

EXPLANATION OF THE RELATIONSHIP OF THEMATIC TOOLS TO THE STORY UNIVERSE

Imagine a complete Story Universe Set. Now, an author flip flops the whites according to the rules of dynamics we have already discussed. This becomes a *specific* Story Universe Set for a particular story. Call this the "Mind" Set. Now, make an exact copy of that set. Go to one quad of whites, flip that one quad of whites along one axis only. You have now taken two white elements and reversed their positions. Call this the "Universe" Set. The Mind Set is identical to the Universe Set except for the two white elements that have changed position. Those two whites define the beginning of the Blind Spot. But it is not blind yet.

At this point, there is only an imbalance between mind and universe. But the mind will be constantly considering the imbalance even if it cannot be resolved. This takes valuable mind space and thinking time and is a poor survival trait. Since we cannot tell if something outside our view of the universe may change the imbalance, and therefore do not know if the universe is truly unchangeable, the best thing for us to do is clear our minds to worry about things we CAN change, and give the imbalance time to resolve itself first. This is called Justification.

When we justify we hide the imbalance from our awareness. We do this by flipping additional levels in the Story Universe we called the Mind Set. Without going into the dynamic of "how" (which we have worked out, but would clutter the explanation here), the mind will flip the blue/yellow quad opposite. Again, this is like two blues across from each other in a quad of BLUES flipping the same manner as the whites.

When they flip, the two blues go on the bottom, and the two yellows show up on the top. There is now a mix of blues and yellows in what was an all blue quad. But since the whites in the original white quad that was flipped are sticky to the blues and yellows, they went with the blues that flipped. When they did this, they were effectively "re-flipped", and now appear to be in the correct position. This is the first level of Justification.

Next, two pinks in the quad of pinks that contains the quad of blues that contains the quad of whites also flips. This is the second level of Justification. Of course, since everything was sticky with the pinks, the whites are out of balance again. So, finally, we flip the entire Story Universe Mind Set over, which puts the whites in line with the Story Universe Universe Set.

Effectively, a problem that we originally saw from the Mind Side of the Story Universe Mind Set is now not visible from the Universe Side of the Story Universe Mind set. We have effectively taken the problem that was inside and changed our perspective so it appears to be outside. We have now completed a three level Justification, and the true nature of the problem has become invisible to us. This is what makes the Blind Side blind.

But it is Blind only to the character. The author will quite clearly see that the single pair of original whites is where the problem grew from. So it is not blind to the author, nonetheless, it still remains as the pivot point that the story revolves around. For the author will weave a story that unflips the levels of justification one per act, until the original dilemma becomes visible to the character.

In actual practice, the author will flip the Universe Set act by act to match the third level justification of the Mind Set so that they are identical except for the single pair of whites that were the original problem to begin with. This forces the character to see the dilemma even from his third level justification perspective.

The character has seen the nature of the Universe Set change for three acts until he "synthesizes" that the dilemma must actually be between his Mind Set and the Universe Set rather than in the Universe Set by itself.

The Apparent Dilemma from the Character's point of view is the difference or imbalance between his third level justified Mind Set and the unjustified Universe Set at the beginning of the story. But the Actual Dilemma is between his unjustified Mind Set and the unjustified Universe set.

One set will be picked as the one that is explored, in this case, the Universe Set. That makes it the Changeable. The Mind Set in this case is the Unchangeable. It will be the one that ultimately **MUST** change in order to resolve the Dilemma, even though it is seen as unchanging throughout the exploration or learning portion of the story.

The Driver is the potential between the unjustified Mind Set and the justified Mind Set. So it is the inner discrepancy between the mind observing a dilemma and the mind not observing a dilemma due to justification that creates the internal motivation of the character.

So we have established the Blind Spot, the Changeable Set, the Unchangeable Set, the Driver, the Apparent Dilemma, and the Actual Dilemma. But these are only valid definitions when looking at things in relationship to the character's perspective of things. If we look at the Author's, Audience's, and Story perspective of things, the potentials between sets will be labelled with the same thematic tool names, but they will not represent the same things. This is due to the fact that the Author is going to see things as fixed, the Audience as partly changeable and partly fixed, and the Character sees everything as changeable.

This entire example was created by looking at the character's perspective from outside at the author's point of view. That is why the character perspective seemed to have one fixed set and one changing set. But if we looked at the character perspective **FROM** the character's point of view, **BOTH** sets would appear changing (for the character would not see his own mind as being unchanging in response to new information).

Obviously, there is no single operation or function to convert the Story Universe Set and the Thematic Tools. But there is a relationship made up of a group of *different*

functions. And once you pick a particular perspective and determine where you are looking at it FROM to analyze that perspective, THEN you can make an exact match.

Steve, there is a lot more to these relationships in terms of how the blues and yellows, pinks and greens, and the whites relate to one another. And it is those relationships that actually DETERMINE the specific thematics, premise, and genre of the story.

Gong into all that at 11:30 pm would not be a well thought out plan. So I will close for now, hopefully answering your initial question as to the relationship between the Story Universe and the Thematic Tools. Hope this does the job.

Melanie

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