

Movie Grammar and Image Technique

Philosophical Structure and Practical Operation

by

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(Received SEPTEMBER 17, 2004)

Abstract

We study here the movie grammar as the story structure, especially of Feature Movies. In the cognition of the movie, we do it at the level of the Understanding with the concepts. There are two types of the shots grammar: 'one by one' to explain the space and 'one after another' to express the time. On the other hand, movies often use the 'counterpoint' technique against the limit of our sensibilities. Therefore, movies have the polyphonic 'diagogue' as the bones, and we should analyze movies by this point of view. Thus, a movie has the eight steps structure, as well as every scene fractionally has them. By the way, movies have such diagogue not only in the screen, but also with the audience. This is the 3-dimensional grand structure of the movie. We distinguish the levels of the movie story as 'mythos', 'elocution' and 'interpretation'. At first, we have to make up a movie story with the perfect continuities. It consists of scenes or sequences as the partial diagogue. The event becomes common to all characters and the audience links them. The character-plot throughout the whole mythos is the main. We are going to arrange the episodes along it lineally for the elocution.

0. Preface: aspect & target

0.0. Configuration of this essay

This essay is the anterior half of my movie grammar study. The whole is going to have the contents as follows.

0. Preface: aspect & target
1. Movie Format and Human Cognition
2. The Grand Structure of Movie
3. Mythos and Elocution
4. Mythos as Work
5. Breakdown of Mythos to Story
6. Mythos in Shots

0.1. Movie Grammar: the basic aspect of this essay

Aristotle analyzed drama in his "Poetics" and many successors study the theory. Also on a movie,

many books¹ explain the 'grammar'² from the standpoint of the director. Nowadays, a movie comes to the so huge business that it needs too big money. Therefore, the 'Story Analysis'³ is developing rapidly for producer to estimate the suitability of investments and to improve the returns of the show as well as the 'Business Analysis'.

It is collecting many practical techniques about a movie on the job. However, it lacks the philosophical grand-theory like Aristotle. My aim in this essay is to arrange such practical techniques in order, to explicate why it is so by the general principle and to discover the grand-theory of movies.

In the basic book of this study field, Arijon points out already: a movie consists of the action and the reaction. It is a very important key to examine movies. In fact, although director regards film or

cuts as the one to edit, we audience watch only the actions and reactions spreading out in the screen, not film or cuts. In addition, we enjoy the story in the movie directly.

Thus, a movie is at first a story. It is not a mess of cuts. It must be constructed following the rigid preparation in advance. Therefore, also we need to recognize the difference of the levels between the structural grammar and the expressive grammar on the movies, as there is the same distinction in word grammar. The usages of each word are the latter. However, we are able to paraphrase the expression by any other synonyms. On the other hand, a speech or a documentary form adequate for the aim is constant and absolute. On the movies, we call the structural one as 'movie grammar' and the expressive one as 'image technique'. What to tell adequately as a story is the former, while how to tell it effectively by image is the latter.

0.2. Feature Movie: the target of the examination

I would like to limit our argument in this paper to the 'feature movies' for commercial show. Indeed, movies have various genres, i.e. documentary, music clip, how-to video and so on; however, here we are interested mostly in it as a big business as above mentioned. The movie grammar and the image technique are indeed general to all genres at the bottom as logic to make the audience understand them. However, each genre additionally has the special rules. Among them, the 'feature movies' need the most to create an original world in the film artificially.

We are able to divide movies in large by the polarity of 'documental' or 'creative'.⁴ So-called 'documentary' represents the former. 'Home video-clip', 'guide video' of hotels or 'how-to video' of exercise-machines, 'video record' for security etc. take part in it. They aim to report comprehensibly, so that it stoically shows the fact as it is. On the other hand, the latter constructs the original world in the film and tries to entertain the audience with the full of service. This is proper not only for 'dramatic movies,' but also for various 'TV shows', 'music

clips', 'commercial films.'

A 'dramatic movie' has its own story. In the US, people mingle all dramatic works like 'tele-features'⁵, 'mini series'⁶, 'season dramas'⁷, 'sitcoms (situation comedies)⁸, 'soap operas'⁹ etc. into the 'TV shows'. 'Tele-features', 'mini series' and each episode of 'season dramas' or 'sitcoms' are like dramatic movies, especially 'B movies'¹⁰. However, 'soap opera' is something different. Although it has a same continuity as dramatic movies, it lacks a determinate construction of the story. It changes and lasts anyways depending on the response of the audience. It looks like an endless live report of the factual affair that no one can control the result.

The 'dramatic movies' are moreover classified by the scale. The 'Short' is less than 3 reels, i.e. about 30 minutes, the 'B movie' lasts for about 60 minutes and the 'feature' develops longer than 90 minutes. The scale concerns not only with the footage, but also with the budget. In the old times, movies are almost of the 'shorts,' and the exhibitor of every theater arbitrarily programmed them. However, as the negative cost¹¹ to make a movie swells bigger, the studio and the distributor manage the marketing and the plan of the show more rigidly. Thus, the 'shorts' are regarded as inadequate for the commercial show with overwhelming advertisement. Nowadays, it made barely by the independent.

'B movies'¹² are not as sensational as 'features', however, very popular and riskless in the middle-size local theater. They put it on the show with a 'feature' or as 'double' of themselves. 'B movies' have no outstanding sales points because of the limit of the footage and the budget. It uses familiar actors, all stories are of a sort, and it is made in the style of 'series.' The audience goes easily to see them with full expectation on that reason. Nowadays, TV succeeds this form of 'series' as the dramatic 'TV shows' rather than films.¹³ The characters of the stories are sane through the 'series', so that the audience knows already them well, and that every episode does not have to explain them, while It is concluded in each.

'Features' were on the top of the program billboard in the theater originally. The most commercial movie theaters now put them to show as a single. The story must be closed in itself. It has to set up the situation and the characters from nothing, and to drive up all questions and conflicts to the clear resolution until the end. Once it lasted for over 3 hours with 'intermission' as the super-scale work; but now it is formulated about 2 hours to put it show about 5 times and to circulate the audience in the theater for deriving the income. By nature, the concentration of the audience cannot help over 2 hours; therefore, 2 hours is the natural footage limit of movies. To put all content in this limit of 2 hours and to entertain the audience as commercial business, the moviemaker is always intent on inventing of the grammar and the technique at most. This is the reason why we focus on the 'feature movies.'

