at random. Due to this incoherence, even the mestorium of each character cannot keep the consistency, rather it is full of defection and reflection. Much less, the total storia they spin out are not able to make a unified stream and narrowly have a form as interlocking of broken mestoria.

Thus, differently from storying by single storiors, storying by diagogue of the plural characters in the storia stray without destination. The storying-directors would be able to arrange them in order like the Gods of the storia-world, but such interventions are prohibited. Then, how can the storying-directors control their diagogues and make them story (do storying) their total storia? In order to do that, **MOVIE STRIOTICS** is needed.

0.3. Movie as Communication

0.3.1. Movie as Communicative Action

Although films are able to story (do storying) automatically as storying-media, they are not movies yet until they catch audience. Films no one wants to see are just films (moving-pictures) . The jobs of the movie storying-directors are not

just to make films, but to story to the audience by using films as storying-media. As well as storying, movie-making are communicative action of the directors for the audience.

In movie-communication, the storying-directors are indeed superior to the audience because of the unilateral presentation by using films; but before the communication, the audience have the privilege to choose movies. To see a movie takes costs: money, time and effort of concentration. For the audience, to watch a movie is an investment or a bet. The audience will see the movie only if they think it would be worth watching. Only interesting movies give us literally interests of our bet.

However, what interests would the excellent movies pay us back? They are neither money nor time, much less labor-saving like some convenience tools. Sometimes they may be just a little fun to kill time like coffee and doughnuts. However, movie masterpieces give us something bigger: hints for life.

Some storying-directors will preach their shallow dogma to the audience through their movies. However, how could they be wiser than the audience? Would the audience listen to such judgmental messages of whimsy? What the storying-director of movies can do are at most to ask again some facts the audience overlook.

Movies are not answers of life, but rather the questions. Although we live our lives, we always look away from them. The storying-directors show some aspects of life as stories of the others with movies. For the asking, the audience can review them from safe objective standpoints.

0.3.2. Grand T-Structure of Movie

There are storying-directors behind the movies. A signpost shows us a certain direction. However, exactly speaking, the signpost does nothing. The authority places it and we read it. The same can be said about movies. Although movies tell storia by themselves as storying-media and the characters within the storia show the storia with their diagogue, there are other storying-directors who composed and tuned the movies so that the characters do diagogue to show the storia.

As well as 'the authority' that placed a certain signpost is not concrete anyone, storying-directors of movies are neither the real directors nor the real producers. Movie-making is a cooperative work. No one perfectly controls the entire movie-making. Therefore, storying-directors are, in fact, just virtual agents that audience project inversely from movies. Each movie has the storying-director behind it as the supporting point, although it actually does not exist. The term "Storying-director" of a movie means at most the movie itself or may be a collective unconscious intention of the staff who concerned making the movie.

Storying-directors and the audience bargain the plots of storia. A signpost stands just still. Movies finished are also fixed. However, not to have the audience tired, moreover, to attract the audience incessantly, the storying-directors exercise their ingenuity as plots. However, to keep equal fairness between the storiars and the audience, the storying-directors of movies also should refrain from intervening the courses of things within the storia besides the premises (the initial situations of the storia) .

Storying-directors should not add arbitrary conditions on the way of the storia even if the changes would make the storia more interesting. However, it is allowed that storying-directors prepare the causes and hide them in the premises

that result unexpected situations later. They are **plots**.

Although the audience looks like doing nothing, their expectation is essential for the movie-communication. Storying-directors lay the various plots, sometime to entertain the audience along their expectation, but sometime to surprise the audience against their expectation. In movie-making, the storying-directors have to foresee the expectation of the audience. The audience also enjoy the movie, understanding that their expectation has been foreseen by the storying-directors. They are equal, fair **bargains** between the storying-directors and the audience.

The bargains of the plots are also diagogues. They cross the diagogues of characters within storia at right angles. We call the schema **Grand T-Structure of movie**. The level line means **the storia-diagogue** and the vertical line symbolizes **the storying-diagogue**.

