

Storium-Worlds: MOVIE STRIOTICS part 3

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Summary

Discussion of a storium-theme between the storiier and the audience needs only a part of Mythos, namely a **topic**. However, it is also intricately intertwined with the **mestoria** and the **episodes** and includes contradictions and omissions (dark-seas) so that we cannot use it directly for linear storying. Therefore, storiiers must in advance anticipate the interest and taste of the target-audience of their storying and establish finite and consistent **storium-worlds** that suit the audience.

A storium-world is narrowed down to the minimum necessary and sufficient. For this, storiiers choose some **Topic Genre** that attracts the intellectual interest of the target-audience, where hypotheses are also allowed to resolve contradictions and fill in dark-seas. In addition, the exstorying storiiers attract the target-audience, not only with their topic choice and tone coloring, but also with their quality assurance as the **Author Genre**.

Psychological empathy is most important to get the audience's collaboration. This is achieved by the conformity of the tone to the audience's **Oneira**. **The tones of storium-worlds** are the setting of the worlds and the axiomatic system of the causalities. Similar to the four quadrants of Oneira, they are divided into **Drama Code**, **Tragedy Code**, **Comedy code**, and **Absurd Code**.

Content

2.0. Introduction	2
2.1. Anticipation of Audience	3
2.1.1. From Mythos to Storium-world	3
2.1.2. Storiier's Pre-marketing.....	4
2.1.3. Target-Audience and Genres	5
2.2. TOPIC GENRE and AUTHOR GENRE.....	6
2.2.1. Topic and Storium-World	6
2.2.2. Topic Genre.....	7
2.2.3. Mystery for Storium-World	8
2.2.4. Author Genre	9
2.3. TONE GENRE	10
2.3.1. Tone Genre and Audience's Oneira	10
2.3.2. Tone Code as World Axiomatic System.....	11
2.3.3. Drama Tone Code	12
2.3.4. Tragedy Tone Code	13
2.3.5. Comedy Tone Code	14
2.3.6. Absurd Tone Code.....	15
2.3.7. Storium-World as a Field for Communication.....	16

2.0. Introduction

Storium-world¹ is a form that bridges **sensitive storia creating** and **intellectual theme thinking**.² Dreams and illusions bring imagination beyond reality while storia are required rationality as thought-experiments to examine themes. Therefore, a special axiomatic system, a small **Unus Mundus**³ of **Scholasticism** or temporary **Analogon Rationis**⁴ of **Leibniz-Wolff school** and **Baumgarten**, is built for each storium. That is a storium-world.

Narratology is derived from **Structuralism** and analyses written storium sentences and even movie images as semantic phrase units. Similar to Saussure's linguistic theory, it assumes **Generative Grammar** for making storia and movies. However, just as Wittgenstein, who was a standard-bearer of **Analytic Philosophy**, made a major shift from **Logical Positivism** to **Speech-Act Theory**, we must fundamentally reconsider the imagination of storia and the production of movies as social **Art-Acts**, too. In fact, independently of Russian and French Narratology, the US has sought a variety of practical creative methods for writers and directors. We call them collectively storying techniques, namely **Striotics**.

Storia creation is an essential ability of human beings. Furthermore, all human beings inevitably create dreams and illusions. In "About Dreams," **Aristotle** attributed dreams to the works of Sensibility without sensation. In **Kant**'s terms, these are experiences of pure Sensibility. It does not matter here whether this purity is organic of humankind or merely an accumulating one that precedes individual experience. Anyway, as **Jung** argued, it is collective (social and cultural) common and is called **Oneira**.⁵

Oneira is just an experience of dreams and illusions. By that people express their dream and illusions in language and image, Oneira is objectified and, mixing with various historical facts, it becomes **Mythos**.⁶ It is an aggregate of storia shared by humankind. However, it is a collection of causal fragments and does not form a unified and consistent system as a whole. Nevertheless, as a material, it has spun out people's dreams and illusions again and enriched Mythos more.