1. Movie Format and Human Cognition

1.1. Cognition and Movie

We are not able to understand everything we see and hear. Usually we omit a lot and focus on the one of them. Even in this case, we do not understand each of them, but forget the most at once. Thus, the understanding is the very limited activity of human. Then, on what kind of things we do it?

As well known, Kant classified the human cognition to the three levels: the Sensibility, the Understanding and the Reason.¹⁴ By the first work of the Sensibility, we cognate the concrete object in the space and the time, by the second work of the Understanding, we refer the object to the concept and by the third work of the Reason, we develop the further inference. According to Wittgenstein, the concept itself consists only in various contexts. The concept gives the object the meaning as the context. Therefore, when we understand the object with a concept, we set the object in a certain context and we are able to anticipate without by the work of the Reason, but only by the help of the context directly

what next happens, or what we should do for it.

According to Wittgenstein again, we freely cried to each other in the primitive ages. In the meantime, we discovered the way to divert concepts which had been formed beforehand in others. For example, if you know that your partner already acquires the groan of lion, then you cry like a lion in the shadow, so that you can make the partner run, as if s/he meets a true lion. To say why we can such a thing, when s/he recognized your voice by the concept of lion's groan once, then s/he obeys only the concept, not more your voice itself.

Seeing movies, we do the same thing. For example, we show a gun on screen only to make the audience recognize the concept of a gun in general. Here it does not matter whether the gun used in taking the film was real or fake. As well, we express the concept of a person, i.e. 'character' on screen, not the actor/ress him/herself. Even if three different actors/resses play a same character each in the young, the middle and the old age, also we feel it never strange. Thus, we see the movie at the level of the concept by the Understanding, not only of the images by the Sensibility.

1.2. Movie Grammar of Understanding

In general, words are abstract or conceptual. To express a lion, we need not groan like a lion, but may only say the word 'lion.' By doing like this, we set the concrete object into the class concept. All the sentences by words are in the Understanding level in nature.¹⁵

Human understand the things by setting them to the concept or the context. For example, when a man is walking, we generically understand it as that he is going to school and so on. We use words for understanding by explaining the type and the relation of the things in practice, especially the act and the intent of human. Therefore, we have a lot of the intentional verbs and the accounting conjunctions. By stating it with them, we are able to set our action into a typical act form and to decide how we should treat it.¹⁶

By contrast with the words, a movie consists always of shots of the much more concrete objects, although they are going to mean something conceptual. This is same as our usual life and is the raw experience before being explained with the words by the Sensibility. Therefore, in the movie, there are no conjunctions to connect shots. All shots are enumerated in turn without the conjunction or the explaining. This is the standard formula of movies.

Then, must we discover the told story again by ourselves from grossly discrete pieces of shots like a perfectly scrambled jigsaw puzzle? Is there not a bit of grammar in movies? Indeed, each shot has quite no declinable form, but the shots are shown always one after another or one by one in adequate order. This rule comes from our own experimental form. We are not able to focus on two things at once.

Here we should distinguish the types of the suite of shot between 'one after another' and 'one by one.' Kant assigns the space and the time for our Sensibility forms. He says our experience always happens in some place in the space and at some point in the time. Therefore, the space and the time as the Sensibility forms are 'a priori' or the precondition of our experience. However, seeing a movie, our place is fixed to the seat in the theater. Only the scenes in the movie are changing along the course of the time. Hence, we have to reconstruct the each scene by ourselves from a class of shots. Similarly, the filmmaker also breaks the scenes down to the pieces of shots and arranges them in a line. Those shots have no turn order from the beginning, and we do not stick at it, too. Namely, although we look at them quite in the course of the time, we forget the order again at once. This is the 'one by one' shots to tell the space or the scenery.¹⁷

In contrast, the most of the shots are shown 'one after another'. Nonetheless, this 'after' is only the order of shots and does not directly mean the order of the object events. In such 'one after another' case, the object of those shots must have the internal meaning relation that the audience are able to guess easily.¹⁸

The 'one after another' shots appear in general between the action of the subject and the reaction of the object.¹⁹ Or rather, two shots next to each other promise the audience the causal association. The order do not have to be as the action of the subject is the first and the reaction of the object is later. An anastrophe is also allowed, because it is easy to distinguish the cause and the result again in our side. Some things imply the action only with the presence.²⁰ As well, there are the things that mean the reaction by itself.²¹

1.3. Movie Grammar of the Sensibility

In music, the way of 'counterpoint' has developed since the medieval times. Here 'point' means the note or the melody, not a dot. It is called 'counter' because it puts for the main note with the opposing attribute. The counterpoint in music is classified into three in the theory: the pitch, the length and the tonality of the note. If you want to make a high note melody effective, then you had better add it a low note. Similarly, to enchant the audience with a slow melody, the quick running obbligato will make it up. The counterpoint of the tonality had not come out until the mean-tone tuning was invented. It is complex with many variations. Like the blue notes in Jazz as Cm+Eb and C+Em etc., the combined codes of major and minor triads are typical. They express the emotion more deeply. It is heard frequently in popular music that the sag dares to transpose the tonality to the opposite minor or major in order to warm more up the last punch line. Tension notes of 4th and hold notes of 2nd out of the basic cord give the important accents.

The technique of 'counterpoint' is preferably used also in a movie. At first, we should make a mention to the 'counterpoint' of the music in a movie.²² In contrast to the 'unison' to use a merry music for a merry scene or a sorry music for a sorry scene, it is called 'counterpoint' to use a tragic music for a comical scene or a peaceful music for an infernal scene. In likewise, we see the 'counterpoint' of characters in casting, too: a 'comedy relief' in the

tragedy and an 'ordinary person' in the comedy.²³ These ways in music and casting are similar to the blue notes in Jazz.