Dialogue of ancient stage plays were closed within storia, while the audience observed the course of the destiny from the viewpoint of gods. The audience looked down the whole and knew even what the characters within the storia did not know. In contrast, the standpoint of movie-audience is same as the characters within the storia. Far from it, the audience often know less than the characters about the storia-world. They have to try to reconstruct the world from the given information along the development of storia.

Hereupon not only the diagogue of characters storying storia, but also sceneries and things shown in the movies are actions of the storying-directors and these make outer diagogues with expectation of the audience as plot-bargaining. In this sense, movie storying-directors have to plan the storia not only in the diagogue of the characters, but also in the one with the audience.

0.3.3. Mythos, Elocution and Striopathy

We cannot story everything in a storium. Regardless of by words or by pictures, storying has to be lineal. However, a world is developing overall with no pause. Even if we would try to refer to and record all, the world progresses forward in the meanwhile of storying it like Gargantua Saga.

Conversely, a storium storied is extremely restrictive. It is a minimum to configure and understand the storium. The audience assume there also would be a lot of things not storied. A storium-world contains all things of a certain storium, even unstoried characters, situations, rules and their affairs. However, beside dogmatic mestoria of characters' insides, a storium-world should have no contradiction. Every storium has each consistent storium-world as the background.

Plural storia may belong to a same storia-world. They are called "**series**." They share same characters, situations, rules and their affairs. Although each storium may have a different theme, their all elements should be compatible as long as they are series.

Series are normally made along the chronological order. The storium following the former one is a "**sequel**." However, a new one may be made later in which the affairs older than the existing one are told. It is a "**prequel**." A storium treating the same time but focusing on other characters or other places is "**side-story**".

A **mythos** is the entire of characters, situations, rules and their affairs. It may contain a lot of contradiction, because same characters can be told differently, as well as situations, rules and their affairs. Nevertheless, since these elements are identified, they belong to a same mythos. A storium-world is a part of a mythos that contains only the consistent elements.

However, there are various ways to choose the elements unless they contradict each other, so that various storium-worlds may be derived from a same mythos.

When a storium has plural inconsistent mestoria and they are not solved out even in the last, the storium is an explicit mythos.

Which parts of the mythos and how to story them, in the first place, what mythos to story as communication to the audience belongs now to the problem of elocution of the storer (storying-director) . Namely, **mythos plus elocution is an actual storium**. Even if a storium is based on a good, important or interesting mythos, but if the elocution of the storer is not adequate, no one would listen to it. **Good story, well told** is our motto.

There are only three generating phases: mythos, storium and striopathy. Elocution is just an operation from mythos to storia.

Still more, storia leave space for the audience, too. Elocution has to be lineal although the mythos develops all over simultaneously. As the audience can see the storium as their own experience, all necessary episodes to understand the storium must be arranged on the single timeline. Sometimes, to explain something in the episodes, elocution will add other past episodes as **flashbacks** like relational clauses even if it would upset the original chronological-order of the storium.

Conversely, the understandings are left to the audience until they are exactly explained by the storer (storying-director) . Anyway, all of the mythos is never storied even after the ending. How the audience understand the storium depends on his/her striopathy. In striopathy the audience watch, understand and interpret the storied storium. Therefore, his/her **striopathy** consists of not only given elements by the

storium, but also complements by his/her imagination, even although it is often misunderstanding.

Excessive striopathy makes the audience lose sight of reality. I hear many people send a letter to 221B Baker St., Sherlock Holmes' address to ask to solve their affairs.

Thus, a Grand T-Structure of movie has three depth levels: the first is the mythos level before storied, the second is the elocution level as actually storied, and the third is the striopathy level of each audience. The striopathy varies from audience to audience even if they watch a quite same elocution of a quite same storium. Even a good story, even well told, could not be evaluated unless smart audience with deep striopathy find it. Storying is communication. It is not finished with the storer, but needs the audience, too.