Today, a storium is an Art Act where a storier asks the audience in order to discuss a certain theme. Here, a storium works as a thought-experiment. Therefore, it must be rational and consistent. A jumble of improvised dreams and illusions like

revelation is not able to be used for a thought-experiment device. Sensitivity and Intellectuality have a big break here.

Narratology can analyze a whole of a written storium into units of semantic phrases because the rational grammar is established before the generation and has ruled the generative process. That would be Kant's **Productive Imagination** ⁷ of Intellectuality. However, in Kant, this uses the fixed representation that has already been handed over to Intellectuality. He rewrote the relevant part of CRITIQUE OF PURE REASON from the first edition to the second edition and reconsidered even in CRITIQUE OF JUDGMENT although he could not explain the emergence of dynamic images enough to create storia.

Freud, on the other hand, re-evaluated not Kant's, but Aristotle's Pure Sensibility in INTERPRETATION OF DREAMS. Jung also tried to examine his own dreams and illusions in BLACK BOOKS and THE RED BOOK and found the mechanism of Pure Sensibility. According to him, similar to **Arcana** of Tarot that he studied, **Archetypes** of our mind for various images have dynamic and instable equivocativities.⁸

We guess that the creative emergence is derived from the dynamic instability of sensitive images as materials although Intellectuality forms storying rationally and consistently as communicational Art Act to the audience. We suppose a premise system of storying, a storium-world, as the medium that bridges from Sensibility to Intellectuality by rationalizing dynamic images. This essay reviews the process where the business practice requests a storium-world before storying as the **methodology** for actual storia creation.

2.1. Anticipation of Audience

2.1.1. From Mythos to Storium-world

Oneira is an area of common human sensitive motives. We assume plural **characters** as the independent and consistent entities bearing the various motions in Oneira. However, according to their own **mestoria**,⁹ these also set new motions for

the world and the others. Their **diagogues**¹⁰ become the third motions which both have never intended. These sequential events are called **episodes**.

Thus, we make the autonomic **Mythos** from our inner Oneira. It is a treasure trove of characters and episodes which we human beings have made in our history although it is yet a spiritual world of the same kind as Oneira.

When someone wants to discuss some subject or theme with others, they often use some episode in Mythos as a critical example. This is **storying**. What is storied in storying is a **storium**. The discussion through a storium between the storer and the audience is communication and a sort of thought-experiment.

Since the causality, the relation between the premise and the result, is important in a thought-experiment, storiers pick up a pair or series of episodes, namely a **topic**.¹¹ It does not need the whole Mythos, but just a necessary and sufficient part of it for the discussion of the theme and the thought-experiment.

However, like Mythos, a topic, a part of Mythos, also has episodes intertwined through the complex causality and the mestoria of plural characters. A topic includes so many contradictions and omissions that it cannot be directly used for logical examination. Therefore, before making a storium, the storiers in advance have to establish a finite and consistent storium-world.

2.1.2. Storer's Pre-marketing

Storying is an action. However, it is a transitive verb. It requires a target person. To complete interactive storying, it must be substantiated by the positive action of the audience's **striopathy**¹² to watch, understand and consider the storium. Storying is a collaborative communication between the storer and the audience.

It's a common misconception that as long as the storer makes a good storium, the audience will come. The audience cannot know whether the storium is good or not without the actual collaboration of the storying, namely watching, understanding, and considering it.

In the past, observing the audience's reaction sitting in front of them, the storiors would be constantly retuning and improvising their storia by storying. However, today when storying gets to be large-scale like in movie production, storiors in advance make storia and the storying-media such as films before they introduce them to the audience. The production needs a huge amount of investment. Failure is unacceptable.

Therefore, before making storia, storiors look for the potential **target-audience** who will collaboratively watch them. Then, they produce storia and the storying-media to suit the audience's **interests** and **tastes**. However, the audience are not uniform. Storiors have to decide which segment of the potential target-audience they should make these for.