However, we find a more 'counterpoint' as the movie grammar in analogy of the music one. Why do we take the advantage of 'counterpoint' in music originally? Not only in music, our all sensibilities are apt to be benumbed in nature decreasingly along the course of the time. Therefore, it needs a 'counterpoint' as a spice to shake it up again. More properly speaking, our sensibilities are not determining the absolute strength of the original stimulation. As game animals like cats and hawks can see only the moving quarry, we feel only the change of things and focus on it. By paying no mind on the same things as before, we are able to find even a little change promptly. To say, our sensibilities respond only the incremental 'delta' of the stimulation or the relative difference.²⁴ As typical, we can feel the acceleration with our own body, but not speed itself.²⁵

Thus, this is not only the matter in each of the sense organs like vision, auditory, scent, taste and touch. In a movie, Aristotle's 'aistherion koinon'²⁶ or the generic senses like speed, tension and excitement are more important. These sensibilities are also hard to last for long. In reverse, tranquility rather bore us after a while. Therefore, in music and movie, we have to make a change of speed, tension and excitement always by the 'counterpoint'.

1.4. Counterpoint: movie as polyphony

Originally, a drama has developed from the poetry reading. The poets like the Minnesingers in the medieval ages made and sang various stories. Even if the different actors/resses played the characters as the 'antiphony,' they bloviated their own sentiment in turn and the audience also got the sympathies with each of them in relay.²⁷ However, in the modern stage since the Renaissance, rapidly the spoken lines of individual characters shorten and the drama developed from the 'monologue' or 'antiphony' to the 'repetition', the 'question & answer'²⁸ and the

parallel 'counterpoint' of the different standpoints as 'polyphony'²⁹. Thus, the drama becomes to exist not in the spoken lines of each character, but in the tense relation between them. This is 'dialogue'.

'Dialogue' means 'through talking' in the old Greek. However, it is too shallow to think a drama is made only of spoken lines. Exactly speaking, the tense relation is not between the spoken lines, but between the different characters. The spoken lines are just the way to state the standpoint and the hope of each character. Thus, 'I am' statements and 'I want' statements are the basic spoken lines of the drama of the old style. The characters never changed his/her own standpoints and hopes. Therefore, the drama of the old style began with their coming on stage, developed through their conflict and ended only with their death.³⁰ They talked a lot, but they could do nothing with talking, and only the destiny determined in advance flushed them away. Namely, the spoken lines were only for the audience to explain their own characters. They were essentially not needed for the development of the story. In fact, there were many silent dramas in the world.

1.5. Dialogue: axis of movie story

Stage plays pay attention for the identities of the time, the place and the characters. In contrast, movie stories freely leap the scenes, rapidly change the situations and progressively make the characters grow.³¹ The characters unnaturally state neither their own standpoints nor hopes. Those are to be shown in various episodes.³² This difference from stages is important to examine the movies. However, where does this difference come from?

A stage play is regulated by the stage itself. Although it may change the assumed place, the changing need the announcement by the characters at the beginning of the act. On the other hand, the leaping of the viewpoint in a movie has no explanations, because you can catch on it if you see it. The images contain so much information that we are able to arrange the scenes in the correct order. Among this information, the law of the causality clues

us in. In a movie, characters do the actions and the actions change the situations. In addition, they have influence on each other by the action and the reaction.

As Arijon says, the movie consists of the action and the reaction. In contrast to the 'dialogue' of stage plays, we name the chain of the action and the reaction in the movies as 'diagogue.' As well as the term of 'dialogue' is made with dia- and logue, i.e. 'through talking', 'diagogue' or dia-agogue means 'through actions.'³³ Plato says that we are able to discover the truth only through talking between the different subjects. He names the way 'dialectic,' i.e. the art of dialogue. Therefore, we call the art of diagogue 'diactic.' While the talking exerts nothing on the object, the acting cannot help to change many things. Thus, a diagogue makes a story like polyphony.³⁴

In this sense, the axis of the movie is the diagogue of the various characters. Therefore, we should consider the movie grammar on the actions of characters at first, not on the film or on the script. However, this logic has no difference from our usual life. We are able to understand the movie stories with the help of the usual life logic in our side, not in the film side. Although the movie itself is just a film joined various cuts directly without conjunction or explanation, these cuts have the inner relations. More exactly speaking, the objects of these cuts should match our usual life logic. Therefore, also the maker should create the movie by recognizing and following the usual life logic.

1.6. Action and Interiority

The action logic is not concerned with the objective statements, but with our subjective ethos and pathos or with our willing and feeling. Aristotle says, all outside action have the inside reason. Emotional expressions and purposive behaviors are caused by the heart of the agent. Nevertheless, for example, even if the character conceives a murderous intent against another character in the movie story, the actor does not and needs not actually do it so. The director also asks the actor only for the expression and the behavior,

since the film can never take the picture of the inner mind. Then, where does the murderous intent exist in the movie?

Philosophical pragmatists³⁵, Logical-positivists³⁶ and Analytical philosophers³⁷ reduce the matter of the inner mind to the expression and the behavior. They say that there is no mind or that even if a mind exists, we are not able to know the inner mind of any other human, so we use the words about human feeling only for the expression and the behavior of others; therefore, such words mean exactly the outside expression and behavior in themselves. For example, according to them, when I say "the girl feels so sad," the meaning in fact is only that the girl looks so sad or that I recognize so-called expression of sadness on her behavior and it does not matter whether she feels so sad or not actually.

Phenomenologist³⁸ and a kind of psychologist think furthermore, indeed we cannot look directly at the mind of the others, but the words about the willing and the feeling refer themselves exactly, since we reconstruct them in our own side with the expression and the behavior of the others by settling a part of our own mind into the others. What we regard as the mind of the others is in fact our own.

We look at the others in the same way to see a play or a movie, so that our usual life is something like on the stage or on the screen, as Shakespeare said. Inversely, we are able to understand the minds of the characters in the movie only from their expression and behavior as well as our usual life, since we always supply each of them with various sympathies. The outer expression and behavior of the characters in the movie and their inner feeling and willing are, as it were, the upper-thread and under-thread of the sewing machine, the latter of which we audience give them by ourselves and very which needles the fragments of scattering films.