The three-layered structure of mythos, elocution and striopathy is, in fact, common in communication general.

0.4. Storying as Philosophy

0.4.1. Review of Life

Life is a riddle full of puzzles. Tied up with trifling works at hand, we tentatively have to decide every day on which way we should go without knowing where it takes us. We never can return to the point passed ago. To try other ways again, life is too short. If we in advance had the map! However, as long as we make our lives by ourselves, such a map cannot be before us.

Regardless of novels or movies, storia are not about us, but about the others, nevertheless, they give us hints for

life. Even if they are just fictions, they show some truth. Even absurd stories work as negative mirrors of reality. Our insight is one-sided and short. Storia provide us the chance to see things multilaterally and comprehensively. We get free of subjectivity or egoism with storia about strangers. Concentrating our consciousness on the papers of books or having a break in the darkness of theater or living-room, we can calmly review our own lives.

What it seems is not what it is. This is the truth of life and the prime illusion principle of all storia, especially of movie-storia by elocution of visual reliving. Roses have thorns. Easy way hides sour traps. Surprise inevitably waits in the ending. Life is always ironical as well as storia. However, we always live on the way of our own lives. No one knows his own ending. Which way should we go on? Where are troubles lurking? We try to consider the various possibility, although our own experiences up to this day are short for the anticipation of the future. Storia break our prejudice or dogma out and open up a new vista.

Michael in *THE GODFATHER PART II* (1974) is the father of fathers who rules the strongest mafia family. Nevertheless, he cannot control even his wife. In contrast, the father in *LADRI DI BICICLETTA* (*THE BICYCLE THIEF*, 1948) is poor and cheap without any social dignity as a father, but he is a very father who has firm love and trust of his child.

0.4.2. Thought Experiments

Although storia are not real lives, we can probe various lives with them. They are a sort of **Thought Experiments**. We examine in our thought how lives go with given a premise.

Plato found that thought experiments are performed well with **Dialectic**. Dialectic means the philosophical technic or method to find truth through talking. Plato formulated the way in his Dialogues. According to him, truth is so sublime that we cannot see it directly. Therefore, we have to approach it through gathering and examining the shadows that reflects truth, namely the various talking on it. **Love, justice and peace; marriage, work and child care; dream, courage and hope; success, wealth and happiness; family, friendship and homeland; aging, illness and death; etc.** These may be unreachable Ideas or rather such eternal assignments that we should quest for lives and should make truth.

Developing Plato's Dialectics, **Hegel** thought the very real world is executing thought experiments, and that in the first place what truly has **Reason** is rather the world, not we. Human beings are just the concrete means for the World-Reason's thought experiments. The World-Reason conceives various abstract Ideas; **luck, curse and gods; status, money and power; civilization, segregation and wars; autocracy, aristocracy and democracy; freedom, equality and philanthropy; nationalism, colonialism and imperialism; capitalism, communism, individualism; etc.** And it verifies them with our human society.

The Dialectics of the World-Reason has three phases. In the first **Thesis**, the World-Reason conceives some Idea. However, the Idea is yet the World-Reason's hollow fantasy without concrete examples. In the second **Antithesis**, some people like Napoleon are possessed by it. They try to realize the Idea, but their attempts in vain have to induce a lot of conflicts and contradictions. Reality is far different from Fantasy. Thus, in the third **Synthesis**, the World-Reason really understands what the Idea was in fact with full of the

concrete tragicomic examples.

Hegel must have got the schema rather from the general actualities of human lives. Our growth may follow the same course. Indeed, we know the names of various supreme Ideas since young, but we do not see what they are. Because of shallowness of experience, these are just hollow catchwords for the youth. On the other hand, the aged may understand them really, although their wisdom must be sour with salty experiences and bitter regrets. Life is only once. Even if we after all years would be able to comprehend what life is, everything is too late.