It is **pre-marketing** of storying for storiors to research what kind of audience are suitable to the storia and the theme they want to story, and what interest and taste the target-audience have. Only the storying with enough pre-marketing will succeed as communicative action.

2.1.3. Target-Audience and Genres

As mentioned, the audience cannot know whether the storia are worth watching before actually watching, understanding, and considering them. Therefore, before starting storying (providing storying-media), the storiors in advance have to show the profiles and attract the potential target-audience.

The profile of a storium is defined by three aspects: WHAT, WHO, and HOW. WHAT shows what topic the storium deals with, WHO is the storiors, namely the original author, director, and starring actors, and HOW means the tone of elocution, the way the storiors story it.

These respectively form **Topic Genre**, **Author Genre**, and **Tone Genre**. "Genre" means "type" in French. Nevertheless, a genre is not a classification of works based on the similarity of the storia. Even if storia deal with a same topic, but the tones of the elocution are different, the storia will be completely dissimilar.

In fact, genres work as rooms to bring the storer and the audience together. The storiers make storia according to the code of a specific genre and show the genre to the audience in advance. On the other hand, the audience will participate in some storying in their favorite genre. In other words, genres are rather certain segments of the potential target-audience. Tuning to the favorite genre of the assumed audience, storiers produce their storia and storying-media.

However, the tuning is not in the phases of making the concrete storia and the storying-media, but already in the one organizing the storium-worlds. Topic Genre is the issue what topic of Mythos the storer should pick up. Tone Genre is already related to how the storer organizes the storium-world. Furthermore, the audience is interested in who will do these tasks to select a topic and build the storium-world.

2.2. TOPIC GENRE and AUTHOR GENRE

2.2.1. Topic and Storium-World

A storium-world is a consistent grand-episode large enough for a storium to discuss the theme. Mythos is a great jungle where the various characters' mestoria and their episodes are weaving complex causalities. As the whole heritage of the anthropological knowledge of human history and imagination, it is united like a big yarn ball. It includes a lot of duplications, contradictions, and ambiguities, while it also has blank dark-seas that lack episodes.

The part where episodes are dense is a **topic**. However, even a topic also contains contradictions and omissions. We cannot use it directly for storying with which we will logically consider the theme. For this reason, before making linear storia, storiers have to prepare and establish storium-worlds through supplying and arranging topics satisfyingly and consistently.

Even in a topic, deeds of plural characters are polyphonically progressing at the same time. With nodes of their collisions and dialogues, these make a mesh. In addition, apart from the time series of these external events, internal mestoria that characters make with their subjective understanding and misunderstanding are also going in

parallel. The Mestorium of each character is also a sort of dynamic storium-world. Introducing the events, the character always supplies, arranges, and revises it every time they happen.

However, a storium-world for storying is enough if it works as a thought-experiment device. Therefore, we narrow down the topic to the minimum necessary. A topic is from the beginning the dense part of Mythos. Storiors strip away the duplication, contradiction, and ambiguity of the episodes. However, it originally contains dark-seas lacking episodes, and the operation of limitation of characters and episodes and elimination of ambiguity may make new dark-seas. If these dark-seas hinder the consistency of the topic, it is permissible to fill them with fictional characters and episodes that the storiors newly create. Our aim is not to dig out the facts, but just to put a storium-world for storying in order.

2.2.2. Topic Genre

In theory, we can tailor any topic to a consistent storium-world. However, as mentioned, storiors make storium-worlds only for storying as communication with the audience. Therefore, what kind of topic they should select depends on the pre-marketing of the preference of the target-audience.

To touch on the storiors' storying takes time and effort to watch, understand, and consider. Therefore, the audience come only to the storying that has a **Topic Value** that attracts their intellectual interest.

People cannot be interested in what they do not know at all. However, they also do not care about too familiar things. Semi-knowledge that one knows a little about, but doesn't know well has a high Topic Value. Especially, if the people around one know it well, but only one doesn't know it very well, the value is higher.