So we can say; the movie grammar exists very in our audience side as the ordinary logic of our usual life³⁹, and the 'diactic' or the chain of the action and the reaction lies not only between the characters in the screen, but also between the maker and the audience

of the movie. This is 'the Grand-structure of Movie' in the three-dimensional T-shape. The level line of the T-shape means the inner 'diactic' among the characters in the movie and the vertical line does the outer one between the maker and the audience. Therefore, a moviemaker has to study the ordinary logic of our usual life, especially about the mind, the action and the story, to draw the audience into the world of the movie and sometimes to cheat, threaten and surprise them against the result they anticipate by themselves following the logic.

1.7. Course of Movie Story

In the movie, the most important matter is the affect. Our delight, anger, sorrow, pleasure, anxiety etc. are fragile and slip away one after another. Nevertheless, a movie heats up them maximally as we can never feel in our ordinary life, because it is very what the audiences are expecting for joyfully when they come to the theater. Thus, the course of the movie story is regulated more by the recreationality for the audience than by the inner artistry.

Even admitting that, the expression of the movie is limited within the screen. However, as above-mentioned, not the expression itself, but the change of it provokes our affect. To make the last climax higher, the maker sinks the adjacent crisis deeper. Namely, the maker thus uses the full range of the expression from the bottom to the top in a movie. The crisis is the situation where the main character has lost his power and freedom. However, the person here finds the slim hope of the success and busts out his/her effort to catch it. In this way, the crisis becomes the 'counterpoint' of the climax to make the climax look higher.

In addition, to make the audience feel the rush-up from the crisis to the climax speedier, the maker lays the middle sag before it as the 'counterpoint' of the rush-up. In order to make the tension of the rush-up tighter, it is useful to set the deadline at the climax like the limit of a time bomb and to rip off the margin to prepare for the main character. These steps form the general structure of the posterior half of the movie.

By the way, the each temperament of the characters is potential. It appears only as the reaction for some affairs. The situations have the same problem. For example, the corrupt police cannot be taken as a picture, but only as an episode of the reaction for some affairs. Therefore, the anterior half of the movie needs various episodes to set up the characters and situations, so that those potentialities should be shown to the audience.

Among them, the profiling of the main character and the sub character are leading the development of the anterior half as an axis. From the beginning, the sub character is installed as the 'counterpoint' of the main one to make a stage for him/her. The difference and the commonality of the temperaments and the standpoints of the both characters are arranged often as a mini story from the conflict to the friendship of the both. These would be the general structure of the anterior half of the movie.

In addition, a movie may have the prologue and the epilogue. The prologue is set in order to draw the audience into the world of the movie. In a meaning, a movie itself is the 'counterpoint' against our ordinary life out of the theater. For this aim, the avant opening is often so shocking or riddling that the audience forget all the matter out of the theater. The prologue shows the old reason or the usual life of the characters in the movie to be the condition of the main story. Namely, also the prologue is the 'counterpoint' for the main story. As an inverted narrative, some movies rather begin with the last conclusion and next tell the main story as the remembrance.

On the other hand, an epilogue is always a new beginning, not the ending of the main story. In other words, the epilogue is not a part of the main story, but the 'counterpoint' of the main story, as well as the prologue. Taking the conclusion after the climax as the new condition, the characters of the story start the new life.⁴⁰ Independently imaging the next episode of the story, the audience leave the theater.

1.8. Eight Steps Structure

Thus, the standard course of a movie story is as

follows:

1. Prologue: avant opening, title, and old reason or usual life;
2. Setup: appearance of the main character and the conflict with the sub one;
3. Preliminary: establishing the friendship and emerging of the true enemy or problem;
4. Sag: peaceful, sometime languorous, often with a festival scene;
5. Crisis: raid and the forlorn main character;
6. Hope: finding a chance and preparing it with the deadline;
7. Climax: confrontation with the true enemy or problem;
8. Epilogue: new beginning.⁴¹

The eight steps structure does not consist only in the whole of the story, but also in each phase. Namely, the setup has these eight steps in itself too, as well as the climax and so on. Moreover, each step has the eight steps further as the scene, the cut and the shot internally. As just described, the movie has the fractionally nested construction, so that it makes the expression and the affect always wobbling and vibrating. If the timing of the wobbling and vibrating expression corresponds the expect of the audience, more strictly speaking, if they pop out or hold off just a bit as 'attack' or 'patience'⁴², they let the audience 'on.' Inversely, if it dodges the expect of the audience, they let the audience 'in.' Thus, these wobbling and vibrating are the gear or friction to draw the audience into the movie and to move their affect emotionally.⁴³

Especially the main character leads the affect of the audience. The character laughs higher in the scene where the audience wants to laugh and cries deeper in the scene where the audience wants to cry. In contrast, the villain or baddie⁴⁴ laughs in the scene where the audience wants to cry and cries in the scene where the audience wants to laugh. We feel such a person strange or distasteful and increasingly become to hope someone to let him/her get out of the story. However, the thankless role is the maker of the wobbling and vibrating in the story as the

'counterpoint' more than the main character. While the main character reacts the affairs in the story according to the common sense same as the audience, the villain character sets them up spontaneously by him/herself. Without a villain, no stories begin.

2. The Grand Structure of Movie

2.1. Dialogue in movie

For example, a man asks 'what do you want?' and a woman says 'I hate you!' The latter does not fill the form as the answer for the former. However, this is also a sort of answer, because she says so for his asking. If he did not, then she would not do, too. A brand-new relation of both characters comes on the scene. This may be an instance of Socrates' or Hegel's 'dialectics'. However, it is more important that the new relation in question does not consist between the words, but between the characters. In other words, not the words, but the 'speech acts'⁴⁵ by different characters create the new relation.

We can say the same about the movie. Since the old days of Eisenstein, the importance of 'montage'⁴⁶ in the editing of scattered cuts has been pointed out. However, the cut montage has only the effect of the contact detonation of improper words in a poem. As well as dramas are made not by the accidental 'montage' of random words, but by devising and polishing the expression of emotional feeling, movies have the theme to tell in the dialectics from the first. The maker has to develop the theme to the story to tell and break the story down into the various shots to show. The technique of 'montage' should be used only with the delicate design in advance.