Husserl also brought up our fantastic preconceptions. Even if we face experiences, we will not see factual objects, but rather only images we make ourselves. Namely, we see only what we want to see. The objects are just triggers for the delusions. For this sake, our experiences remain empty forever. We cannot grow up differently from Hegel's World-Reason. Much more, we never see the truth of life.

For this problem, Husserl suggests **Phenomenological Reduction**. Methodologically, we once shut out our preconceptions and image the objects modified under various conditions. When the conditions are changed, if the objects get different meanings, then the objects do not have the essence of the phenomena, but the conditions are rather the true causes.

In order to examine abstract Ideas with concrete examples like Plato, as well, in order to fill our fantastic Idea with real verification like Hegel, moreover, in order to explore the true causes with free imagination like Husserl, storying is useful. Stories are the shadows of truth, the authors (storying-directors) and the audience see the courses from the

viewpoint of Gods to know the possibilities of life and what is truly important. However, our method of the Thought Experiments is not discussion, but storing. Therefore, it is no longer Dialectics (through talking) , but rather what should be named as “**Diaistoritics**” (through storying) .

0.4.3. Diaistoritics

Diaistoritics is the method to find truth through storying. In storia, the characters demonstrate it as Diagogtics or through their own actions. However, each one lives his/her own **mestorium** or his/her subjective belief and their mestoria are not compatible within the same **storia-world**, so that they make conflicts. Seeing the conclusion, we, like the World-Reason, explore the truth of life.

Baumgarten, the founder of Aesthetics, defined Beauty as a **sensibilitive argumentum** of Ideas. However, under the infection of the Leibniz-Wolf school, he thought the sensibilitive argumentum is imperfect due to lack of Reason. Therefore, instead of it, he newly assumed **Sensibility** as ‘analogon rationis’ (analog of Reason) . Anyway, in his theory, Sensibility is worse than Reason as well as Aesthetics is inferior to Logics.

However, we would conversely like to put Aesthetics by Sensibility over Logics by Reason. As **Kant** discovered, Reason never can reach Ideas themselves since it has to base on experiences. Ideas rather belong to the problem of Sensibility and Belief, or our decision as practical philosophy. Although we never understand Ideas wholly, we see the invisible presence in the behaviors of people.

Aristotle maintained stories should be so compact that we

can see over the whole. If we would have forgotten the cause of the beginning, the result of the ending also would get faded. Only when the last result overlaps the first cause, it gives us a deep impression. The very room between the cause and the result suggests the existence the true Idea.

Soap-Dramas last endlessly. However, they are, in fact, twisted yarns of plural plots with limited length. Even in them, every plot should be able to be overlooked by the audience from the cause to the result.

In other words, for a given premise, each character interprets it and make actions along his own mestorium. However, their mestoria are different from each other so that they make conflicts and their mestoria are screened by the realities. Although the surviving mestoria are not always directly right, at least, they show the direction of the whereabouts of Ideas.

THE POSEIDON ADVENTURE (1969) shows various mestoria of the passengers in the overturned ship. Also, in PLATOON (1986) , Staff Sergeant Barnes and Sergeant Elias present quite different faiths in front of Private Taylor. To crown all, Connors in GROUNDHOG DAY (1993) tries by himself the various ways to live with joy in the everlasting, boring days like Nietzsche’s eternal regression.

In this sense, Diagogtics of characters in storia is the best and steadiest resources to view and know what are the supreme Ideas that rule them. Although ‘Argumentum ad Hominem’ (argument over personality) is usually an unfair way, it is essential for Aesthetics by Sensibility. Without concrete cases, arguments over Ideas go around and get nowhere. Through the ages, storying is people’s philosophy. We learn from storia much more than from academic vanities. The way to examine Ideas through the behaviors of characters in storia is Diaistoritics.

Note about the format

To cope with the online distribution, this essay is written in Block Form, the recent international standard style in the net. Not to have footnotes lost by page-splitting to send and to display, they are also attached directly under to the paragraphs that they refer to.