As such an individual's half-knowledge, a **mystery** in Mythos that everyone knows a little, but no one knows exactly because of contradictions or omissions of the episodes has also a high Topic Value. Romance and life are, indeed, too common topics, but they are big mysteries. No one knows exactly what they are so that even a storium about an ordinary case has a Topic Value that attracts us as ever.

Topic Value varies according to each audience-segment. People generally show a strong interest in the topic of characters in the same profession or position as themselves but have no more positive interest than curiosity in areas that are not involved in their life. However, even if it is a topic of characters of the same profession or position, if they know it better than the storiers, they may criticize them.

2.2.3. Mystery for Storium-World

Although solution of mystery in Mythos may make a storium-world's Topic Value higher, the effect is just an extra interest. A Storium-world is for logical storying. It has to be consistent and complete. Therefore, the storier eliminates the contradictions by screening episodes and fills the omissions with fictional characters and episodes. Of course, it is not a true solution to the mystery in Mythos, but at most a possible idea.

Nevertheless, if storiers could newly reveal/forge an unexpected context or consequence in the existing topics, it makes the value of the original topics in Mythos higher. Of course, it may be just forcible solutions. However, it is tolerated, and furthermore, added to Mythos as a new legacy.

Irony strengthens the unexpectedness of the context or the consequence in the storium-world. If it denies common sense and provides an opposite interpretation rationally, it creates a new mystery to the existing Mythos and increases the fascination of the topic.

Anyway, the purpose of a storium-world is not to unravel a mystery in Mythos, but to provide a concrete case hypothetically in order to examine the theme as a thought-experiment device. Therefore, even if it has a problem in unraveling a mystery of Mythos, it is useful and the audience will acknowledge it. However, too forcible modification may weaken the Topic Value or the audience's interest.

Moreover, as long as the storium-world is useful for the thought-experiment, the audience may go along with even a brand-new one, namely an original **Fantasy** that has not belonged ever to the heritage of Mythos and the storier has created from scratch. However, also in this case, the Topic Value may be low unless it has the power to pioneer an original Topic Genre.

2.2.4. Author Genre

Famous and distinctive storiers, such as original authors, screenwriters, directors, and starring actors, have “numbers.” They can make a lot of audience come to their storying. Their unique fans do not care WHAT and HOW the storiers story because they are fascinated only with the storiers. They choose storying by their favorite **Author Genres** on WHO.

Indeed, the Author Genre is primarily characterized by the unique tone of the storiery who extory,¹³ but it cannot be resolved only into the **Tone Genre**. Famous Storiers may select topics of their own taste. However, it is based on their experience of communication with their fans so that the Author Genre is also a sort of **Topic Genre**.

However, even if the topics and the tones of their works are completely different and those do not have any apparent similarity, the works by the same storiers always attract the same fans. The Author Genre is independent of the Topic Genre and the Tone Genre.

What is important in Author Genre is not the similarity of works, but the quality of works by the same authors. Author Genre is the brand of the works by the authors. Even if some works treat the same topic with the same tone, the qualities vary widely depending on the storiers. Therefore, no matter how much the Topic Genre and the Tone Genre match the interest and the taste of the audience, the last conclusive factor that makes the audience decide to come to the works is the Author Genre.

Originally, the directors and the starring actors do not need to touch on the extorying process until the phase where they write the completed storiery down into the storying-media (film). Nevertheless, before they do their own job, they thoroughly examine whether they should join the project and whether they should endorse the work with their Name Value.

For this reason, in the extorying phase from Mythos to the storium-world, the original authors and screenwriters consider specific directors and starring actors who have their fans, make the storium-world to fit them, actually pitch the prototype to them, and try to get their approval in advance. Thus, not only the original authors and

screenwriters, but also the directors and the starring actors touch already on the extorying of storium-worlds as the Author Genre.