As above-mentioned, the story itself develops by the chain of action.⁴⁷ A cut of film catches a part of the chain by various shots. In this meaning, an action is the smallest unit of the movie grammar, although it is caught sometimes by many cuts of the film and the each cut may contain some minuter shots as the image technique. In reverse, a long cut often shows plural actions or a part of the reaction chain by the various shots. Anyway, not a cut, but a shot is the atom of

the image technique. Each shot has only one acting object to catch from a certain angle and distance in a certain frame-size and binocular-vision.

2.2. 3-dimensionality of Movie

Of course, not only the actions of the characters, but also the sceneries and the things are shown on screen. Sometimes, Although these are indeed not the characters of human, no less these provoke the reaction of the other characters; for example, the danger snow mountain and the left treasure before eyes. However, the shots of the sceneries and the things are often put in as an image of sentiment.

As above-mentioned, a movie has the 3-dimensional T-shape structure different from a stage play. The 'dialogue' of a play is closed in the stage, while the audience observes the course of the destiny. On the other hand, the movie moves the audience directly with such impressive shots. There is the tense relation of another 'diagogue' between the screen and the audience.

We can find especially the difference in the viewpoint between stage plays and movie stories. Stage plays are told from the viewpoint of gods. The audience is standing out of the story looking down the whole. The audience knows that the characters do not know that they are misunderstanding their own destinies.⁴⁸ In contrast, the audience of movies have to try to reconstruct the world of the story, reliving the each episode with the characters in the story. The audience here know the situation and the course of the story less than the characters in the story. Sometimes they are deceived by the tricky plot of the moviemaker, although they welcome and enjoy it.

In this sense, the moviemaker has to plan the story not only regard in the 'diagogue' of the characters within the screen, but also in the one between the screen and the audience. Although the audience looks like doing nothing, their expectation is essential to arrange the scattered shots in the movie grammatically and to be drawn into the story emotionally. Considering the existence of the audience out of screen, movies are 3-dimensional,

while plays are flat as the affair within the framed stage. This 3-dimensionality makes 'the grand structure' of the movie.⁴⁹

2.3. The Grand Structure of Movie

As above-mentioned, stage plays are developed under the viewpoint of gods. Therefore, it is enough that it repeats the affair just along the course of the time. It is no matter whether the audience already knows the story and the ending or not. Stage plays may rather get the proper meaning in the repetition, as the classics like the "Passion" are favorably replayed.

In contrast, movie stories must invent not only the flat affair of the characters, but also the 3-dimensional show-up for the audience. Namely, it needs also the interest of talking. We should distinguish the two levels of the story in the movie grammar: the 'mythos' and the 'elocution.' The term of 'mythos' is used by Aristotle as the ordinary meaning of 'story.' However, we limit it as the proto-story that is not lineal yet and the plots of many characters are complexly tangled as a system.

A mythos is the diagogue among the characters, while the elocution is the one between the maker and the audience. We clearly recognize this difference in suspense mystery. In the mythos, the circumstances make a murderous intent in a criminal person, a victim is killed, a detective begins the investigation and the latter arrests the former. However, as the elocution of the movie, at first the shocking murder scene is told, the detective main character comes on screen, after bruising chase, he/she catches the true criminal out, and reveals the trick and his/her secret motive at length.

A mythos is systematic and close, while the elocution is lineal and open. 'Systematic and close' means that it has to be a historical world keeping continuities. Even if the mythos is a fiction or a fantasy, it must not break the reality. Although determinism may think that everything is nothing but itself uniquely by causality and that the history in fact has no room for fiction or fantasy, the causality leads often the same result whether it is or is not, so that

another setting that makes the same result as the history is possible in the mythos. Even in such case, the mythos should change only the least to create the room for the story.

2.4. The third Space for the Audience

The elocution should be lineal. It must arrange all necessary affairs on the only one timeline for the visual experience of the audience, even whether it does as the time order or as the piecemeal episodes broken down and reconstructed up. In addition, the elocution should be open. The interpretation is left for the audience while the maker is able to control it no more.⁵⁰ Thus, the grand structure of the movie has three levels: the first 'mythos' as the setting by the maker, the second 'elocution' as the image of the movie and the third 'interpretation' of each audience. A movie is a medium for communication among the theme, the maker and the audience.

The visual elocution is unique and physical as a film. As well, the mythos is almost unique, since the maker has checked the continuity at all viewpoints. However, the interpretations of the audience are various and ambiguous. A movie gives us an infinite inspiration. In this meaning, it is a fine art excellently. Nevertheless, the way of the inspiration is different from the one of the literal arts. For example, when a writer uses the words 'a beautiful lady' in a novel, then the reader imagines it as s/he likes. In contrast, the movie must show a concrete actress everyone admits as a beauty up on the screen. Even in this case, the audience see the conceptual beauty or the beautiful character beyond the actress.

Moreover, every action in the movie is so concrete that we understand it anyway similarly as an experience in the usual life. An ambiguous face of the character embarrasses us, as if we meet him/her directly, since we are not able to read his/her heart. However, the moviemaker often dares to provoke such an embarrassment and misunderstanding of the audience as a suspense or a trick. Indeed, a suspense or a trick may be sometimes in novels, too. Nevertheless, it is always in a movie as the seeing

movie experience. This is the dialogue of the movie between the maker and the audience.

If the maker narrates the explanation to the audience with him/herself, s/he may be able to reduce the room of embarrassment and misunderstanding. However, it reduces the interest of the audience, too. The audience always participates in the movie with such conceptual preemption from the other side. Therefore, the moviemaker should better hide him/herself behind the screen and stimulate the question or curiosity of the audience positively.

2.5. Setting of Mythos

Every mythos is a part of our reality, even if it is fiction or fantasy. Therefore, it is a plug into the real historical world with its expanse of time and space. It assumes the elocution for the audience, so that we should plot the point of the mythos stage on the coordinates of the history and the world, for example, Atlanta in the Civil War or New York in 2029. We may set it relatively from present us, for example, long, long ago or a mystery planet that we do not know yet. Although 'once upon a time' looks determining nothing, it says that also this story belongs to our historical world at least.