2.3. TONE GENRE

2.3.1. Tone Genre and Audience's Oneira

The audience show striopathy only when their minds are resonant with the storium-world. Indeed, the audience is intellectually interested in the Topic Genre, but the topic is after all a matter of others and their concern is nothing more than curiosity. However, when the mood of the storium-world settles in the audience's feelings, they will preferably immerse themselves in it. The kind of the mood of storium-worlds is **Tone Genre**.

This does not mean that the audience directly project themselves onto a particular character, nor that the audience will objectively understand the situation where they are actually placed. These are specific Topic Values. Psychological empathy rises up in any topic if the firm structure of the storium-world heals the confusion of the audience's mind.

Along with the development of civilization, we have consciously tried to take things in a conceptual scheme organized by **Reason**. However, it is an artificial ideology to suit the consistency of modern logic. Our **Oneira** (deep mind-system by **Sensibility**) is by nature full of chaos and absurdity. Forced to live adjusting to modern logic, our life suffers from contradictions of the real world that reason cannot resolve. They become nightmares of daytime in our minds which distress us.

However, as well as the artificial conceptual scheme, Oneira is an innate sentimental scheme that accepts various things in the world. Although it may have a lot of defects, it can sometimes manage things, especially something concerning humanity, better than Reason.

Therefore, storiers have objectified human Oneira, made a lot of storia, and built a huge cultural heritage of mankind called **Mythos**. We inherit it because it may give

us adjunctive care of things that Reason misses even in our modern society. Furthermore, Reason is at most a means to solve existing troubles. Our wish for the future comes up only out of our Oneira.

However, our Oneira is too indefinite and unstable. For it, storying objectifies the confusing contexts as respective characters' mestoria, and examines the theme through their diagogues as thought-experiment. At this time, the artificial consistency of the storium-world supports our weakened Reason.

While unraveling a mystery is just administrative maintenance for the incompleteness of Mythos, storying essentially repairs our Oneira. For this aim, conforming to the audience's mood of Oneira, storiors have at first to provide a square storium-world to rectify its wobble.

2.3.2. Tone Code as World Axiomatic System

Storium-world is a part of Mythos. When the mood (Tone Genre) is synchronizing with the audience, it is also an objectified part of their Oneira. Therefore, the whole storium-world should be ruled by the **Oneira Tone** of the audience at that time.

Oneira Tone has four quadrants: **Drama Tone**, **Tragedy Tone**, **Comedy Tone**, and **Absurd Tone**. Two axes on the strengths of consciousness-ruling and stability of arcanas form these differences. If consciousness firmly rules Oneira, the setting is **ordinary**, but if not, it may be **unusual** from the beginning. When the arcanas¹⁴ in Oneira are stable, the development is also **logical**, but when they overturn frequently, it would be forced to **wander**.

A storium-world synchronizing with the audience's Oneira is ruled totally by the same Oneira Tone. That means everything that happens in the storium-world follows the Tone. The Oneira Tone is the **Axiomatic System** for the situations and the causalities of the storium-world. We call it **Tone Code**.

In the **Drama Tone Code**, the situations are ordinary and the causalities are logical while the situations in the **Tragedy Tone Code** are unusual in the first place. On the other hand, the situations in the **Comedy Tone Code** are ordinary, but the causalities are unstable. Furthermore, in the storium-world ruled by the **Absurd Tone Code**, the situations and the causalities are quite unexpected.

Of course, the characters in the storium-world may have respectively different Oneira Tone. Influenced by it, they interpret differently even the same situations and the same developments, make unique mestoria in themselves, and, based on them, they understand others actions and start their own reactions. Thus, various conflicts arise in the storium-world and in the characters' minds.

The audience may not be able to understand some characters because their Oneira Tones are different from the ones of the audience although they are also settled in the storium-world of the audience. However, they may increase the charm of the storium-world as a mystery.