Anyway, mythos must keep the continuities with the reality. As above-mentioned, our reality is not determined perfectly, but it has much room for various fictions. Therefore, as long as we do not change the basic framework of the historical world, we can slip a small fictional story in it. Namely, it is the story of a person or an affair that changes nothing of the fact in the historical world at last, if it exists or not.⁵¹

Here the Logical Positivism serves us as a useful reference.⁵² It thinks that various worlds consist of propositions. The propositions complexly have the logical relations. If one of the propositions change the value⁵³, the many do with the logical relations as well. Nevertheless, there is a lot that the change never reaches, too.⁵⁴ These propositions form a huge network. The edges are touching the present fact. Inversely speaking, as long as we never change the present indisputable fact, we can freely assume the

fiction containing even the past fact, furthermore our superficial fact⁵⁵.

Although we are also able to think a world containing the present fictions, it lacks the reality so that we cannot use it for a story. To keep the reality, we had better limit the assumption within the requisite minimum. It is a good way to check the mythos as a list of propositions in order to avoid the confusions and the contradiction.

The propositions of a mythos establish the situation and characters. These are the framework of the whole story. Each of the propositions has the deeper 'back-stories.' If the mythos keeps the close continuity with the real history, the back-stories need not so much. In contrast, SF has to create them all by details. For Example, when and how the city of the planet is established, what plan the city has and what people live in it etc.

Nevertheless, the settings are enough if the continuity has neither contradictions nor complications. The actor/ress may arbitrarily make an original back-story for his/her character to image his/her acting more really. However, the outlying back-stories unnecessary for the continuities of the mythos often make the bone structure of the essential story weaker.

2.6. Bone Structure of Mythos

A mythos consists of the diagogue of characters in the certain situation. This is the bone structure of the mythos. An event of a situation or an action of a character makes the reaction of another character. This reaction chain becomes a long diagogue and forwards the born story of the mythos.

The reaction chain is more complex than the word game of capping verses. When the character M teases N and N gets angry at M, it is just a simple chain. However, if N scuffles with M, M kills N and the police come, the first action of M changes the situation and the situation tangles all the other characters up in the trouble. Not the first action of M, but the changed situation by the first action of M cause the new reactions of the other characters. An action

of a character may change the situation and the situation enlarges with the reaction of the other characters.

An action of a character is transitive and makes only the object character react. In contrast, although an event of a situation is intransitive, all the characters have to react to it by their own standpoint when they know it. An event of a situation changes the common phase controlling all characters. Thus, the diagogue of mythos consists not only of the straight reaction chain of the characters, but also of the shift of the situations.

2.7. Scene and Sequence

Each diagogue is concluded in a certain situation. We call the closed unit of diagogue as 'scene.' To note, a 'scene' is defined by the logic of the diagogue, not by the physical location. For example, in the negotiation by telephone between the criminal and the detective, both physical locations of the two keep off, but belongs to a same scene. Inversely, the criminal in the room and the police team out of the door are rather two scenes of parallel⁵⁶, as long as both have no direct diagogue, although the both are adjacent as the physical location.

When some characters participate in the diagogue and some characters leave from the diagogue, the diagogue is passed from the latter to the former. The diagogue lasts as ever, although the logical situation of the diagogue is successively shifting without a definitive conclusion. We name the series of the dialogues as 'sequence.'

A sequence is not the class or the set of independent scenes, but the series of incomplete scenes. We cannot split a sequence up to the parts of the scene. In a sequence, any dialogues are not closed within the original characters, the action in the diagogue links with the new character out of them and it rather draws him/her into it. The individual actions tie only part to part as a temporary diagogue and there is no uniformity through the whole sequence. In this meaning, a sequence is, as it were, a cartilage of the movie bone structure which combines the rigid bones

of the independent scenes. Inversely speaking, a scene is the very special sequence with the limited characters in a unique situation.

We often see the sequence where the different scenes flow into the same situation. In general, these precedent scenes go simultaneously, so that we call these as 'parallel.' It is rare that, although the two scenes are parallel, they never join and never make a sequence. It is hard to understand the simultaneity only by seeing the two independent scenes in turn. In logic, there may be a divergent sequence where the same situation runs out into the different parallel scenes. However, it is seldom used, since it spoils the tension of the elocution.⁵⁷

As the bone structure of the movie story, the rigid scenes and the elastic sequences make the framework. Every situation links up with some point in it. The end of every scene and sequence should be an event which another scene or sequence takes them over as the beginning. Indeed the last of the scene or sequence looks to be just an action, but the action opens a new common situation for all characters, so that it is rather an event.⁵⁸

It is important also as the dialogue between the filmmaker and the audience that all the scenes or sequences end with events. All the scenes and sequences in a movie are, as they were, the image propositions concerning the theme of the movie in question. They develop, struggling for whether the thesis that the movie propounds is true or not. However, the thesis may not be obvious for the audience from the beginning. The scenes and the sequences in the movie are the steps to examine the thesis. At the last of the scene or the sequence, not only the characters within the screen, but also the audiences come to know whether the first action of the scene or the sequence as the attempt has been done well or not.⁵⁹

2.8. Plot: parts of mythos

Every scene or sequence begins with the set-up of characters in a certain situation, develops the dialogue and ends with an event establishing a new situation.

Thus, all the characters that are independent at first take the common situation at last. It is also a small mythos.⁶⁰ We call the partial mythos that belongs to the bigger mythos as 'plot.'⁶¹ A scene or a sequence is a 'single plot', since it consists of only one mythos or episode.

As well, every back-story of the situations and the characters is also a 'single plot', although just the last result of it appears in the story as the present condition. Inversely speaking, any simple settings of situations and characters, such as a country town, a nouveau riche, a runaway girl etc., work as plots by themselves. These settings have the common meanings shared by all the characters as well as the result of the scenes or the sequences in the story. For example, the appearance of a character with the nouveau riche costume and behavior works as if there were the prequel plot where the character had been poor, but got rich.

A genre of movies works as a silent plot, too. A popular history and locale is more favorable. For example, in 'Western,' we need not explain the details of the station town in the movie. The audience knows well in advance that there is a wild cantina where ladies are soliciting and rowdies are gathering in the center of the town, that the sheriff of the town is maybe a loser, and that a hero will appear at once somehow. As well, New York, Chicago, San Francisco, Hollywood, Las Vegas etc. are good for the locations of the mythos, since we have already approximate ideas about the climates, the landmarks and the life styles. With the popular stage, the original story can begin without a bothering explanation. It is convenient for a feature movie limited only in the two hours footage. This is the reason why we prefer the movies with the obvious genre or the popular history and locale.⁶²

Focusing on a certain character, we can find the partial story where the character is the main. It may be woven deeply in the mythos, but we can also call it as a 'plot,' or more exactly a 'character plot.' A character plot often influenced by other characters in the halfway to develop his/her own story. It may be

the condition for the other character plots, too. These are the cross points of the character plots. If every character plot has many cross points, then the mythos is 'thick' or 'complex.' In contrast, when every character plot develops almost without a cross point, the mythos is 'thin' or 'in parallel.'

In general, the character that meets the most cross points is the main one of the mythos. The main character plot depends on the whole mythos. Inversely, the mythos is not able to consist without the main character plot. The main character plot runs through the mythos from the beginning until the end, crossing almost all the other sub character plots. On the other hand, the other sub character plots only come in and go out in the half way of the mythos.

¹ E.g. Spottoswoode, Raymond: *A Grammar of the Film: An Analysis of Film Technique*, Faber and Faber Press, 1935. Arijon, Daniel: *Grammar of the Film Language*, Focal Press, 1976.

² As we know, 'grammar' means 'how to write' or 'art of alphabet letters' as 'grammatike' in the old Greek. The 'movie grammar' is 'how to tell with films.'

³ E.g. Katahn, Terri: *Reading for Living: How to Be a Professional Story Analyst for Film and Television*, Blue Arrow Books, 1990.

⁴ Besides them, we find a few of non-documental nor non-creative one, for example, the moving 'logo' of a company for the copyright or the sponsor credit.

⁵ The movie made for TV from the first. It is taken with a video camera to cut the budget, since it needs not enlarge on the screen. Although a video camera has indeed a less pixels than movie one, it works under the low light volume.

⁶ Long TV drama with 2-6 parts of 2 hours.

⁷ Drama with about 30 episodes in each year by the same characters. In general, each episode of the story is concluded in for 30 or 60 minutes. Some popular ones come back every year.

⁸ Comedy as a season drama. While the most season dramas change the place in each episode, sit-coms always develop in the same situations. Therefore, they impress us like studio lives with laugh track of the audience.

⁹ Super long run drama lasting for more than 10 years. Since they are often sponsored by the soap companies from the radio age, they are called so.

¹⁰ We will argue it in the next paragraph.

¹¹ "The negative cost" means the essential one to make a movie itself with the negative film. On the other side, "the marketing cost" includes the auxiliary ones for research, advertisement and negotiation worldwide. However, to put generally, the major studios spend the half of 'the negative cost' for 'the marketing.' The marketing becomes more important for the commercial show.

¹² 'B movie' is not a B-class one. In early times of the cinema, the A-studio in Westwoods Hills of the 20th Fox with the high instruments was provided for a new 'talkie', while the B-studio in Western Avenue was yet taking a popular 'silent' of old style like as Western series in the open air. Hence, 'B movie' gets the meaning as popular, light and cheap one in contrast with 'feature.'

¹³ The B-studios of the filmmakers had to serve the 'TV shows' since they declined because of the flourishing of TV. Meanwhile, the A-studios sank the last huge budget into super-scale works that TVs could never plan.

¹⁴ Kant, Immanuel: *Kritik der reinen Vernunft*, 1781. However, this essay analyzes movies not being based on Kant's theory, but rather on Pragmatism.

¹⁵ Of course, a sentence by words is concerned in some sensibilities, too. For example, he said it strongly, hesitatingly, ironically and so on. However, these adverbs qualify his act. These impressions come from himself or his attitude, not from words.

¹⁶ The laws bring describing of act into question. For example, when one shot a gun and another died, the former's punishment depends on the statement to describe this case; whether this happened by accident or by design.

¹⁷ For example, to introduce the luxury of Las Vegas, we show the neon signs of the various hotels in the movie; however, the order of appearance has no meaning.

¹⁸ The old theory of montage like Eisenstein said that any shot can follow another and that the both shots hatch the new meaning dialectically. However, we think that only the shots that has beforehand been established the relational meaning can. There should be the adequate collocation rules also in the movie grammar. For example, if the shot of a smile face follows another of a hot meal, then we can understand it as that the meal rejoices him. However, if it follows another of white clouds, we puzzle over about what the person is glad. We do not have the life custom of enjoying clouds. In passing, it is also used frequently that a shot follows another that has a resemble form, although it means rather the change of scenes.

¹⁹ Different from a sentence, we are not able to split off a shot into the one of the subject and another of the action. An action needs always the subject as the agent. As well, the subject in a shot is always doing something; even it may be only standing. In this meaning, a shot of a subject action is the very atom of movie. In likewise, a transit shot from the subject action and the object reaction etc. is, as it were, the monocular.

²⁰ For example, an empty bottle of poison make us imagine that somebody has been killed with it.

²¹ Similarly, the suspicious dead body makes doubt of us that the person may be killed by someone.

²² Eisenstein pointed out the significance of the counterpoint of this style at the first. However, image-music counterpoint is just one of them. We should remember Plato's original dialectic, not Hegel's or Marx.' The counterpoint is the initiative way to access the theme. See also the note 20.

²³ A 'comedy relief' is well known as a clown. However, a clown appears only in a comical scene. On the other hand, Darrin in the modern TV drama "Bewitched" is rather a typical 'ordinary person.' Among the almost crazy characters of the comedy, he is the only one plain commonsense person, so that the story keeps the reality.

²⁴ 'Delta' means the limit or changing volume in the derivation of mathematics.

²⁵ Remember the feeling when you are going up in an elevator.

²⁶ See: Aristotle: *De Anima (On the Soul)*.

²⁷ This form is still succeeded by modern musical. Hence, the 'I am' song and the 'I want' song are basic styles of solo aria.

²⁸ Songs in the question & answer form are heard now in the church gospel and the rock concert.