2.3.3. Drama Tone Code

A storium-world in the **Drama Tone Code** consists of ordinary situations with logical causalities. We often use the Tone Code for storying about topics of **our modern daily life**. The characters and the situations are not so distinctive but familiar and the developments are also limited to the realistic range.

In this world, every arcana is generally stable, so there is no upheaval. Even if some arcanas turn over, the world has by nature the order to repair the problem and before long recurs to normal life. However, although it is similar to our reality, it is not a copy of it. It completes within the limited characters and places. It excludes contingency so that every development has to be rationally explained only by the things in the limited storium-world.

In this meaning, it may have matters less than our reality as we often say in the ending of a storium: "they lived happily ever after." Though, if nothing happens, it does not work as a device for thought-experiment. Therefore, the storiers of the Drama Tone Code artificially integrate various episodes referring to the same theme. Differently from the Tragedy Tone Code which drives the storium into an extreme situation where the core of the theme is asked, the Drama Tone Code inquires the theme from various directions so that it profiles the figure of the theme.

To show the figure more clearly, storiers may set their storium-worlds in some simpler place than in our modern daily life. **Fairy Tale** is typical. It scrapes off all tangled

political affairs of grown-ups and it accentuates the point of each episode. Similarly, storiers of the Drama Tone Code prefer setting the storium-worlds in **a cozy little town**. It has from the beginning only limited human relations and a narrow life area.

Storiers may develop their storia of the Drama Tone Code also in the exotic worlds. Storia of **Historical** (including **Western**) and **Fantasy** (including **Scientific**) are generally storied with the Tragedy Tone Code although these may be used also for the Drama Tone Code. These worlds are in fact variations of Fairy Tale, so they need not have scholastic preciseness. They are just a means for storying. However, when they are too fantastic and run off the facts, they hurt the Topic Value.

2.3.4. Tragedy Tone Code

A storium-world with an eccentric situation or character is of the **Tragedy Tone Code**. It is going to drive the characters to the critical situation so that it will try them on the theme. However, the development should be logical. Turning all possible arcanas to red light (bad side) one after another, the storiers tighten the situation and strangle the characters.

For this plot, the storiers furtively set a fatal gimmick (restriction) with the eccentric situation or character already at the beginning. If not so, the recuperative power of ordinary daily life would ease the problem. By the storiers' advance trap, arcanas turn to the bad side but never to the good side again. Disruption, depletion, loss, missing, isolation, etc. help the wrecking plot of the Tragedy Tone Code.

The storium-worlds of the Tragedy Tone Code are divided into two: **Situation Tragedy** and **Hero/Heroine Tragedy**. In the Situation Tragedy, ordinary characters get into danger while in the Hero/Heroine Tragedy, only the main character suffers for his/her peculiar reason.

Anyway, the world falls only in an awful direction. To avoid the malicious plot from standing out, the storiers may introduce a **comedy-relief**. The character will do something good, but the result always goes bad ironically. Thus, the storiers shuffle out of their responsibility and push it onto the character in the world.

In the past, all tragedy at last got to a bad end. Any effort of characters, even of a special hero/heroine, failed by the twist of fate. The conclusion of the thought-experiment with tragic storia was always that you should never go up to an irregular situation or that you should never hope to be a special hero/heroine. Tragic storia taught us that we should recognize the happiness of our ordinary life where nothing happens.

However, just as a melody in minor may finish with a Picardy Cadence (in parallel major), today's Tragedy can have a happy end. Furthermore, today's audience require storiers to show some potential for salvation. A tragic bad end is now a cliché, and if so, the storia are not worth watching. The audience rather want to find an ironic escape hole in the doom because it is just what they know a little about, but do not know well.

However, storiers should not bring out Deus ex Machina (abrupt salvation out of the context). Instead, storiers set from the beginning a hole in the storium-world that opens only when some special condition is given. It is the most important arcana. It is so tiny but has the power to turn the whole fate over.

2.3.5. Comedy Tone Code

Whether it is a physical **Slapstick** or a psychological **Screwball**, in the storium-world of the **Comedy Tone Code**, characters are involved in frequent unexpected reversals of arcanas. The setting is ordinary although the causalities are unstable and no one knows which side the next arcana shows.

This does not mean that there are no causalities, but that it has rather plural causalities. Arcanas are by nature so fragmental and equivocative that they turn themselves independently along with one of the causalities. Thus, the characters are always fooled and get into a panic.

To prepare plural causalities, storiers often use the **Physis/Nomos Gap**. Physis is the physical causality by nature while Nomos is the social causality by convention. For example, a man who should be a dictator is in fact a poor barber, but the barber makes a keener speech than a genuine dictator in THE GREAT DICTATOR.

For the Comedy Tone Code, storiors may use the **Mestoria Gap** of subjective characters. Each character interprets the same situation quite differently, although their conversation and deed are curiously in consonance and they go well after a while. Only the audience know the gap and laugh at their incongruous dealing and the last collapse. *A MIDSUMMER NIGHT'S DREAM* is such a mess.

Plural causalities may run sterically. When obviously different causalities are conflicting, but when another generous one absorbs both and settles the friction as if nothing had happened, we smile at the smart **Humor Gap** with admiration. Portia in *THE MERCHANT OF VENICE* is an example.

For us, the audience knowing all, these gaps make the storia comic, but the characters in the storium-world cannot understand the true situation so that the conclusion may be tragic for someone (for example, for Shylock). Therefore, if the audience sympathize with such an unfortunate character, such a storium is called **tragicomedy**.

Due to the plural causalities, the development of a comic storium-world is confusing. Therefore, unlike in the Drama and Tragedy Tone Code, it may never be able to focus the episodes on the theme. However, like a centrifuge, the mess shakes off many trivial problems that we have stuck to so that the truly important one rather remains at last. In *CITY LIGHTS*, a vagrant desperately tries to pretend to be a millionaire to keep his image for a blind girl. However, it does not matter eventually what he is, but only one thing important is that that was he.

2.3.6. Absurd Tone Code

In a storium-world based on the **Absurd Tone Code**, not only the setting but also the development is odd. It may be a total mess like a nightmare (for example, *ALICE'S ADVENTURE IN WONDERLAND*). Just if a monster without causality appears in it, even a sound world can be easily ruined (for example, *LA PESTE*, *THE WAR OF THE WORLDS*). The situation where some monsters show up is already curious in the first place, and the whole causalities are upset by the absurd monster.

The absurd world has no steady causalities, so arcanas can turn over at any time. However, this does not mean that they often do so. The frequency may be perhaps

less than Slapstick or Screwball Comedy. What is important is that the characters know the instabilities of the world and are always uneasy.

The Absurd Tone Code is similar to the Tragedy Tone Code in the sense that ordinary characters are suddenly thrown into unusual situations and forced to confront critical trouble or enemies. In the Tragedy Tone Code, the situations or the enemies are so unfamiliar that the characters cannot understand them at first. However, they are so coherent on the causalities that the characters will find their reasons at last as the disclosing of Mystery. On the other hand, in the Absurd Tone Code, the characters may be able to unravel Whodunit (the first cause or the criminal), but never know Whydunit (the reason why they have done it) even at the ending because they have no causalities anywhere from beginning to end.

Even just a little monster can disrupt the order of the world and eventually may make the whole fall into a mess. Although the characters will recover their ordinary life or will return to a calm home, the confusion gets worse and worse, and our common sense and daily life that we take for granted are tried. They have to choose some and give up others. Thus, at last, only what we should keep even at the risk of our life is left. Thought-experiment in the Absurd Tone Code works like a smelting furnace.

When we can find the most important thing for us, the storium also comes up in the ending. What the main character will keep till the last should be the key to terminating the disorder. However, as the outbreak of the trouble was abrupt, the way of solution also may be not so reasonable. Anyway, with it, the character defeats the first cause or the monster, and returns to the calm homeland or begins to rebuild the ruined life. It is often called “After Panic Paradise.”