²⁹ The climax duets in operas and musicals are often made in this crossing style even now. On the other hand, there are movies in the monophony style like a documentary reporting, too.

³⁰ Even Shakespeare's dramas have the same structure. Only murders and the detection drive the stories forward. Also in his comedies, the drastic changes of the characters' standpoints are the keys to the messes.

³¹ The growing of the character is called 'character arch' as the technical term.

³² On the difference between what to be talked and what to be shown, see Wittgenstein.

³³ In Latin, 'lego' i.e. 'talk' conjugates 'legi', 'lectum' and 'logus' i.e. 'word' as noun. Similarly, 'ago' i.e. 'do' does 'egi', 'actum' and 'actus' i.e. 'act' as noun.

³⁴ The story of each character is also a 'plot.' Yarns of plots are knitted into the whole story. We later argue it.

³⁵ E.g. Pierce, Charles S.: *How to Make our Ideas Clear*, *Popular Science Monthly* 12, pp.286-302, 1878.

³⁶ E.g. Wittgenstein, Ludwig: *Tractatus Logico-philosophicus*, Routledge & Kagan Paul, 1922. He skeptically inquired the usage of the words about heart or feeling, as well as in his late years.

³⁷ Regarding the aspect, the book is typical: Ryle, Gilbert: *The Concept of Mind*, Barnes & Noble, 1949.

³⁸ E.g. Husserl, Edmund: *Ideen zu einer reinen Phaenomenologie und phaenomenologischen Philosophie*, Max Niemeyer Verlag, Erstes Buch 1913; Kluwer Academic Publishers, Bd. III-V in *Husserliana*, 1952. Especially he argues the mind of others and the way we understand it in the Drittes Buch.

³⁹ I have studied the logic of the usual life for long time. See *Logic, Action, Life and Management*, Tokai University Press, 2001.

⁴⁰ A fairy story always ends with the new setting phrase: they lived happily forever. However, this gives us the afterglow to imagine they would have many episodes in their life after that. Even if this last phrase is same, our visions may differ for each story.

⁴¹ Comparing with Aristotle's three acts structure in his *Poetics* is argued later.

⁴² The words 'attack' and 'patience' are the technical terms in music on the notes tempo.

⁴³ A flatness does not mean nothing happens. In reverse, too much affairs make the work flat. We often see the mistake in the omnibus movies that different directors managed and the large movies that directors took with too long terms. These movies have so many climaxes that the audience are only bored.

⁴⁴ The villain in a movie need not be the bad person also in the sense of usual life. Even when the main character were a robber, we get the sympathy with him, while the police become rather the 'villain' in the movie as the obstructor against the

project of the main character. However, in such an anti-public-order story, the filmmaker has to depict the enough episodes to understand the feeling of the main character rather than of the police. For example, the money is the black slush fund of the old Nazi with the risk to be used for the reconstruction.

⁴⁵ Speech act is the theory that not the phrase, but only to say the phrase has a meaning. On detail, see: Ogden, C. & Richards, I. A: *the Meaning of Meaning*, 1923.

⁴⁶ 'Montage' means piling or stacking in French.

⁴⁷ An action as the logical unit of story is defined by the enough scale to change the course of the plot by whether it is done or not. This problem makes us clear what is the inner action; think, hope, regret, etc. Although the inner action is never catch by the camera, it determines the course. More exactly speaking, when a character made a turn or a discontinuity in the course of the dialogue, nevertheless if we the audience find no physical cause, we retrospectively assume s/he had some inner action.

⁴⁸ This is typical in OEDEPUS.

⁴⁹ It is ridiculous to say that stage plays are 3-dimensional, since the physical actor/resses appear to it, while movie stories are 2-dimensional, since they are shown on the flat screen. As the grammar, we should define the dimensionality of the works only by the logical structure. Monologue like a poetry song is lineal, since it is just on a timeline, while dialogue like a stage play is 2-dimensional, since it is made of the different characters in the right-and-left breadth of the stage, and movie story is 3-dimensional, since it moreover contains the dialogue with the audience.

⁵⁰ For example, Ilea in NEVER ON SUNDAY (1960) interprets all dramas as comedies. She appends them by herself her original ending that all the characters went to the shore together.

⁵¹ THE LAST SAMURAI (2003) sets the stage in Japan, 1877. However, such a foreign character did not exist in fact, different from THE LAST EMPEROR (1987). Indeed, a civil war fell out in Japan of 1877, but the movie story dares to ignore the fact. Nevertheless, the movie tries to keep the Japanese folkway at the time as well as possible and never changes the factual ending that samurai were defeated out in the modernization. A typical person without matter whether who exists or not in fact is the main character of TITANIC (1997). He is just a one of many fares in the third cabin and his life left no traces at last but only in the heart of a surviving girl.

⁵² See Quine, W. V. : two dogmas in empiricism, etc.

⁵³ The value of proposition is 'True' or 'False.'

⁵⁴ For Example, if we find an only one white crow, the value of the proposition 'all crows are black' becomes 'False.' However, this gives no inference to the value of the proposition 'all swans are white.'

⁵⁵ The mythos of THE MATRIX (1999) and VANILLA SKY (2001) may consist only in dreams.

⁵⁶ We explain the 'parallel scene' just later.

⁵⁷ In such a case, it is preferred to close the sequence once with the situation and to begin the next again following either of the two scenes.

⁵⁸ In this meaning, the 'climax cut' of the last action in Hollywood way excels at the movie grammar. The last empty stage of European way after all actions is superfluous, since

such a situation does not link the next scene directly in any sense, admitting that it finishes the former scene.

⁵⁹ However, it is often that the person who ought to be killed is in fact alive. Even in such a case, the other characters behave as the person has been dead; also, the audience believe so, until the person appears again on screen alive. To turn the truth over, some appropriate plot has to satisfy the audience.

⁶⁰ Therefore, every scene or sequence and story plot should also be told by the eight steps structure as same as the whole story to entertain the audience in the elocution.

⁶¹ The word 'plot' may be used as the style of telling in other books.

⁶² However, if you select SF as your movie genre, then you have to take the almost former half of it only in order to explain the various assumptions scientifically.