2.3.7. Storium-World as a Field for Communication

Storiers have to think of the audience’s interest and taste in advance as the Topic Genre, the Author Genre, and the Tone Genre. If storying was done face-to-face with the audience like it used to be, while watching the audience’s reaction, the storiers could adjust the Topic and the Tone. But now, it is done through storying-media so that as **pre-marketing** before making storia, furthermore, already in the extorying phase, the storiers assume the presence of the target-audience who have not been in front of them yet but with whom they will talk.

Storying is communication. This means that it requires the audience's positive collaboration of watching, understanding, and consideration. Therefore, as fields of communication, the storium-worlds should be so attractive that the target-audience will by themselves come in and by preference participate in the storiors' storying.

However, to gather the audience, any storium-world may be similar to each other. Originally, depending on the themes that the storiors want to discuss, they should select the appropriate target-audience and set up the optimal storium-worlds for the audience. However, the production of storying-media has now become so large and so expensive that only similar storia with popular topics, famous authors, and trendy tones are made because only they will be able to recover the investment.

Furthermore, forgetting the original meaning of storying, storiors now make only profitable storia. They may earn big money with precise marketing, but the contents are often mere mystery-solving without any theme. By overwhelming advertisement, they actually attract a lot of audience although they give the audience nothing but tension and excitement like attractions in pleasure lands. After all, the audience may not be able to remember even the plots.

A storium-world is originally just a means to objectify and embody our problem in Oneira. We human beings hold Oneira in common and it works as the substructure of our humanity in social life so that we should not unduly stimulate and trifle with it. We should rather examine and sophisticate our Oneira. For this aim, objectified storia, storying for discussion and consideration, are useful. However, valid storia should have themes to inquire about and plots to approach it. Therefore, we proceed next to the elucidation of plots and the construction of storia.

¹ Following Latin, the term "storium" (pl. storia) means abstract context or causality before fixed in any presenting form (talk, novel, film etc.) In the first place, "ἱστορέω" derived from the noun "ἵστωρ," knowing or witness, is verb so that we also use the word "story" rather as verb after the old usage. With the inclusive verb, we can portray the action to present a storium in any form.

² Sensitivity and Intellectuality are *Sinnlichkeit* and *Verstand* in Kant. Cf. his *KRITIK DER REINEN VERNUNFT*.

³ A field uniting Sensitivity and Intellectuality. Cf. Jung, Carl; *Mysterim Coniunctuinis*, Collected Works, XIV.

⁴ They assumed a similar operator also in Sensitivity as Reason in Intellectuality.

⁵ After Aristotle's *Περὶ Ἐνυπνίων* (On Dreams), Parva Naturalia. "ἐνυπνιον" means "dream," but he used it also as "in sleeping (ἐν-υπνιον)" so that we prefer another term in the same article.

⁶ After Plato's terminology. It contains not only myth, but also any fragments of storia that we have storied and can story.

⁷ Creative Produktive Einbildungskraft, different from normal reproductive (remembering) one.

⁸ It is not mere ambiguity, but extreme polarity as the cards get the quite opposite meanings when they turn upside down.

⁹ Subjective storia that the characters make with its bias.

¹⁰ δι-ἀγωγή, namely dialogue of action.

¹¹ Cf. Aristotle's ΤΟΠΙΚΑ. We are here trying the expansion to the field of his ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ.

¹² Striopathy is a reactive action for the storier's storying.

¹³ To dig the storium-world out and write it down to the storying-medium.

¹⁴ Arcana are objectified remotives. Sensitivity consists of various remotives (passive motives), abilities to acknowledge the presence of external motives. When the remotives in pure Sensitivity (without any external stimulation) is objectified, they are regarded as arcana for us. Cf. Jung's Tarot research and archetypes.